

GONZO

In this poignant issue
we say goodbye to the
legendary **Greg Lake**,
Doug goes to see **Roger
Hodgson** Alan enthuses
about **Black Angel
Drifter** and **Martin
Craft**, John goes to see
Freaks at the V&A, and
Jon reads about **Keith
Moon** and waxes lyrical
about the **Rolling
Stones**.



#212

GOODBYE GREG



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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



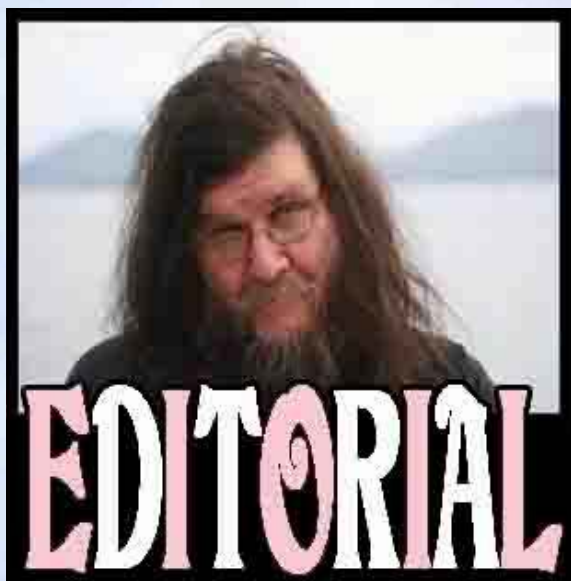
YER BIG 'DECK THE HALLS WITH BOUGHS OF WASSNAME' ALERT

This year, for a plethora of reasons, mostly concerned with family matters, there will be a slightly different Yuletide publishing schedule than usual:

The bumper Christmas Issue (#213/4) will be published on or about the 17th December, following which issue 215 will come out on the 7th January.

This will give the editorial staff time to embalm themselves in brandy or whatever takes their fancy.

Slainte



Dear Friends,

Here we go with another issue of yer favourite magazine. Or at least what I hope is yer favourite magazine, because it certainly is mine. Well, the Bulletin of the Amateur Entomological Society in the early 1980s was slightly more to my taste at that time, but I am nit picking. I am very proud of this magazine and it has fulfilled most of my long term dreams of what a music and

cultural based periodical *should* be like. The fact that we do it on a budget of nothing *every Goddamned week of the year* still never ceases to amaze me. Yay us!

Edmund Cooper (30 April 1926 – 11 March 1982) was an English poet and prolific writer of speculative fiction, romances, technical essays, several detective stories, and a children's book. These were published under his own name and several pen names. Cooper was among the 100-plus authors in Gollancz's "SF Gateway" initiative to "make thousands of out-of print titles by classic genre authors available as eBooks", which started in October 2011. An omnibus was published in 2014 in the "SF Gateway Omnibus" series, with an introduction adapted from the entry in the online "Encyclopedia of Science Fiction".

The blurb in the back of his 1970 novel *Kronk* reads:

"P939 — the greatest venereal disease in the history of mankind.

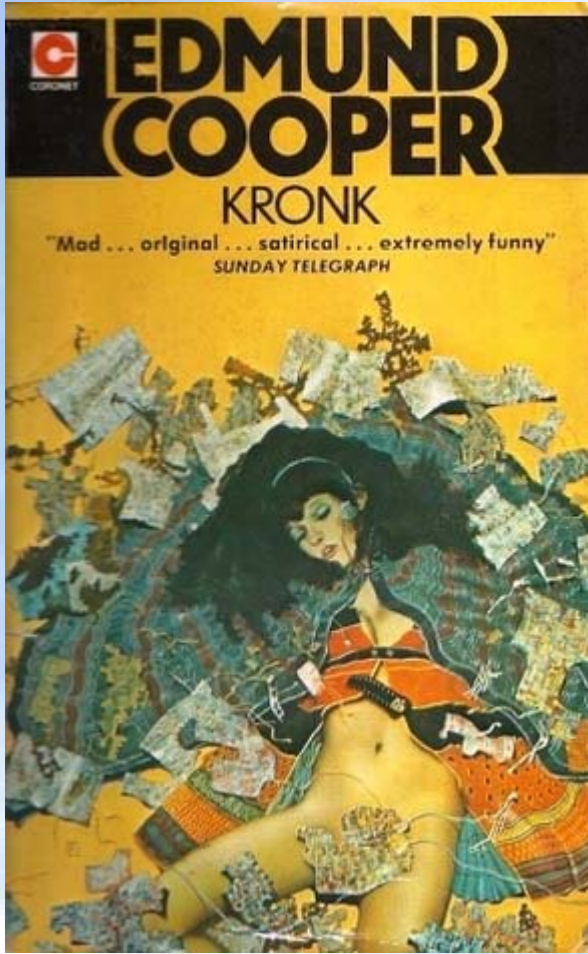
The day Gabriel Chrome [sic], a failed book sculptor contemplating his suicide on the Thames Embankment, stumbled on the suicide bid of the naked Camilla Greylaw,



“How could pop culture’s pubic enema #1 ever hope to be bonked on the shoulder by Her Maj brandishing a sword? Preposterous.”

was a day of hopeful redemption for a corrupt and violent world.

For the lovely form that he chanced to preserve was the sole carrier of a contagious



venereal disease. A bug which could inhibit the aggressive instinct, rendering total placidity in all humans.

At once Gabriel's life has new meaning and purpose. To save mankind becomes his hardened ambition. But mankind seems far from hope.”

It takes place in a dystopian future London where you can get raped on reality TV, where the skyscape is dominated by a euthanasia centre named the Bertrand Russell Twilight Tower and where there’s a statue to Sir Michael Jagger on the Thames Embankement.

Oh how we larfed. Ho Ho Ho at the surreal jape. How could pop culture’s pubic enema #1 ever hope to be bonked on the shoulder by Her Maj brandishing a sword? Preposterous.

My dear adopted nephew Max comes to visit us most years during what is euphemistically known as ‘The Festive Season’. And we usually end up sitting up all night, drinking milk from the Kentucky Cow and listening to music, and a few years ago I introduced young Maximilian to the music of The Rolling Stones. More specifically to *Beggars Banquet*, *Exile on Main Street* and *Sticky Fingers*.

He was surprised. Because to people of his generation The Rolling Stones were a wrinkly old joke; a somewhat vulgar cabaret

اللجنة لهم إذا كانوا لا تأخذ نكتة

BLUE & LONESOME



act. And the sad truth is that the band's great moments have been few and far between since *Black and Blue* in 1976. But on that boozy New Year's Eve I introduced young Max to one of the great mysteries of life.

It is weird enough that a generation of white and urban and middle class art students from the Thames Estuary picked up in the music made by middle aged rural black men from a generation or two before, but there is something much weirder. How did a small percentage of these aforementioned white art student types pick up on the hoodoo of the impoverished south, and make invocatory swamp soul music as black as night and as

unearthly as any Santeria ceremony, when they came from Penge or Dartford? Not many of them managed it: Graham Bond did it occasionally, but the band who did it most were The Rolling Stones..

Blue & Lonesome is a covers album by the Rolling Stones—their 23rd British and 25th American studio album—released on 2 December 2016. It is the band's first album to feature only cover songs. It is their first studio release since 2005's *A Bigger Bang*. "Just Your Fool", a Little Walter cover, was released as the first single from the album on 6 October. Eric Clapton has contributed guitar on two tracks.

In April 2016, at the launch of the Rolling Stones career retrospective Exhibitionism, the band confirmed their new album due to be released "some time in the autumn". Richards said the album would feature "a lot of Chicago blues". Eric Clapton plays guitar on two tracks. Clapton was recording his own album in the same studio as the Stones were and was asked to play on a few tracks. The album is entirely blues-based, consisting of covers of artists such as Howlin' Wolf and Little Walter.

This is the first album since *Dirty Work* to not feature any guitar playing from Jagger (who instead concentrates completely on vocals and harmonica) and also the first since "It's Only Rock 'n Roll" to not feature a lead vocal from Richards.

Blues is a much maligned genre of music, and has been so debased by generations of crappy pub bands, that it is sometimes difficult to remember what a primal and thrilling medium it can be. And listening to this new album by the band who were once hailed as a very real threat to western civilisation, a great deal of it does, indeed, sound like a very expensive pub band.

But there are three or four tracks that sound truly frightening, tracks upon which the band have not only recovered their mojo, but sound like they have gone down to the crossroads, had an assignation with the cornute one, and battered him to death with Keith's guitar. Yea though I walk through the valley of the shadow of death I shall fear no evil, because I am the meanest son-of-a-bitch in the valley, or rather the band are. Because on three or four songs here, they truly not only sound dangerous for the first time in decades, but have recaptured the truly invocatory dark spirituality that I for one thought had gone forever.

Please allow them to introduce themselves. They are men of wealth, who are currently showing themselves also to be men of taste.

jd



The Rolling Stones, Ken Worthington, John Shuttleworth, Buzz Aldrin, Squeeze, Elton John, Prince, Rod Stewart, Strange Fruit, Friday Night Progressive, Mack Maloney, Martin Stone, Gregory Stuart "Greg" Lake, Tyruss Himes, Herbert Hardesty, Micky Fitz, Wayne Duncan, John Herschel Glenn Jr., Peter Vaughan, Spirits Burning and Clearlight, Vangelis, Al Atkins, Atomic Rooster, Rick Wakeman, Martin Stephenson and The Daintees, Archie Fisher & Barbara Dickson, Billy James, Erik Norlander, Alan Dearling, Pink Fairies, Roger Hodgson, Black Angel Drifter, Morton Valence, John Brodie-Good, V & A Museum, Psychedelia, The Roundhouse, Live Dead 69, Martin Craft, Mr Biffo, Roy Weard, Hawkwind, Martin Springett, Keith Moon, John Lennon, Bob Dylan, David Bowie, Jim Morrison, Michael Jackson, Coldplay, Neil Nixon, Comets on Fire

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:

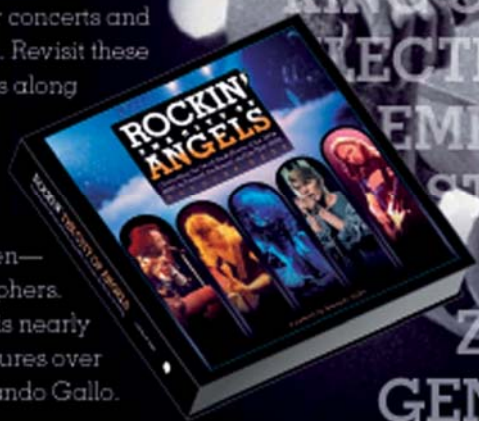
<http://www.bbc.co.uk/news/technology-26187730>

ROCKIN' THE CITY OF ANGELS

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

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

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



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



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



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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:

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Editor: Gonzo Weekly magazine
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Fax+44 (0)7006-074-925
eMail jon@eclipse.co.uk

so what's it all about, Alfie?

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

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

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

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

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

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

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

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

THE ^{gonzo} NEWSROOM

KEN WORTHINGTON WRITES:

Helloooo ! It's Ken Worthington here, offering you hearty Seasonal Greetings which I do hope you'll accept. T'would be churlish not to..

Forget Brexit - this year John Shuttleworth fans who visit the JSAS online shop are going to have a Xmas plus, plus, plus! Plus you won't be nonplussed when you've plussed all the money you'll save (I'm using too many plusses, I know. I'm sorry!) erm.. yes, we've some good offers on offer, and nothing that's fallen off a erm.. lorry!



You will be delighted with the long awaited animation of The Shuttleworths, available at only £2.99. It's the perfect stocking filler (well, it would be if it wasn't a download!) but it's a must for all John Shuttleworth fans. And who could resist the charms of the Shuttleworth Slam stopper/ Worthington Window Wedge, made out of wood from a forest that's certified. Oo, does that mean the forest is mad? I do hope not! Anyway, it's only 4 quid. And there's many more bargains to be found here in the JSAS Christmas shop. Beat the rush by entering now!

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

I do hope you're enjoying John's new radio series, John Shuttleworth's Lounge Music, which isn't so new now, as they've just aired programme 3 in which Nick Heyward persuaded me to lie down on John's kitchen floor, but I didn't turn into a dolphin, which was most disappointing. Confused? Listen again to that show and the previous two programmes here - <http://www.bbc.co.uk/programmes/b084fs5y/episodes/player>

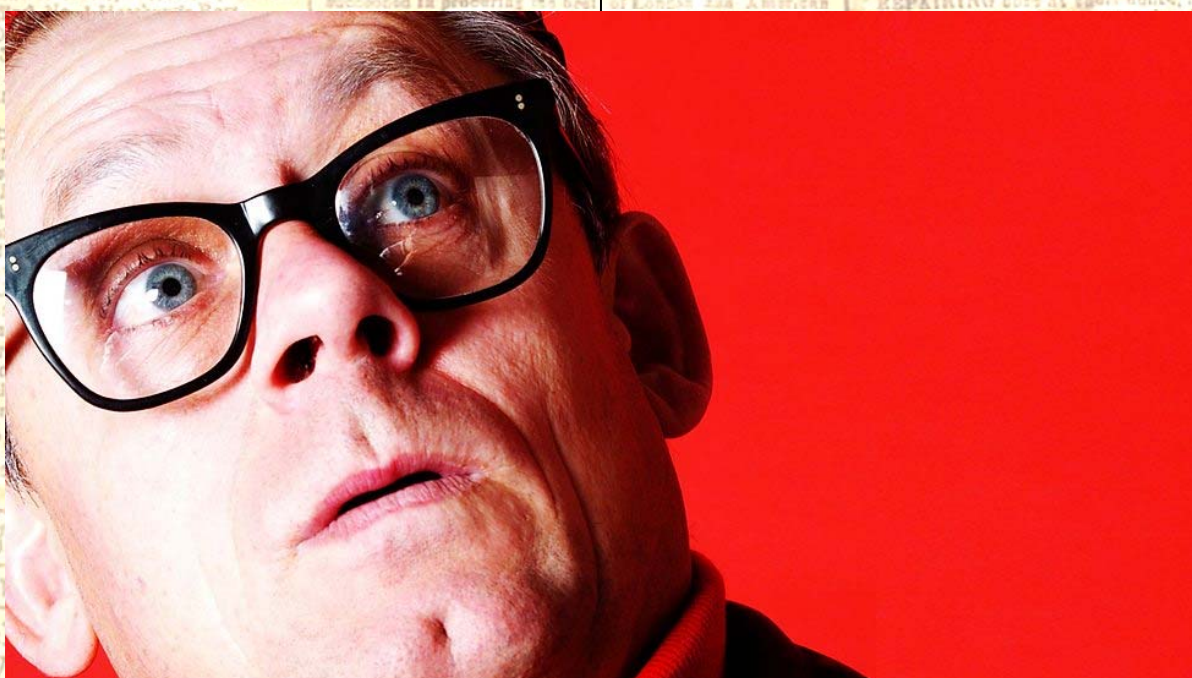
Incidentally, John's fabulous new song, The Hardware Store from the first show starring Chris Difford was on Pick Of The Week and can be heard again here: <http://www.bbc.co.uk/programmes/b08318mw>

Finally, all the dates for John forthcoming live tour, My Last Will And Tasty Mint, are now on sale. For a full list of engagements and link to the venue near you, please click on this: <http://www.shuttleworths.co.uk/pages/tour.html> . Hope to see you there!

Finally, John (and little old me!) appear in a series of fascinating Waterfront podcasts which celebrate the work of the Canal & River Trust, introduced by the inimitable David Bramwell ! Subscribe to Waterfront on iTunes so you don't miss the next episode. It's really good,

"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



honest, and you'll learn loads about Britain's canals and rivers.

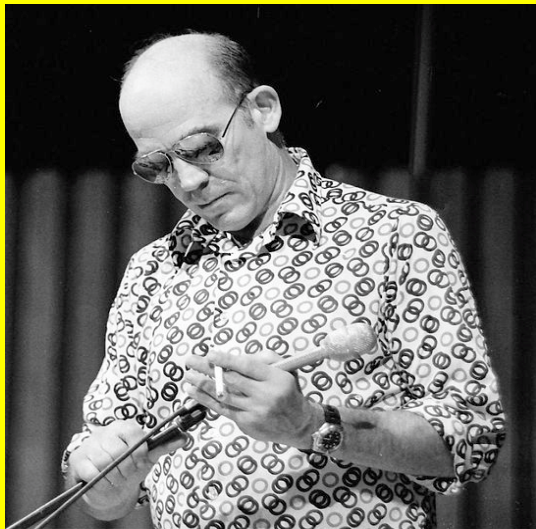
<https://itunes.apple.com/gb/podcast/waterfront/id1131737578>

I'll be in touch in the New Year with more gossip of the John Shuttleworth variety, including news of a new song compilation CD (about blinkin' time, I hear you cry). Also, an up and coming TV appearance - of the dramatic variety! I can give

no further details at present, because none are present presently, therefore I can't present them! (Oof, I'm doing it again, sorry!) Right, I'm off to wrap a present.. doh, done it again!

Have a lovely Yuletide, and catch you in the new Year.

Tata for now
Ken x



WHO GONZO? WHY GONZO? WHAT GONZO?

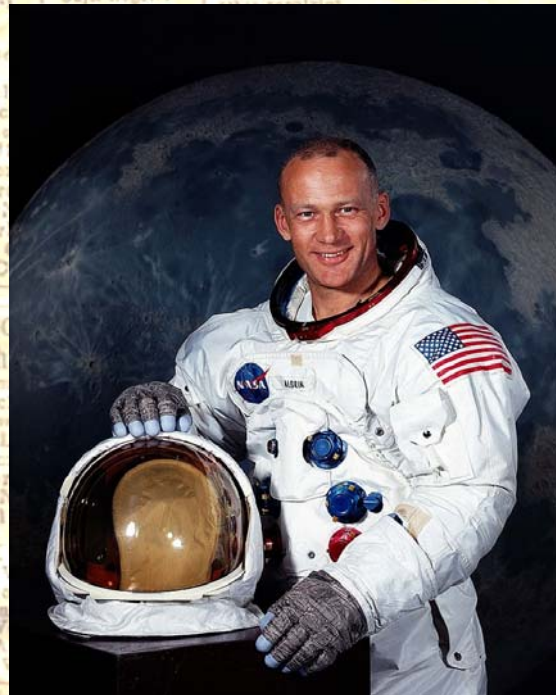
What? You don't know who Hunter Thompson is/was/might have been/will be? Without Hunter Thompson there would be no Gonzo Multimedia. It would have been completely different and that would have been an unforgivable pity. So here is:

- [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...

"There are times, however, and this is one of them, when even being right feels wrong. What do you say, for instance, about a generation that has been taught that rain is poison and sex is death? If making love might be fatal and if a cool spring breeze on any summer afternoon can turn a crystal blue lake into a puddle of black poison right in front of your eyes, there is not much left except TV and relentless masturbation. It's a strange world. Some people get rich and others eat shit and die."

Hunter S. Thompson



HERE AM I FLOATING IN A TINCAN:

"Ground control to Major Tom" indeed. In a remarkable coincidence astronaut Buzz Aldrin, the second man on the moon, has been treated by Dr David Bowie in a New Zealand hospital after being evacuated from the South Pole. Aldrin's manager and mission control director Christina Korp has posted about the bizarre collision of names on her Facebook account. "Thank heaven @TheRealBuzz's doctor is David Bowie. You can't make this stuff up," she wrote.

Read on...

COOL 4 CATS: South-London legends Squeeze have announced an extensive run of UK dates kicking off on Oct 7th 2017 at Birmingham Symphony Hall and ending on Nov 6th 2017 at the Royal Albert Hall. This follows the success of their North American tour in 2016 and the incredible reception to their latest album *Cradle To The Grave*. The band are currently working on a new album for 2017. Chris Difford tells us "I'm excited to say Squeeze are planning a new album release and a UK tour for 2017. As I put pencil to paper to write some ideas for the next album I have to say how confident I am about our bands future. I'm excited that Nine Below Zero are opening up for us as they're a band I have a huge amount of respect for. At last something to look forward to in 2017!" Read on...

THE BITCH IS BACK: Elton John has

THE ^{gonzo} NEWSROOM

laughed off reports suggesting he is planning to retire from music after another round of shows. The legendary singer took to social media to calm the fears of his fans after media outlets claimed he would be stepping out of the limelight next year (17). In a post on Instagram on Saturday (03Dec16), Elton shared a photo of himself from the 1960s with longtime musical partner Bernie Taupin, and wrote: "Don't believe what you read in the papers today. There is no truth to the rumors (sic) that I am planning to retire. In fact, I am looking forward to celebrating 50 years of collaborating with my partner-in-song, Bernie Taupin, next year." The Daily Mail reported the Candle in the Wind hitmaker was going to quit showbiz after his landmark 70th birthday in March (17). Sources told the newspaper Elton "has seen and done it all, and has nothing to prove", and would take a permanent break in his relentless touring schedule and call it a day. **Read on...**

PRINCE OF THIEVES: Prince's estate executors have racked up \$2.3 million (£1.8 million) in legal bills in a three-month period. Bremer Trust bank bosses were placed in charge of the superstar's estate following his death from a drug overdose in April (16), when he passed away without leaving a will. They have since been tasked with handling a variety of issues, including establishing the legitimacy of alleged heirs and turning Prince's Paisley Park compound in Minnesota into a museum for fans. Now officials have filed papers asking a judge to approve funding to cover the cost of bills from 1 July (16) to 30 September (16). In court documents obtained by TMZ.com, Bremer Trust executives reveal handling "the complexity of the problems involved" is a costly job, and requires the services of a number of top legal eagles. The biggest invoice came from lawyers at Stinson Leonard Street, who sent the estate a bill for more than \$1.84 million (£1.46 million). **Read on...**

AN OLD RAINCOAT: Today the Isle of Wight Festival 2017 have announced Rod Stewart to headline on Sunday 11th June in his only UK festival appearance next year. He has been delighting fans at sold out concerts up and down the UK as part of his 'From Gasoline Alley to Another Country Hits' arena tour. Rod Stewart will bring his spectacular live show to the festival for the first time, performing a set of both classics and new hits in his dazzling signature style. As one of the best-selling artists in the history of recorded music, with over 200 million records sold worldwide his performance will include show-stopping classics spanning five decades including 'Maggie May, Da Ya Think I'm Sexy, Baby Jane, the First Cut is the Deepest and I Don't Want to Talk About It'. Festival-goers will also be treated to tracks from his recently released critically acclaimed platinum album 'Another Country', which debuted at Number Two last year. Rod Stewart said: 'I have been very lucky to have played many of the world's finest venues and festivals - but never played the legendary IOW Festival. I am so excited to put that right. June can't come round soon enough.' **Read on...**



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

The subscribers, by appointment from the Commission
of Patents, in report of the U. S. Patent Office for re-
ceiving and forwarding to the said, models, sections or
manufactures to be patented, & deposited things, which
will be sent free of expense and risk and will dispen-
se, prepare, Certificates, Specifications, Assignments, and all
the necessary Papers and Drawings; will make references
to a American and foreign works, to test validity of inven-
tions, and render service to inventors in every way.



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

THE subscriber having recently opened a New Store
on Front Street, with a fresh stock of
AND BE **Y GROCERIES,**
which the citizens with every article

THE subscriber continues to run THE EX-
PRESS between Boston and Worcester, for
the safe transmission of Packages, Families,
Bank Notes, Sports, and Merchandise generally
Three Times each way Daily.

Particular attention given to paying, collecting and ne-
gotiating notes, drafts, bills, and purchasing and selling
merchandise, produce, etc.

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The subscriber is alone responsible for property entrusted
to his care, and no risk is assumed by the Boston and
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Packages by this line forwarded from Worcester to
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B. S. LEONARD.
Oct 26, 1847.

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?**

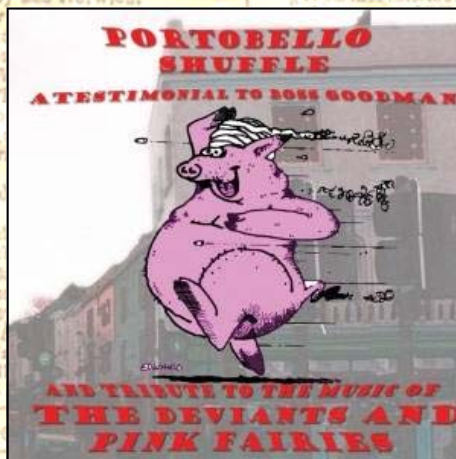
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'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  | 
SATELLITE RADIO

(FILLING IN FOR ANDREW LOOG OLDHAM)



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!

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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

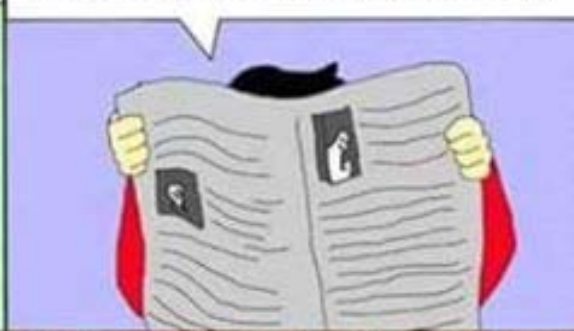


your  cards
someecards.com

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



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



Sex?



No...

Prog



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





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

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

Neil Nixon, the founder and 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.



Show 191

Don't Say a Word

Hawkwind:	Earth Calling
Lord Rockingham's XI	Hoots Mon
The Magnetic North:	Stromness
Rogern LaVern and the Microns:	Moon Rocket
The Moontrekkers:	Hatashiai (Japanese Sword Fight)
The Fierce and the Dead:	Magnet
Nimbus:	Subconscious Mind
Alex de Grassi:	Turning Turning Back
The Style Council:	The Little Boy in the Castle
Love Sculpture:	Sabre Dance
The Love Unlimited Orchestra:	Rhapsody in White
Lloyd Cole:	Slight Orchestra
Chico Arnaz and his Latin American Orchestra:	Yashmak
The Tornados:	Jungle Fever
Man...or Astro-Man	Mach One
Quincy Jones:	Boogie Bossa Nova
Hank C Burnette:	Spinning Rock Boogie
Martha Masters:	Variations on a Finnish Folk Song
Chick Corea:	Yellow Nimbus
Grouper:	Made of Air
Nick Drake:	Horn
Dosh and Ghostband:	Kool Aid
Quantum Dub Force:	Absolute Zero
The Outlaws:	Ambush
The Moontrekkers:	Return Of The Vampire (The Bogey Man)
Takako Nishizaki:	Moments Musiceaux
Chief Kegwin:	Pat Butcher

**Listen
Here**

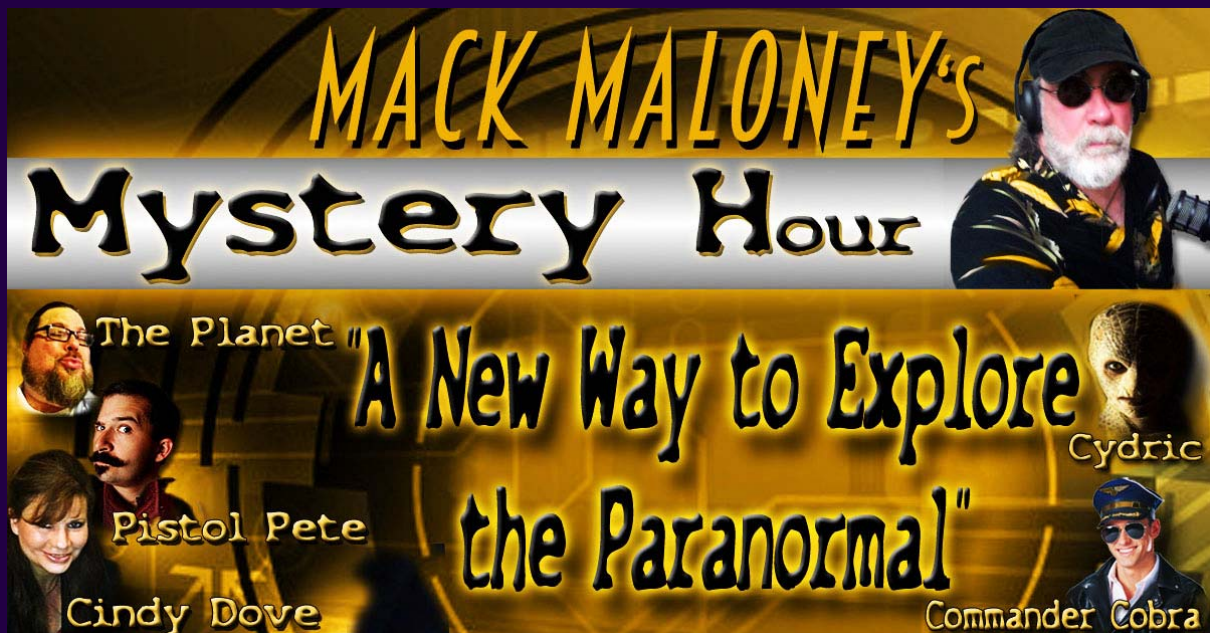
**DUE TO TECHNICAL PROBLEMS BEYOND OUR
CONTROL THERE IS NO FRIDAY NIGHT
PROGRESSIVE THIS WEEK**



**KEEP
CALM**

Normal service

**Will resume
Shortly**



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

Star Trek, Bomb-Sniffing Elephants and The Mysterious Case of Agent X

A Very Special Encore Show... Mack & Cobra talk to Rob Beckhusen about more wacky military weapons, Star Trek's "Tuvok," (aka actor Tim Russ) calls in to chat, Switchblade Steve reports on a ghostly RAF pilot, more news about a TV cooking show funded by the CIA, and special in-studio guest Agent X, former Army Intelligence officer and currently working with America's three-letter government agencies, has no answer when asked if he ever saw any evidence of UFOs during his black ops career.



Listen
Here

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



Martin Stone
(1946 – 2016)

Stone was an English guitarist, and rare book dealer. He initially wanted to be a journalist and began as a cub reporter on *The Croydon Advertiser*, interviewing Jimmy Page when he was still a session musician. Stone's passion for the guitar led him to become a musician.

Stone played in many groups, including Junior's Blues Band, Stone's Masonry, Almost Presley, The Action, Savoy Brown Blues Band, Mighty Baby, Snakefinger, Chilli Willi and the Red Hot Peppers, Les Soucoupes violentes, Southern Comfort, Pink Fairies, the The 101ers, Wreckless Eric, and the Gibson Girls. He continued to play, backing Marianne Faithfull in her live performances, lead guitar in the French band Almost Presley and others. We was also given consideration as a possible replacement for Brian Jones in the Rolling Stones.

By the 1980s Stone was earning much of his living as a bookseller, with an almost uncanny knack for finding 'lost' or famous books. He was a great fan of M. P. Shiel, who first inspired his passion for book collecting and later book-selling. he achieved international notoriety as a bookrunner. He was a major player in John Baxter's memoir *A Pound of Paper: Confessions of a Book Addict*, and was the

subject of a limited edition photographic book *Martin Stone, Bookscout* by the California rare bookseller Peter Howard of Serendipity Books.

He was also known to be the basis for the character Nicholas Lane in Sinclair's novel *White Chappell, Scarlett Tracings* (1987).

He died on 9th November in Versailles, France.



Gregory Stuart "Greg" Lake
(1947 – 2016)

Lake was an English singer, musician, songwriter, and producer. At age 12, Lake first learned to play the guitar and wrote his first song, "Lucky Man", which he did not write down and committed it to memory. He took up work loading and unloading cargo at the Poole docks, and as a draughtsman for a short period, before decided to become a full time musician at the age of 17. He joined his first band, Unit Four, playing cover songs as their singer and guitarist, through 1965, and following their split, Lake and Unit Four bassist Dave Genes formed another covers group, the Time Checks, until 1966. Lake then became a member of The Shame, where he is featured on their single, "Don't Go Away Little Girl", written by Janis Ian. Following a brief stint in

THOSE WE HAVE LOST

the Shy Limbs, by 1968 Lake was involved with The Gods, based in Hatfield, and the group secured a residency at the famous Marquee Club in London. Lake left the group in 1968 over creative differences as the band were to enter the recording studio.

In the 1960s, Lake formed a friendship with future King Crimson co-founder and guitarist Robert Fripp. When Fripp formed King Crimson, he chose Lake to be the singer and bassist. This marked Lake's first time playing the instrument as he had primarily been a guitarist for the previous eleven years. Though Peter Sinfield was the band's lyricist, Lake had some involvement in the lyrics for their debut album *In the Court of the Crimson King*. After their contracted producer Tony Clarke walked away from the project, Lake produced the album.

King Crimson supported *In the Court of the Crimson King* with a tour of the UK and the US, with some of the shows featuring rock band The Nice as the opening act. During the US leg, Lake struck up a friendship with Nice keyboardist Keith Emerson and the two shared similar musical interests and talked about the benefits of forming a new group. When King Crimson returned to the UK in early 1970, Lake agreed to sing on the band's second album, *In the Wake of Poseidon*, and appear on the music television show *Top of the Pops* with them, performing the song "Cat Food".

In April 1970, Lake left King Crimson and reunited with Emerson, along with drummer Carl Palmer of The Crazy World of Arthur Brown and Atomic Rooster to form a progressive rock supergroup, Emerson, Lake & Palmer. As well as bass, Lake contributed acoustic and electric guitar work to Emerson Lake & Palmer, and his voice had a wider and more diverse range than anything The Nice had recorded.

In 1975, while still a member of ELP, Lake achieved solo chart success when his single, "I Believe in Father Christmas", reached number two on the UK Singles Chart. It has become a Yuletide perennial.

In 2001, Lake toured as a member of the seventh incarnation of Ringo Starr & His All-Starr Band. In 2003, Lake played the bass on The Who song "Real Good Looking Boy". In 2005, Lake toured Germany and the UK with his assembled group, the Greg Lake Band, which included David Arch on

keyboards, Florian Opahle on guitar, Trevor Barry on bass, and Brett Morgan on drums. In 2006, Lake played as a member of the supergroup The RD Crusaders in aid for charity.

In 2010, Lake and Emerson completed an acoustic world tour, performing ELP songs, and in July 2010, Lake joined Emerson and Palmer for a one-off gig from Emerson, Lake & Palmer at the High Voltage Festival in Victoria Park, London, to commemorate the band's fortieth anniversary.

Lake continued to tour solo in the 2010s. On 9 January 2016, he was awarded an honorary degree in music and lyrics composition by Conservatorio Nicolini in Piacenza, Italy, the first degree awarded by the conservatory.

Lake died on 7th December at the age of 69 after suffering from cancer.



Tyruss Himes
(1968 – 2016)

Himes, better known by his stage name Big Syke, was an American rapper. His stage name is a revision of his childhood nickname, "Little Psycho".

In 1990, Big Syke started a rap group called Evil Mind Gangstas with rappers Domino and Mental illness. He met 2Pac in 1992, and joined 2Pac's group Thug Life, after Evil Mind Gangstas only album, *All Hell Breakin' Loose*, was released. After Thug Life broke up, and after 2Pac was released

THOSE WE HAVE LOST

from prison, Big Syke appeared on four tracks on 2Pac's *All Eyez on Me* album—"Picture Me Rollin'", "When We Ride", "All Eyez on Me" and "Check Out Time". He joined a second 2Pac group, Outlawz, adopting the name Mussolini.

On December 5, 2016, Syke was found dead at his home, with reports indicating natural causes.



Herbert Hardesty (1925 – 2016)

Hardesty was an American musician who played tenor saxophone and trumpet, and is best known for his association with the New Orleans pianist Fats Domino and the producer Dave Bartholomew, beginning in 1948. He released six 45-rpm records as Herb Hardesty between 1959 and 1962.

He began trumpet lessons in school at the age of six and used a trumpet given to his stepfather by Louis Armstrong. He also took lessons from Professor Valmore Victor and began playing in a local Works Progress Administration big band. By 1939, he was getting paid to play with bands led by Papa Celestin, Sidney Desvigne, and others.

Hardesty enlisted in the military in 1941 even though he was two years below the minimum draft age, and at the United States Army Air Corps base in Jackson, Mississippi, he volunteered to play saxophone in the band, and his commanding officer purchased an alto saxophone, which Hardesty learned to play in two days.

In 1955, Bartholomew asked Hardesty to begin

touring with Fats Domino. When the band played at the 5-4 Ballroom in Los Angeles, in March 1955, a photographer took a picture of Hardesty playing tenor sax on his back, and it appeared in the April 18, 1955, issue of *Life* magazine.

Hardesty's solo recordings began in 1957, and he also co-wrote the title track of Fats Domino's 1964 album, *Fats on Fire*. Hardesty continued to tour with Domino until 1971, and in 1973, he played trumpet with the Duke Ellington Orchestra in Las Vegas and was a member of the Count Basie Orchestra for six months, playing tenor saxophone. He became a member of the house band at the Hilton Hotel and backed vocalists including Tony Bennett, Ella Fitzgerald, and Frank Sinatra.

In 1978, the drummer Earl Palmer invited Hardesty to record with Tom Waits for the album *Blue Valentine*. He was a member of Waits's quartet in 1978 and 1979, touring in the United States, Europe and Australia. He played more trumpet than tenor sax.

Hardesty rejoined Domino from about 1980 until 2005 and can be heard on numerous live recordings released during these years. He played tenor sax on Dr. John's 1992 album *Goin' Back to New Orleans*. Hardesty continued to perform in Las Vegas, and died on December 3rd, 2016 at the age of 91.



Micky Fitz (1959 (?) - 2016)

Fitz was frontman of The Business; an English Oi!

THOSE WE HAVE LOST

band formed in 1979 in South London.

The band, made up of school friends Steven ('Steve') Kent (guitar), Michael Fitzsimons ('Micky Fitz') (vocals), Nicholas ('Nick') Cunningham (drums) and Martin Smith (bass) played their first gig in front of friends in February 1980, and after taking on Lol Pryor as manager, began performing more often.

The band's first release was the song "Out in the Cold" on the A Sudden Surge of Sound compilation album.[2] They played their first Oi! concert in 1981, supporting The 4-Skins, and they became closely associated with the Oi! scene from then on. While the Oi! movement was labelled as far right and racist (despite the fact that several Oi! bands played at Rock Against Racism concerts),

The Business took a stance against political extremism with their Oi Against Racism and Political Extremism ...But Still Against The System tour.

The initial line-up split up in late 1981, with Kent, Cunningham, and Smith forming Q-Bow, but Fitz carried on with Pryor, recruiting Graham Ball on guitar, Mark Brennan and Steve Whale from The Blackout, and John Fisher on drums. The new line-up made their live debut in January 1982, after which Ball and Fisher departed, leaving the band as a four-piece, with Kev Boyce of The Blackout on drums.

The new line-up recorded the Smash the Discos EP, which was a No. 3 indie hit, and after a short tour, they recorded their debut album, which was to be called *Loud, Proud, and Punk*.

In 1992, Fitz performed a few songs guesting with The Elite and he reformed the band to play a benefit concert for Bobby Moore, who had recently died of cancer. The band's line-up then became Micky Fitz (singer), Steve Whale (guitar), Lol Proctor (bass) and Micky Fairbairn (drums). The band released a new single "Anywhere But Here" and new album *Keep The Faith* in 1994.

Fitz was diagnosed with cancer on the lymph gland and underwent radiotherapy in 2015 and it was announced on 1st December he had died, aged 57.



Wayne Duncan
(? – 2016)

Duncan was bassist and vocalist for Australian rock band, Daddy Cool. The band was formed in Melbourne in 1970, their debut single being "Eagle Rock", which was released in May 1971 and stayed at number 1 on the Australian singles chart for ten weeks. Their debut July 1971 LP *Daddy Who? Daddy Cool* also reached number 1 and became the first Australian album to sell more than 100,000 copies. Their name comes from the 1957 song "Daddy Cool" by US rock group The Rays.

Daddy Cool's music featured 1950s Doo-wop style rock cover versions and originals. Duncan and Gary Young were the rhythm section of many bands particularly instrumentals since the 1950s. One of these was The Rondells which were also the backing band for Bobby & Laurie a popular singing duo with their number 1 hit "Hitch Hiker" from 1966.

Young and Wilson met in 1969 whilst both were working in a book warehouse, each had previous band mates who were interested in forming a new group. Duncan, along with Wilson, Hannaford, Young formed Sons of the Vegetal Mother later in 1969, and this band had a more experimental Progressive rock sound. Duncan died on 4 December 2016 following a stroke.

THOSE WE HAVE LOST



John Herschel Glenn Jr.
(1921 – 2016)

] Glenn was an American aviator, engineer, astronaut, and United States Senator from Ohio. He was one of the "Mercury Seven" group of military test pilots selected in 1959 by NASA to become America's first astronauts and fly the Project Mercury spacecraft.

On February 20, 1962, Glenn flew the Friendship 7 mission and became the first American to orbit the Earth and the fifth person in space, after cosmonauts Yuri Gagarin and Gherman Titov and the sub-orbital flights of Mercury astronauts Alan Shepard and Gus Grissom. Glenn was the earliest-born American to go to orbit, and the second earliest-born man overall after Soviet cosmonaut Georgy Beregovoy. Glenn received the Congressional Space Medal of Honor in 1978, and was inducted into the U.S. Astronaut Hall of Fame in 1990. Glenn was the last surviving member of the Mercury Seven after the death of Scott Carpenter in 2013.

Glenn resigned from NASA on January 16, 1964, and the next day announced plans to run for a U.S. Senate seat from Ohio; however, a bathroom fall which resulted in a concussion caused him to withdraw from the race in March. He retired from the Marine Corps on January 1, 1965. A member of the Democratic Party, he finally won election to the Senate in 1974 and served through January 3, 1999.

On October 29, 1998, while still a sitting senator, he became the oldest person to fly in space, and the only one to fly in both the Mercury and Space Shuttle programs, when at age 77, he flew as a Payload Specialist on Discovery mission STS-95. He was awarded the Presidential Medal of Freedom in 2012. He died on 8th December, aged 95.



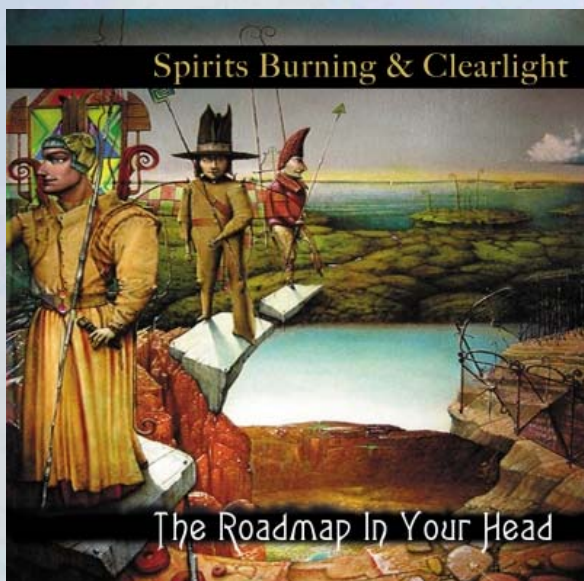
Peter Vaughan
(1923 – 2016)

Born Peter Ewart Ohm, Vaughan was an English character actor, known for many supporting roles in British film and television productions, as well as working extensively on the stage. He was best known for his role as Grouty in the sitcom *Porridge* (despite appearing in only three episodes and the 1979 film) and also had a recurring role alongside Robert Lindsay in *Citizen Smith*. He also had parts as Tom Franklin in *Chancer*, playing the father of Anthony Hopkins's character in *The Remains of the Day*, and as Maester Aemon in *Game of Thrones*.

After leaving school he joined Wolverhampton Repertory theatre and gained experience in other repertory theatres before army service in the Second World War. He was commissioned a second lieutenant in the Royal Corps of Signals on 9 June 1943, and served in Normandy, Belgium and the Far East. At the end of the war, he was in Singapore and present during the liberation of Changi Prison. His film debut came in 1959 in an uncredited role as a police officer in *The 39 Steps*, and he continued to play small roles for several years, before gaining his first starring role in 1964.

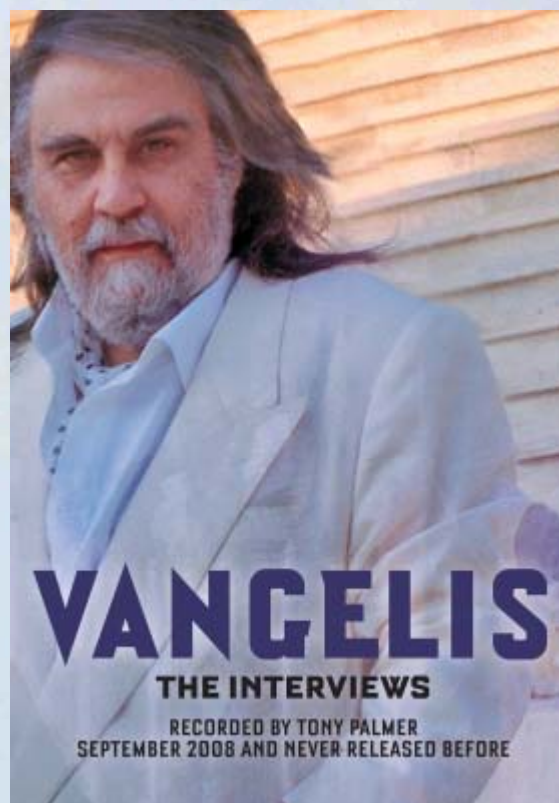
He died on 6th December at the age of 93.

THOSE WE HAVE LOST



Artist Spirits Burning and Clearlight
Title The Roadmap In Your Head
Cat No. HST423CD
Label Gonzo

Spirits Burning, the brain child of multi instrumentalist producer Don Falcone team up with the legendary Clearlight (aka equally legendary Prog artist Cyrille Verdeaux) for a second album of delightful grooves together. Don Falcone (born November 5th, 1958) is an American musician and producer. Originally a poet-performer in Pennsylvania, he relocated to San Francisco at the beginning of the 1980s. He was a member of Thessalonians and the original Melting Euphoria, had a solo project called Spaceship Eyes, and since 1996 has led the Spirits Burning space rock collective. Various cable and TV network programs have also used Falcone's music. Cyrille, however, has been producing fantastic music since 1975, sometimes with various members of Gong. Put these two musical Giants together and the grooviest of sparks are going to fly! What's not to like?



Artist Vangelis
Title The Tony Palmer Interviews
Cat No. TPDVD192
Label Tony Palmer

Evangelos Odysseas Papathanassiou born 29 March 1943), known professionally as Vangelis is a Greek composer of electronic, progressive, ambient, jazz, and orchestral music. He is best known for his Academy Award-winning score for the film Chariots of Fire, composing scores for the films Blade Runner, Missing, Antarctica, 1492: Conquest of Paradise, and Alexander, and the use of his music in the PBS documentary



Cosmos: A Personal Voyage by Carl Sagan. Here he discusses his stellar career with legendary journalist Tony Palmer - never seen before!

Running Time: 280 minutes

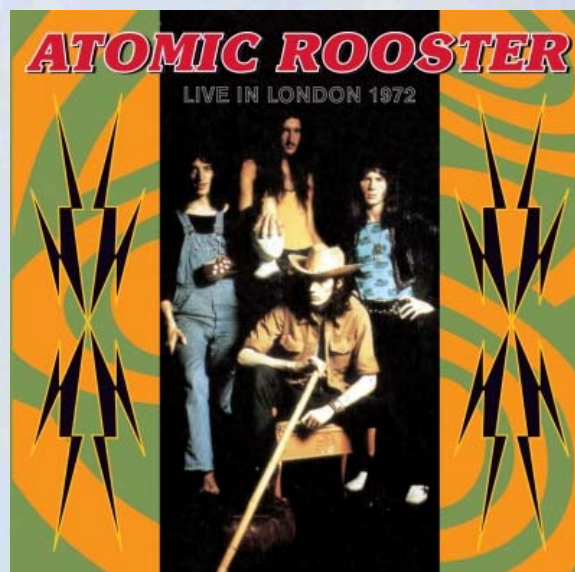


Artist Al Atkins
Title Back To Berlin
Cat No. HST427CD
Label Gonzo

Al Atkins is best known for being the original singer with Midlands heavy rockers Judas Priest with a wife and young daughter to support and no record deal in sight, Atkins was forced "to get a haircut and a 9-to-5 job" in May 1973.

He was replaced by Rob Halford, who found himself singing many songs that were originally written by Atkins. Consequently, the album Rocka Rolla gives a portrait of Atkins' original vision for the band. Atkins eventually formed another band, Lion and went solo after it dissolved, releasing four albums in the 1990s and a final, fifth album in 2007 as a solo artist.

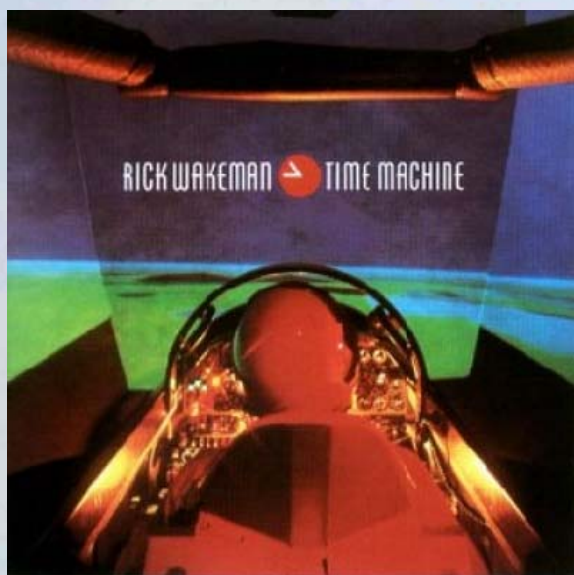
Despite being at the age that most men are thinking of retirement, Al is still one of the hardest rocking frontmen on the planet, as this album bears testament



Artist Atomic Rooster
Title Live in London 1972
Cat No. HST426CD
Label Gonzo

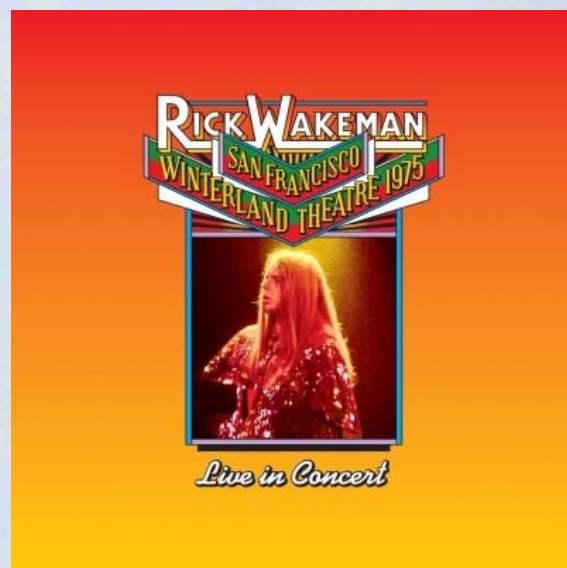
Atomic Rooster are an English rock band, originally formed by members of The Crazy World of Arthur Brown, organist Vincent Crane and drummer Carl Palmer. Throughout their history, keyboardist Vincent Crane was the only constant member, and wrote the majority of their material. Their history is defined by two periods: the early-mid-1970s and the early 1980s. The band went through radical style changes, however they are best known for the hard, progressive rock sound of their hit singles, "Tomorrow Night" (UK No. 11) and "The Devil's Answer" (UK No. 4), both in 1971. This record presents them live at their blistering best.





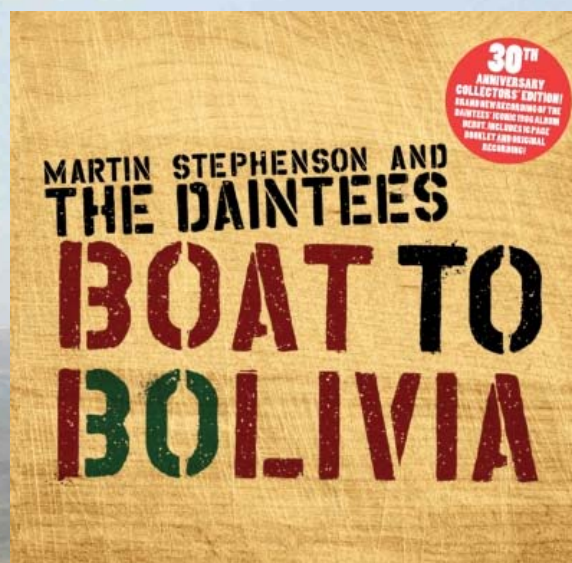
Artist Rick Wakeman
Title Time Machine
Cat No. MFGZ012CD
Label RRAW

Mie DeGagne writes: "Musically depicting certain historical events and places, Time Machine spotlights Rick Wakeman in his most familiar territory, as his whirlwind keyboard attack takes on a rock & roll feel across numerous conceptual pieces. Adding his instrumental fervor to such legendary occurrences as "Custer's Last Stand" and the ice age (in a track simply titled "Ice"), Wakeman's barrage of heavy synthesizer with front-and-center percussion gives this album its hardened, rock-induced edge. Guest vocalists John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood of Wizzard are pleasant additions to the synthesized entanglements, especially Parr's contributions on "Ocean City" and the powerful "Rock Age.""



Artist Rick Wakeman
Title Live at the Winterland Theatre 1975
Cat No. MFGZ015CD
Label RRAW

Majestic Wakeman captured on this timeless radio broadcast. Features a great show with tracks from Six Wives, Journey and Myths. Sound quality is superb as The English Rock Ensemble and Rick are in fine form.



Artist Martin Stephenson and The Daintees
Title Boat to Bolivia 30th Anniversary Edition
Cat No. BARBGZ104CD
Label Barbaraville

Here we have a brand new 30th anniversary recording of Boat to Bolivia, made at The Tolbooth, Stirling 2016.

The idea was to celebrate the albums 30th with a

fresh live sound, the band has never been hotter and truly creates a great take on this classic record, where the songs are just as timeless as the day of it's release, bearing in mind, most of the songs would have been written between 1980 & 1982!

The Daintees showed an incredible range and idiosyncrasy for such young recording artists, and some of the guitar solos John Steel created back then are still etched in the ears of the listener since this truly weird album's release!

It's wonderful hearing his 2nd takes with a 30 year distance, just outrageously good man! Here the artist gives you a 30 year gap between original and new, with the original guitarist on both albums Mr John Steel, who left the band after its recording, never to surface till some 15 years later, Martin wrote the song 'Goodbye John' for him, which featured on following classic album 'Gladsome, Humour and Blue' for his missing friend

It was Anthony's brother Gary who joined the band in early 1986 to tour the album and then play on the next three of The Daintees major and awesome releases.

Also on this new version we have John Steel's wife Kate Stephenson on drums, who has been with the band for over ten years now, worked closely with Sam Brown, Herbie Flowers and Midge Ure before teaming up with Martin and the gang, another weird thing is, Martin's childhood friend and Bassist Christopher Mordey, who only played Bass on Daintees very first single release Roll on Summertime, who also played on Martin's first 1978 demo of 'Neon Skies' recorded at Newcastle's Spectro Art's Centre, so Chris is a hardcore Daintee and is arguably, along with Anthony Dunn, the first Bass player of The Daintees, so has a very authentic and valid connection.

Tour Dates

October 8, 2016: ULLAPOOL, The Argyll Hotel
October 21, 2016: OTLEY, Korks
October 22, 2016: RETFORD, St. Saviour's Community Centre
October 24, 2016: NOTTINGHAM, Theatre Royal
November 02, 2016: CAMBRIDGE, The Junction - Martin Stephenson & The Daintees
November 12, 2016: STIRLING, The Tollbooth - Martin Stephenson & The Daintees
November 14, 2016: INVERNESS, Eden Court Theatre - Martin Stephenson & The Daintees
November 16, 2016: LOSSIEMOUTH
November 17, 2016, DUNDEE, Clarks on Lyndsay Street
November 18, 2016: MANCHESTER, The Lowry - Martin Stephenson & The Daintees
November 19, 2016: NEWPORT, The Riverfront - Martin Stephenson & The Daintees
November 22, 2016: GLASGOW, King Tuts - Martin Stephenson & The Daintees
November 23, 2016: LEEDS, Brudenell - Martin Stephenson & The Daintees
November 24, 2016: LIVERPOOL, The Cavern -

Martin Stephenson & The Daintees
November 25, 2016: BIRMINGHAM, O2 Institute - Martin Stephenson & The Daintees
November 26, 2016: CLITHEROE, The Grand - Martin Stephenson & The Daintees
November 30, 2016: SHEFFIELD, Academy - Martin Stephenson & The Daintees
December 2, 2016: GATESHEAD, The Sage - Martin Stephenson & The Daintees
December 3, 2016: LONDON, 100 Club - Martin Stephenson & The Daintees
December 4, 2016: SKEGNESS, The Great British Folk Festival - Martin Stephenson & The Daintees



Artist Archie Fisher & Barbara Dickson

Title Through The Recent Years

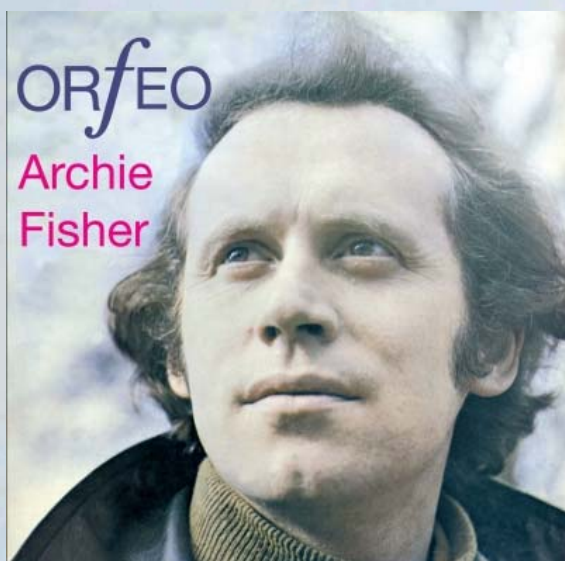
Cat No. CTVPCD016

Label Chariot

In 1970, Barbara Dickson and Archie Fisher were invited by Decca Records to record a new album of traditional music. The resulting set, 'Thro' The Recent Years - The Folk Experiences of Archie Fisher and Barbara Dickson,' has since gone on to become an acclaimed collector's item for fans of traditional music but despite its popularity this release marks its first ever release on CD outside of Japan.

Digitally remastered from the original master recordings, 'Thro The Recent Years' features fourteen superb tracks including Bob Dylan's 'Tears of Rage' as well as a selection of new songs by Archie and Scottish folk stalwart Rab Noakes (who also provides guitar and backing vocals on the album.) 'Thro' The Recent Years' is produced by the legendary Ray Horricks whose long career as a producer included albums with Rod Stewart, Sammy Davis, Jr and Anthony Newley. The CD booklet features a new interview with Barbara in which she looks back over her career in Folk music from her earliest days performing at the Howff in

Dunfermline, through to her early recordings and influences and the eventual big break which took her on to become one of the most successful and well-loved singers of her generation.



Artist Archie Fisher & Barbara Dickson
Title Orfeo
Cat No. CTVPCD015
Label Chariot

Following on from his 1970 album, 'Thro' The Recent Years', recorded with Barbara Dickson, Decca Records invited Archie Fisher to record a follow-up solo set. 'Orfeo' features a mix of traditional songs and self-penned tracks which was ultimately released as Decca SKL 5057 later that year. Barbara was once again on board, this time providing backing vocals with Rab Noakes, another friend of theirs from the Fife folk scene, playing guitar with Daryl Runswick featuring on bass and Bill Kemp on drums.

The album was produced by Ray Horricks who had been working with Decca Records and a handful of smaller labels throughout the 60's on a wide range of genres including folk albums by artists including Shirley Collins, Moira Anderson and Davey Graham, musical soundtracks and early singles by Rod Stewart, as well as several releases by Kenneth McKellar. Of the eleven tracks on 'Orfeo', four are traditional with the others being new songs written by Archie. Looking back on the album, Archie comments that the songs were intended to be "very stylised and very chord-orientated and very much built around guitar tunes which were breaking away from the traditional songs and more towards jazz guitar and torch music."

Barbara Dickson also feels that with 'Orfeo' Archie was keen to break new ground. "He was definitely moving forward musically which was the most important thing I think." 'Orfeo' has been digitally remastered from the original studio master tapes and features detailed CD liner notes on Archie's long career as a traditional music pioneer.



Artist Barbara Dickson
Title Live in Concert 1976/77
Cat No. CTVPCD014
Label Chariot

Released for the first time ever on any format, this exclusive DVD features two rare television concerts recorded by Barbara Dickson in 1976 and 1977. All fifteen live tracks from both studio sessions are also included as a bonus CD. Not seen since the original broadcasts and remastered from the original studio master tapes, 'Barbara Dickson in Concert' sees Barbara and her band performing material from her first two best-selling pop albums, 'Answer Me' and 'Morning Comes Quickly.' In addition to 'Answer Me, a top ten hit for Barbara in late 1976, the release includes 'Another Suitcase in Another Hall,' Barbara's second chart hit taken from the soundtrack to the Andrew Lloyd Webber and Tim Rice musical, 'Evita'.

Also included are the singles 'Lover's Serenade' and Gerry Rafferty's 'City to City', as well as Steve Goodman's 'City of New Orleans,' a popular track from Barbara's live repertoire which has never previously been released on any of her studio or live albums. The DVD booklet features a new interview with Barbara in which she looks back over her pop career and the many television appearances she has made over the years. Commenting on the concerts included on this release, Barbara says, "I haven't seen these since they were first broadcast but I have to say I'm impressed. They've been beautifully remastered and are a nice snapshot of what I was doing during that stage of my career. For those who enjoy my pop stuff, I don't think you'll be disappointed!"



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>



BILLY JAMES, GLASS ONYON:

Legendary Greg Lake sadly passed away on Wed. Dec. 7th. As a founding member of King Crimson and Emerson, Lake & Palmer, Greg Lake has been a major force in music for over 40 years. He has long been considered a legendary voice and musical powerhouse whose impact changed the landscape of rock and roll. Many simply refer to him as “The Voice”.

Greg was just finishing his autobiography titled “Lucky Man”, which is scheduled for release in 2017.

Says his long time manager and friend Stewart Young,

“Yesterday, December 7th, I lost my best friend to a long and stubborn battle with cancer. Greg Lake will stay in my heart forever, as he has always been. Despite his illness which he knew to be terminal he always took the view about his life, career and family that he was indeed a lucky man... His family would be grateful for privacy during this time of their grief. Many thanks.”



ERIK NORLANDER:

I met him a few times through Keith and ELP, but I wouldn't say I knew him.

I did have one cool experience in the early 90s when I was doing some synth programming for Keith on one of those ELP reunion tours.

At one of the rehearsals, I ended up getting drafted into programming some stuff for Carl's electronic drum pads on his Akai S1100 sampler (big timpani and tam tam hits for "Fanfare," IIRC). I was sitting on the floor working on Carl's rack next to his kit ... basically about 4 feet from Greg's vocal mic which was stage center.

They're all bickering and pecking at each other in true ELP style, but then Greg just starts strumming the intro to "Lucky Man." Carl plays the classic intro fill, and of course Keith joins in. They play the first verse and chorus, and Greg notices me staring up at him from the floor like a puppy dog in wonderment.

I'm thinking, "You know, this might be the coolest thing ever." I give Greg a nod and a smile, and gives me a very sincere nod, smile and brow furl back, basically saying, "Yes, this is indeed the coolest thing ever."

That's my best memory of Greg.

ALAN DEARLING:

Greg Lake, Clive Palmer and Keith Emerson. Lots of form and flash quality. We are sitting in a huge field at the Isle of Wight Festival. Shed-loads of anticipation.

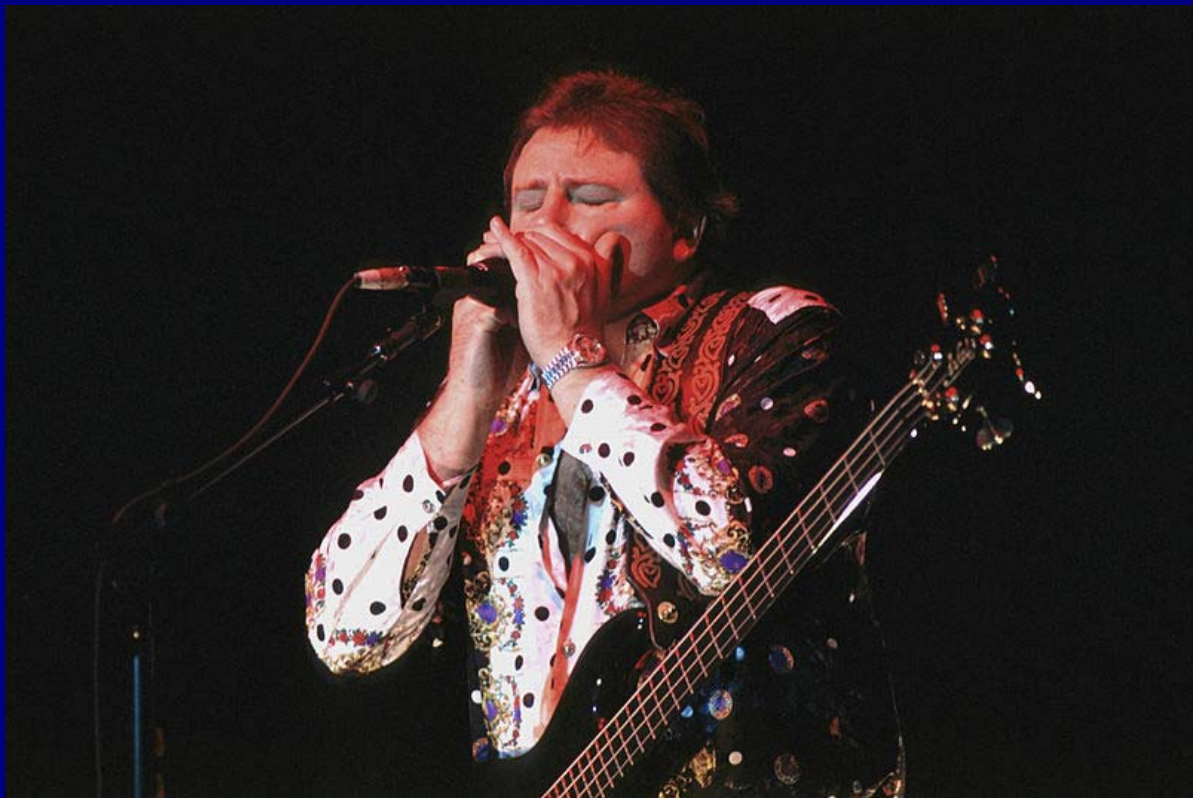
And then ELP erupt. We already knew Lake well from King Crimson, Emerson from The Nice, and Palmer from Arthur Brown and his Crazy World and Atomic Rooster.

They had superstar status. Possibly at the top end of prog rock, back in those days. Lots of light and shade. Some loud and extrovert passages, but subtle too.

And many of those moments of exquisite beauty came from Greg Lake who produced their first album. Greg gave us, in particular, 'Lucky Man' and 'Take a pebble'.

I think the album came out pretty much at the same time as they performed for us in that over-crowded field at the 1970 Isle of Wight event. Greg Lake gave us some special, magic moments, including his many contributions to the behemoth that became ELP. For better or worse.

Luv n' respect - Alan



JON DOWNES:

It was earlier this year, when I read an interview with Carl Palmer, about the final ELP reunion show in 2010, that I found a copy of it and watched it in horror. It was like watching a car crash, and I perfectly understood why Palmer said “If it had been just as good as it used to be, on that same level, I would have accepted that. But I don’t think it was, and I don’t think the other guys thought it was.” And so, it seemed that Palmer nixed the nascent ELP reunion before it happened.

And now, it will never happen.

But the same day I watched the footage of the band onstage at the Isle of Wight Festival in 1970, and bloody hell they were magnificent. I don’t think I had ever realised quite how awesome the band could be live. And it was only their second or third gig.

ELP were major figures in my adolescence, although I came to them quite late. One day in 1974, on the school bus, an elder boy - Richard Appleby - for whom I am indebted for my first listens to Gong, Genesis and Yes as well, played me the beginning of side two of *Brain Salad Surgery* and I was completely blown away. “Welcome back my friends to the show that never ends blah blah blah”, and I can still feel the amazing sense of excitement that I felt back then. ELP were my favourite

prog band, if only for that album (if you ignore *Toccata* which I have never even slightly got), and it has remained a favourite of mine ever since.

ELP have not gone down in history very well, being seen as a symbol of prog excess that sparked off the punk wars, although - of course - they didn’t. And - although my love for *Brain Salad Surgery* has never wavered - I have had a bit of a patchy relationship with much of the rest of their output, although I found it massively amusing when one of my adopted nephews confessed to me that he had been wont to use *Tarkus* as make out music.

I would have been too scared to approach Messrs Emerson or Palmer, but I had always wanted to interview Greg Lake, because well into his sixties he still had the voice of a choirboy, and I always imagined that he would have been the most approachable of this trio of prog rock giants. And like so many other of my professional aspirations it was never to be.

I have been quite unwell this week, and I was asleep in my armchair this morning when Corinna came in with the terrible news. In a year which has seen the heroes of my younger life being taken from me one by one, I suppose that I should have become used to the task of putting together a tribute issue at short notice. But it is not something that I think that one ever gets used to. This has been a terrible year, and I can only hope that 2017 is a better one. But a





world without Lake, Bowie or Prince, will be a world where I will have three less stars of my own personal firmament to make me happy.

DOUG HARR:

That familiar melodious baritone is silenced. "In the Court of the Crimson King," "Take a Pebble," "From the Beginning," "Jerusalem" so many beautiful, colorful works of art. Greg Lake for me over and above his skills on the frets, was a vocalist of the highest order. His voice was smooth, not harsh, his vibrato restrained, his delivery heart rending. We were fortunate that Greg wrote, produced, and performed during our time on this earth. Whether you were able to hear him on record, on film or live in concert, you are likely to feel this loss, much like fellow band mate Keith Emerson's passing earlier this year.

I've been collecting films of my rock heroes for many years now - so much is available. Now that this is the only way to see two thirds of ELP perform, the importance of these documents increases. To me, the best is their television special, taken from the Brain Salad Surgery tour.

Beyond The Beginning, Cal Jam Concert (2005), Universal, 44 min, 1.5:1

The DVD *Beyond The Beginning* (2005) contains a documentary of ELP, but more

importantly includes the best available concert film of the band at this pivotal time. The 44-minute picture was broadcast on ABC television, taken at their last stop on the American tour when headlining at the California Jam Festival, playing for over 200,000 people. The professional color film is a top quality production for its time, featuring lengthy close-ups of fingers, sticks and picks, capturing the virtuosity of each band member.

The set list begins with Palmer and his synthesized drums playing the solo in "Toccata" after which we are treated to two of Lake's ballads, "Still... You Turn Me On" and "Lucky Man." Emerson's astounding "Piano Improvisations" follow and they are caught in detail, along with the first segment of "Take A Pebble". The real treat follows, an almost note-perfect live rendition of the 1st and 3rd impressions of the "Karn Evil 9" suite which includes a lengthy Palmer drum solo, highlighting his rotating drum riser, followed by Lake's powerful vocals, Emerson's polyphonic Moog leads, and the simulated destruction of the villainous computer. The film concludes with "Great Gates of Kiev" during which Emerson deploys the spinning piano stagecraft, before the coda and fireworks. Check this out, and celebrate with us the life and works of this now legendary artist.

R.I.P. Greg Lake, we will not forget you.



“Naked Radio”

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

The Pink Fairies official website:
www.pinkfairies.net

“Naked Radio” will be available to pre-order only on PledgeMusic together with other exclusive merchandise and experiences, go to this link <http://www.pledgemusic.com/projects/pink-fairies> to find out more.



Watch a video about the campaign

<http://tinyurl.com/jflkhfg>

Cop a sneak preview here:

<http://tinyurl.com/z9825mr>

Douglas Harr

Ear Candy for the Hungry Audiophile

Roger Hodgson's Desert Spiritual

Roger Hodgson performed at the *Spotlight 29 Indian Casino* in Coachella last Saturday night, December 3, 2016 to an audience of adoring fans. It was a heart rendering, spiritual journey through a bit of Hodgson's fine solo work, topping a generous helping of the songs he wrote for the band Supertramp.

Anyone within range of an FM radio in the 1970's heard a lot from Supertramp. The group was led by a marriage of the uniquely talented principal members, Roger Hodgson and Rick Davies. Their breakup in 1983, which ended with Rick taking over the band, and Roger taking the highway, is one of the saddest in rock history. A decade before the split, after two early releases that were not commercially successful, the band clicked, releasing three popular masterworks in

succession, *Crime of the Century* (1974), *Crisis? What Crisis?* (1975), and *Even in the Quietest Moments...* (1977). Each of these albums blended pop, jazz, and progressive rock music into a crowd-pleasing brew that allowed them to build a growing worldwide audience.

By the time of their best selling release *Breakfast in America* (1979) they were mega stars, finally getting a #1 record in the states (#3 in the UK.) Many of the songs from that album are pure pop, and they became radio staples, including the title track, "The Logical Song," and "Take the Long Way Home." The album also contained several deeper cuts including Hodgson's "Lord is it Mine" and "Child of Vision" - the fabulous workout for dual keys, Hodgson on Wurlitzer electric keyboard (a signature part of the album's sound) and Davies



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<http://diegospadeproductions.com/>

LEGENDARY SINGER-SONGWRITER, FORMERLY OF **SUPERTRAMP**

ROGER HODGSON

"The Logical Song"

"Dreamer"

"Fool's Overture"

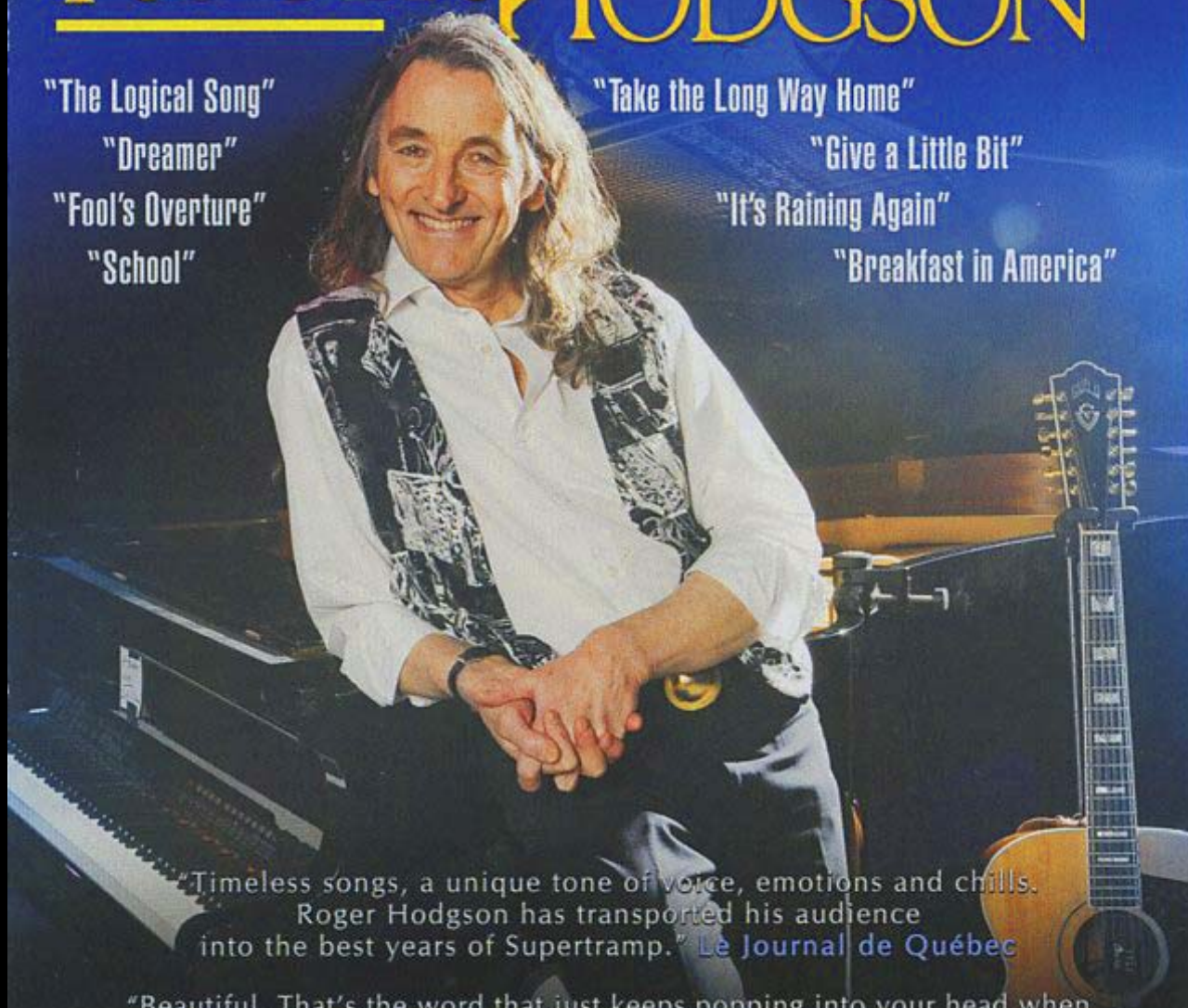
"School"

"Take the Long Way Home"

"Give a Little Bit"

"It's Raining Again"

"Breakfast in America"



"Timeless songs, a unique tone of voice, emotions and chills. Roger Hodgson has transported his audience into the best years of Supertramp." *Le Journal de Québec*

"Beautiful. That's the word that just keeps popping into your head when watching Roger Hodgson perform. Whether it's the melodic complexity of his songs, the harmonies he weaves with his band, the lyrics that sweep you away or his ability to still command the incredible upper range of his voice..."

Classic Rock Examiner

"To see and hear Roger Hodgson in concert today is simply to experience a sort of musical homecoming." *Rolling Stone*

WWW.ROGERHODGSON.COM



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Roger Hodgson (c) diegospadeproductions 2012



on grand piano. After one more studio album ... *Famous Last Words...* (1982), and tour the partnership fractured.

This Hodgson solo tour was billed as the *Breakfast in America* show, and there was truth in that advertising, as all of the Hodgson-penned tracks listed above were included in the set list. On top of those selections, there was a generous helping of four from *Crisis? What Crisis?* (my absolute favorite); the one-two lead-in “*Easy Does It*” and “*Sister Moonshine*” were included with the more rare songs “*Lady*” and “*A Soapbox Opera*.” Fantastic! Key tracks from *Crime of the Century*, included set opener “*School*,” pop hit “*Dreamer*,” message song “*If Everyone Was Listening*” and arguably Hodgson’s most beautiful, heart-rending track “*Hide In Your Shell*” were highlights. One of Hodgson’s solo songs, “*Death and a Zoo*” was particularly fitting at this venue, as the message of kindness to animals was in line with Native American attitudes and music, including a tribal drum workout that shined. Closing the set, “*Fool’s Overture*” sated the prog crowd, while encores - “*Had a Dream (Sleeping with the Enemy)*” (his first solo single) and of course “*Give a Little Bit*” – kept everyone close to the stage and on their feet.

Hodgson was in fine voice, able to reach smoothly into his upper register, which is critical for these songs to hit their mark. His playing on keys and particularly on twelve-string acoustic guitar was impeccable. The band was very strong as they deftly brought down the volume during sensitive bits, while punching the rockier moments. As the main man is so often on keys, there are times where an additional guitarist could punch things up a bit. But for this patron listening to these songs rendered with two and sometimes three simultaneous keyboards was pure heaven.

Hodgson himself waxed philosophical, as has been his norm during the last decade as he tours as a duo or with band. He spoke plainly and warmly about the meaning of these songs, to him and to others, sometimes reading notes he’s received from fans or sharing his thoughts about how music can bring back memories, and heal troubled spirits. Truer words.

See this enduring artist while the show goes on and the quality of performance is still so outstanding – if you care for this music, or just have interest and an open heart, it will be a priceless evening.

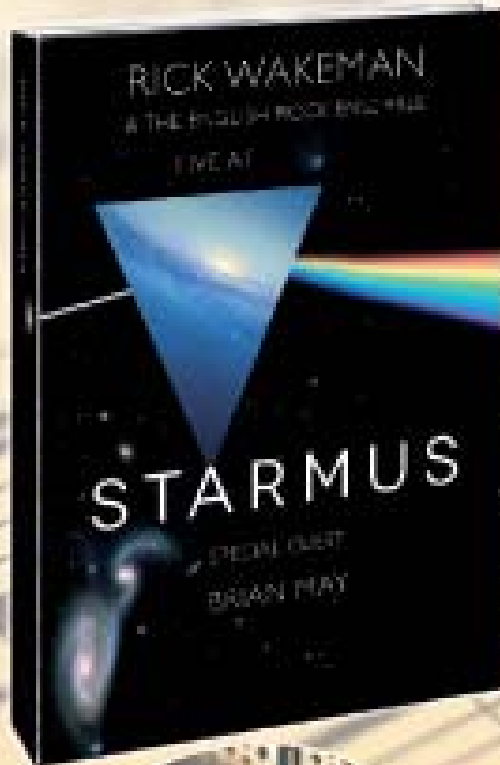
BRAW presents

Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May

live from

STARMUS 2015



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



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



Available to pre-order from www.rickwakemansmusicemporium.com



Black Angel Drifter

There's a bit of a buzz around this band in London town. They played their first gig there last month in Leytonstone at the 'What's Cooking' venue. Their album using the 'Black Angel Drifter' moniker has just emerged into the darker, slightly skewed grunge/psych edges of the musical firmament. They've formed out of 'Morton Valence', as the self-proclaimed 'love child' of Robert 'Hacker' Jessett and Anne Gilpin, who are the vocal front-line of the band. And the original plan was apparently to only play one gig under the new name. Curious, but arty, and quite clever as a concept. I've been listening to the album during this week with my Crouch End friend, Tony, who is a fan of the band. Indeed, he's already helped book them to play a gig with his mates in the 'Branian 5'.

So, why should you be interested in them?

It really depends on how you like your music served up. If you like MOR, pop, forget it. They are very, very dark indeed. Gothick. They seem to be serving up their music in an ethereal style akin to Ennio Morricone meeting in a kind of alternative summit with Los Lobos, the Handsome Family, Nick Cave with sonorous repetition in the percussion department from Chizuro Nukui. At times it is even somewhat reminiscent of the Velvets. Waves of pedal steel guitar, courtesy of Alan Cook, plus pounding bass-lines from Vladimir Strkalj and more

alan dearling



guitar riffs from Masa Mitobe. They really are rather memorable, but not an easy listen. Here's their take on Dylan. A video with some real class filmed at Orford Ness beach in East Anglia, in the county of Suffolk. A vast shingle spit area punctuated with sinister ex-military buildings. It reminds me of Dungeness, which I visited quite recently. The scenery certainly fits the mood of the song and performance.

<http://www.folkradio.co.uk/2016/09/video-premiere-black-angel-drifter-man-long-black-coat/>

I think it classifies as Gonzo Muzak...so in advance of these few words and pics I told Jon (Downes) about them. He appears to be on their wavelength.

Jon wrote to me::

"I am listening to the album now. I don't know whether you ever heard Joe Strummer's soundtrack for 'Walker', but this sounds like a Gothic analogue of that. Fuckin A..."

Alan: *"Yes indeed, Jon. Perhaps even spiritual shades of Mexican marriachi, western film themes, lots of crickets and the cracking of the bullwhip, and hints of the celebrations known as the 'Day of the Dead'."*

and in a second email, Jon added:

"Something that has always mystified me is the way that white people from London and surrounding areas have managed, at various times, to plug into some weird Deep South hoodoo. At their best the stones did it, Graham Bond did it and this bunch have done it. I don't know if you have anything similar, but I have driven through the poorest, ghetto districts of Puerto Rico at sundown, and in predominantly Santeria districts of Miami and got the same vibe."

The song titles tell a part of the story: Black-eyed Susan; Sister Pain; Trail of tears, and Dylan's The man in the long black coat, who turns out to be a woman. Strangely hypnotic, and at times grimly and unrelentingly bleak, like the locations they favour.

Music that challenges, but only for the adventurous. Worth checking out Morton Valence too (named after a defunct RAF Gloucestershire airbase, Moreton Valence):

<http://mortonvalence.limitedrun.com/>

and a nice little video of Chinatown from the album 'Another country':

www.youtube.com/watch?v=gkOxw6T2gEQ

Editor's note: It was listening to their album concurrently with the new *Rolling Stones* one that inspired my slightly left of centre editorial this issue.

alan dearling



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1969

Left to right from top:
 Free, Free
 Captain Beefheart and His Magic Band,
 Trout Mask Replica
 Quicksilver Messenger Service, Happy Trails
 MFS, Kick Out the Jams
 Neil Young, Neil Young
 Creedence Clearwater Revival, Green River
 Crosby, Stills & Nash, Crosby, Stills & Nash
 Quintessence, In Blissful Company
 Third Ear Band, Alchemy
 The Stooges, The Stooges
 David Bowie, Space Oddity
 Grateful Dead, Assassins
 The Who, Tommy
 Various artists, Easy Rider soundtrack
 Elvis Presley, From Elvis in Memphis
 Jefferson Airplane, Volunteers
 Jethro Tull, Stand Up
 Rolling Stones, Let It Be
 King Crimson, In the Court of the Crimson King
 Frank Zappa, Hot Rats



Records and Rebels

1966-1970

Psychedelia comes to SW7.....

The good old days seem to have become part of the establishment, with this ambitious multi-media exhibition set in the

heart of London's most affluent area, in the Victoria & Albert Museum. The V & A has already held a David Bowie exhibition, and next year see's a special on Pink Floyd.

The subject here is a very large one, with both the UK and US scenes being covered, with social commentary and even questions for the future thrown in. It is not only ambitious but has clearly been put together with a lot of love. It is on until the 26th of February 2017 and if you are in town before that date, is well worth a couple of hours of your time. (Pre-book for weekends, it was very busy last Saturday afternoon for example).

John Brodie-Good



No photographs are allowed and because I wanted to max my experience I didn't bother trying to be a rebel and sneak a few shots off. A quick mind refresher outside in the afternoon sunshine whilst the traffic and tourists poured past and in we went.

You are each given a pair of very lightweight Sennheiser cans to wear, plugged into a Walkman size box which hangs around your neck. As you move around the exhibition, the soundtrack changes, even within parts of the same room space, depending at which exhibits you are looking at. The system seems to work very well. Throughout the multi-room exhibition, there are displays of album covers of the period. I noted some repetition, and some of the covers were in grim condition, including oddly albums that have been re-released, but music is the main message, the main form of 'communication' at the time, which of course called young people to the new rising flag of personal freedoms. It 'starts'

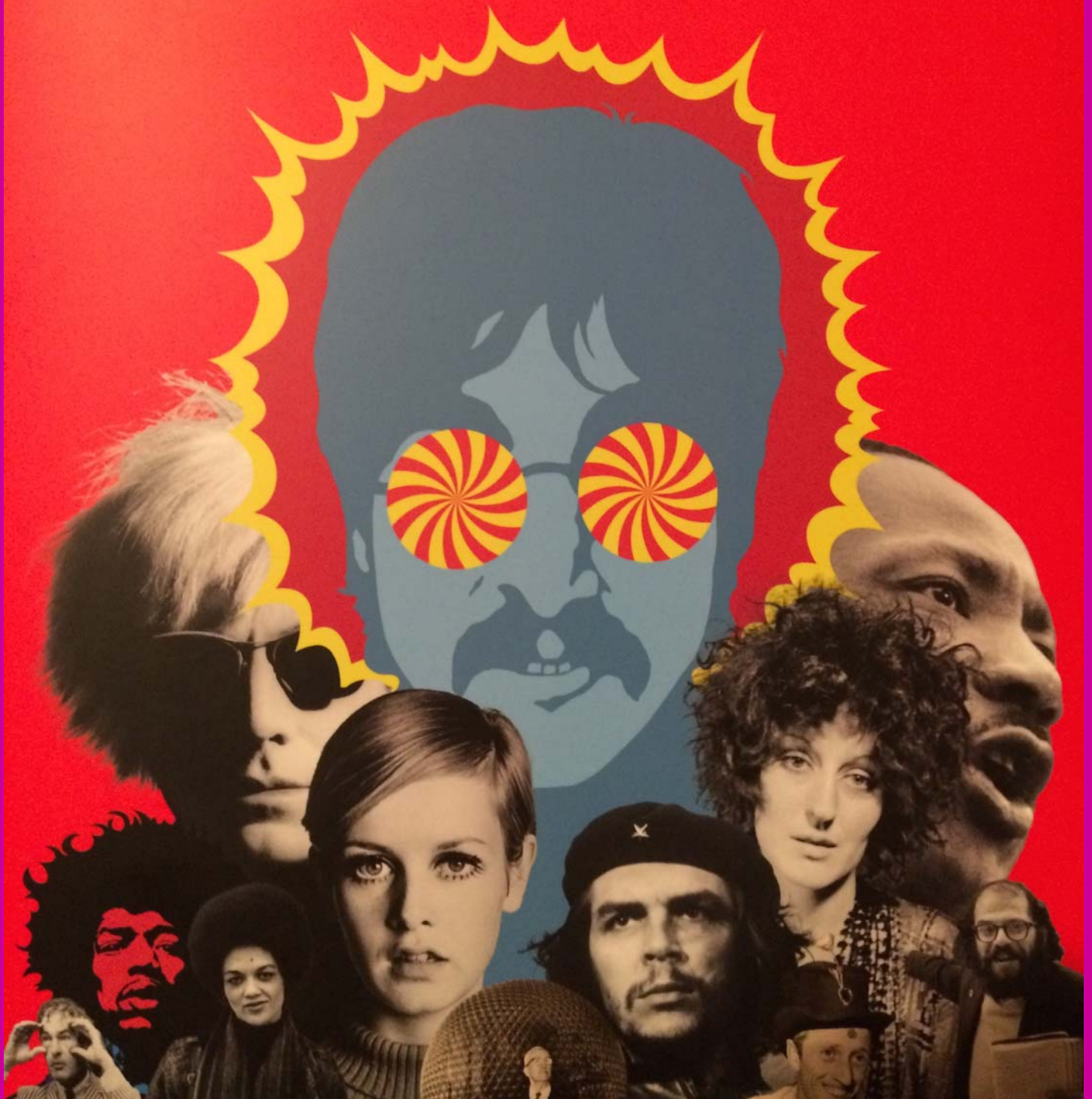
in the UK in the sixties, moves towards the 70s and then the penultimate, largest room, is a celebration of the Woodstock Festival, with a short film using clips from the movie, projected on different screens around the room. The film used windows within the main screen, in this room, they used different screens for the different 'windows' content, which worked very well. There were lots of people in there, mainly families with young children, with bean bags on the floor for the 'real experience man'. I found it very heartening though to see so many people at the exhibition, and most of them below the age of 40 I would say. Most of them seemed to be taking their time too and were trying to absorb all the sights and sounds. I find it slightly scary though that most of the music I enjoy is now 'history'! I'm not, yet....

The exhibition includes film clips, both news and musical performances, 'spacey' mannequins with clothes and musicians' attire of the times, posters (one of the big festivals had Arthur Brown as the lead act



YOU SAY YOU WANT A
REVOLUTION?

RECORDS AND REBELS 1966–1970



THE AIRPLANE

FAMILY & FRIENDS
LIVE DEAD 69



SLICK AGUILAR PETER KAUKONEN

DARBY SLICK "SOMEBODY TO LOVE"

PRAIRIE PRINCE CO-FOUNDER THE TUBES

JOLI VALENTI ☺ QUICKSILVER GOLD

EVA AVILA - CANADA IDOL WINNER, SINGING GRACE SLICK

TOM CONSTANTEN, MARK KARAN

FROM GRATEFUL DEAD FROM RAT DOG, OTHER ONES

LIVE DEAD 69

PERFORMING THE ENTIRE 1969 ALBUM

way above all others, now he can't sell more than 100 tickets a night, go figure.....), various artefacts plus examples of technology of the era. It is pointed out that most of the Californian leaders of our modern i-tech industries all emerged from this culture-changing period, Steve Jobs most famously, citing LSD as one of his most important personal experiences, plus his love of vinyl (until he co-invented the i-thingy!). He wasn't always right.....Beatles fans are particularly well served unsurprisingly. A stunning Hendrix jacket can be found along the way too. I can understand the organisers not offering micro-dosing as an optional extra to enjoy the overall experience, but a bit of smell-o-vision would have (eg patchouli, weed, b.o and/or festival bogs) really been the icing on the cake.

There is the book of the exhibition of course, *You Say You Want A REVOLUTION*, with essays and photos from the gig (Brookes & Marsh) plus you can buy yourself a pair of the headphones (bass was lightweight) or a special pair of Levi's man, the other main commercial sponsor.

As I said at the start, the team that put this all together did it with love and reverence for their subject, and you can't say better than that really, recommended.

<https://www.vam.ac.uk>

On the same subject, I notice London's Roundhouse has a superb revamped website, celebrating their 50 years, with lots of sections and photographs about gigs of yore, including Jefferson Airplane and The Doors. Worth a few minutes of your time if surfing the web.....

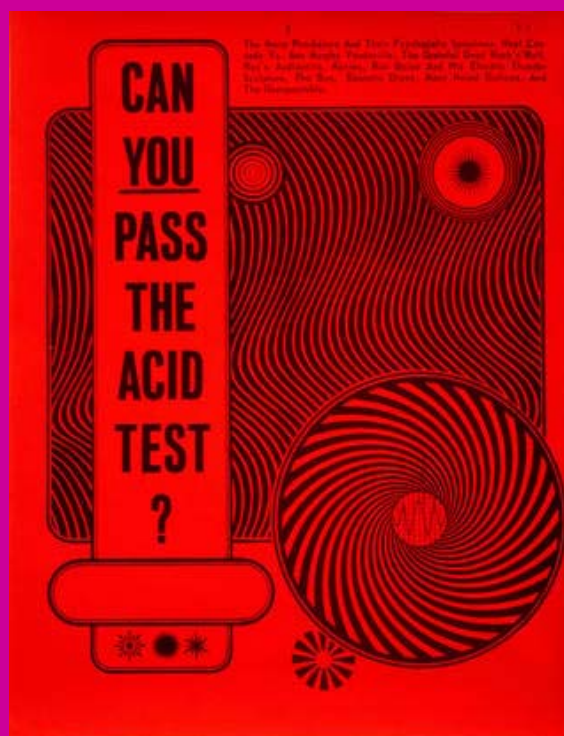
<https://50.roundhouse.org.uk/>

Finally this week I noticed an outfit called Live Dead 69 are coming over to the UK early in 2017. They include Tom Constanten, who played keyboards on the Grateful Dead's seminal live double album. Sounds like an

interesting night out; their short visit starts in Minehead (!) on January 28th, I'm planning to see them in Basingstoke (!!) on February 4th. More details on their FB page.

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

EXHIBITION: This major exhibition will explore the era-defining significance and impact of the late 1960s, expressed through some of the greatest music and performances of the 20th century alongside fashion, film, design and political activism. The exhibition considers how the finished and unfinished revolutions of the time changed the way we live today and think about the future.





Martin Craft is M.Craft!

He is Australian. I guess he might be pigeon-holed as a singer-songwriter, but he's also a talented composer and pianist. And he hit 40 years old in 2016. You can't accuse him of being prolific. 'Blood Moon', the 2016 album, is just his third, including his sophomore effort .

This is the blurb from his website: <http://www.mcraftmusic.com/>

Which I agree with 101%.

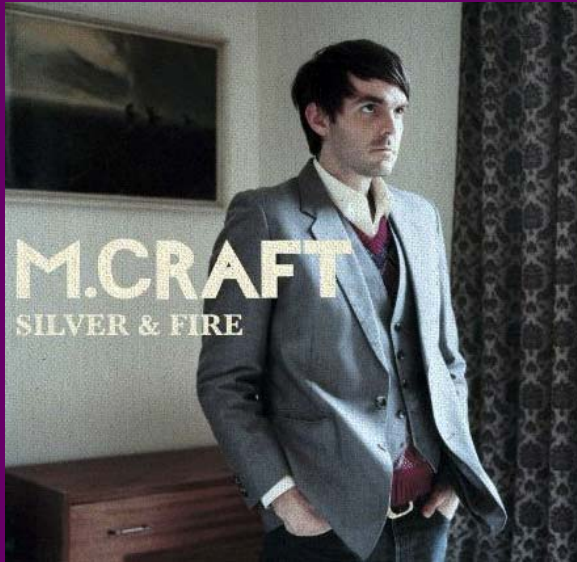
"Martin Craft is a songwriter, composer and music producer. Blood Moon, the new album, is a sprawling, cosmic piano epic, recorded during a year adrift in California's Mojave desert, lost in its deep silences, other-planetary landscapes, and impossibly starry skies."

It's not been far from my CD players since I got my grubby hands on a copy a few weeks

ago. After two listens, I immediately ordered a copy of his original solo album, entitled simply, 'M.Craft'. But getting back to Blood Moon.

It is an out-of-body sort of experience. Transcendental. Swirling, floating, and oddly sublime. It's a varied listen; it even has some dissonant sections, ragged edges, which just seem to make the dream-like sequences more gorgeous. Overall, it feels as though it's an album that would fit well with sitting in any desert or clear dark sky location, or, even a planetarium. It's also music that would be at home in a film soundtrack – atmospheric, emotional and, well, just special. I listen to so many artists, many new to me, and Blood Moon is up there with the best. It reminds me of the dark and isolated territory inhabited by Nick Drake, with added touches of Eric Satie. Deeply personal and filled, and

alan dearling



probably fuelled with, a gut-wrenching intensity.

To call it a mainly piano-centric album does it a disservice, but is accurate. It's a bold mix of ambient, maybe neo- or new-classical. Hints of Reich and Eno in there at times. Underplayed and minimalist. Definitely soundscapes. Martin Craft is apparently busy filming a night-video to accompany Blood Moon in the Joshua Tree

national park in California. At the time of writing, it is still forthcoming.

It's a massive leap forward in originality and tonality from the much earlier first solo album, Silver and Fire, released in 2006. That's pleasant, with hints of originality, and shows a talented artist at the start of their career. But with Blood Moon, Martin Craft has graduated into the maestro category. Check it out. You'll give yourself a treat. It's always so sweet when we find a new artist on the block. It dispels that myth that all good music is old music!

Here's the direct link to the floating, ethereal, 'Chemical Trails' the single from the Blood Moon album. Pretty. Angelic even. But I prefer it in the context of the whole album experience, where there is much more of a balance between light and dark.

www.youtube.com/watch?v=hOzSJGGwDv8



alan dearling

THE COMPLETE GOSPELS

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

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

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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.

The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



DOGLEG



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PHENOMENA

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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.

SCRIPTS OF MY YEARS PART SIXTEEN: DIGITISER2000 - BY MR BIFFO

I got lucky. A bunch of successful kids' TV shows under my belt, a hard work ethic, a stable, loving

relationship with someone who's also my best friend, great mates, and fantastic kids, gave me a solid base upon which to build. The counselling course, for all its faults, gave me the impetus to pull apart everything and put it back together in the right order.

I love working in kids' TV. I've got a home. My health - more or less. I've had an interesting and varied career. I'm proud of what I've achieved. I've had adventures, and done things that I could never have imagined. Most importantly to me, I'm a good dad, a good stepdad, a good partner, and - I think (I hope) - someone I can look in the eye and say is a good person. I'm even a good ex-husband; for all the tumult when together, I get on well with my kids' mother.

I wish my mortgage wasn't so eye-watering, and that I had saved a bit more over the years; I'm still playing catch-up from taking my eye off the ball, and not being great with money during all the tumult. Nonetheless, for all that, my life these past several years has been close to what I've always wanted it to be. And yet, something was missing - and I didn't know what it was.

I just knew that there was some part of me that wasn't being satisfied. I felt I needed a hobby, something beyond eating and watching telly. I just couldn't think of one which felt right. Collecting toby jugs wasn't me.



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..

In 1989, after the first few gigs with Steve Harley I called Manfred. With typical caution his opening gambit was, 'What would you like me to do for you? I should say that I don't back people's projects, lend money or give out free studio time.'

I replied that I wanted to do something for him and arranged to meet him at the *Workhouse Studio*. He had not been on tour for a couple of years and I asked him if I could be considered to do the sound for him should he go out. I felt that a couple of tours with Harley, and generally good reviews for those, would stand me in enough stead to get a chance at the job. As it was he was not going on tour, but since Harley was doing the *Dominion Theatre* at the end of the next tour I invited him along anyway. He seemed favourably impressed with the sound and said he would definitely talk to me should he go on tour.

This did not happen for another year, and when the call came I was away on tour with Don. This meant that I could not do the production rehearsals or the meetings that preceded the tour. Manfred did, however, offer me the job of monitor engineer so I went off and did that.

Among the gigs we did were a series of festivals with the *Beach Boys* and *Allman Brothers*. At the bar in the hotel, after one of these festivals, Manfred was standing talking to Gregg Allman when a strange expression came over his face and he excused himself and left. He came over and joined us.

'I was just talking Gregg Allman,' he said, 'and he was saying he was much healthier now he had stopped snorting coke, freebasing and injecting heroin. I said that was good and he looked better than the last time I had seen him. He then said that he got all his drugs made up as a suppository now - and offered to make one for me!'

Manfred's singer, Chris Thompson, had left the band before this series of festivals and, on the previous tour, he had been sharing vocal duties with Noel McKalla, my old friend from the *Mezzoforte* tour. Noel had taken over all the vocals for these gigs and was sounding pretty good. I recalled that the first time I had heard Noel was when Manfred lent me of copy of an album Noel had made with his old band *Moon*.

Manfred was very keen on swimming at the time and tried to get into the hotel swimming pool in the mornings if there was one. Noel liked this too. We flew to Sweden for a festival there and were met by a female tour representative. On the drive from the airport she was running over the itinerary and said that the band were staying in one hotel, and the crew in another. Noel asked if their hotel had a swimming pool and she said that it didn't. Noel said that they had to have a pool and could she change the hotel to one that did have one. After a few calls she did that and the crew were moved to the hotel the band would have stayed in, and given the band's rooms.

The drummer on that tour was Clive Bunker, former drummer of *Jethro Tull*, and the bass player was Steve Kinch. Steve was in the hotel lobby when Noel came down and asked the receptionist about the pool. The conversation went something like this:

'Hi, what time does the pool open in the morning?'

'We don't usually open the pool until 2pm, sir.'

'Oh, that is no good. I am with *Manfred Mann's Earthband* and Manfred likes to have a swim in the mornings.'

'I am afraid we don't have anyone to open it earlier, can't he have a swim in the afternoon?'

'We have to be at the soundcheck at 2pm, can't you see if it can be opened earlier just for us?'

'I will check it out for you.'

She took his name and room number and went off. After a while she came back again and said they would try to get the attendant in to open the pool at 11am. So far quite ordinary, but Steve had overheard all of this and went up to Clive's room. They decided to call Noel, and Steve put on a fake Swedish accent.

'Mr McKalla?' He started.

'Yes.'

'We have arranged for the pool to be open for you. Where shall we send the bill?'

'Bill?' said Noel, no one had mentioned a bill. 'What for?'

'Well we had to pay the attendant to come in and there are the extra heating costs. Who shall we make it out to?'

'It won't be much will it?'

'It is about 10,000 kronor' he said.

'That is about £10 isn't it?'

'No you will find it is much more than that. There are roughly 10 kronor to the pound.'

'Oh. That is far too much. You had better cancel it.'

'It is too late to cancel it,' he said. Noel was beginning to worry now.

'We will have to charge you. Who shall we make the bill out to?'

By this time Steve was almost bursting with laughter and was having a hard time keeping up the fake accent. Clive said he should pass the phone to him. Steve did this saying 'One moment Mr McKalla, I will pass you to the hotel manager.'

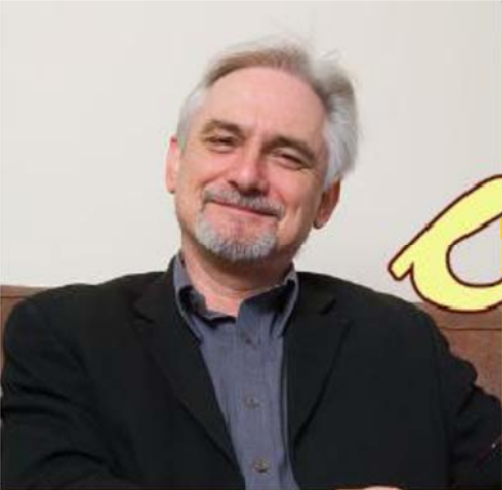
Clive launched straight into the conversation in a broad cockney voice.

'Oi tosh, what's the problem 'ere. You asked for the pool to be opened and we have booked it. Are we gonna 'ave any bovver with you? Just tell me who to make the bill out to. Shall I make it out to the band?'

Noel agreed and then he hung up. Steve and Clive fell about laughing at this and then decided to call Manfred and tell him. Manfred then called up Noel and started asking him what this bill was all about. They kept him on the hook until later that evening when Steve and Clive confessed. The funny thing was that when they were leaving the hotel, there was a bill for early opening of the pool, but it was nowhere near 10,000 kronor.

The next day we all flew down to Cologne for a show there, and in the band's dressing room there was a hand basin. We got squares of black gaffa tape and stuck them to the bottom of the sink to look like tiles, made a miniature ladder and a diving board and then a small sign that said 'Pool Closed'. A few gigs later the crew were all issued with T-shirts that had been made up by the production manager. The front bore a picture of a person diving into a pool, and on the back it said 'Earthband Pool Attendants'.

A black rectangular sign with a yellow border. On the left is the word 'GONZO' in a stylized, red, splattered font. To its right, the text 'CURRENTLY IN STOCK' is written in a yellow, blocky, outlined font. Below that, 'AT GONZO (UK)' is written in the same yellow, blocky, outlined font.A black rectangular sign with a yellow border. On the left is the word 'GONZO' in a stylized, red, splattered font. To its right, the text 'CURRENTLY IN STOCK' is written in a yellow, blocky, outlined font. Below that, 'AT GONZO (USA)' is written in the same yellow, blocky, outlined font.



c.j.stone

ATLANTIS

Plato

“...for these histories tell of a mighty power which unprovoked made an expedition against the whole of Europe and Asia, and to which your city put an end. This power came forth out of the Atlantic Ocean, for in those days the Atlantic was navigable... Now in this island of Atlantis there was a great and wonderful empire which had rule over the whole island and several others...”

With these words, from the dialogue of Timaeus, written in about 360 BC, the philosopher Plato would unwittingly launch a deluge of speculation, investigation, argument and counter-argument, that has lasted the better part of 2,500 years.

Timaeus and Critias (Penguin Classics)
Timaeus and Critias (Penguin Classics)
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Plato said that Atlantis came to a catastrophic end about 9,500 BC when a great flood destroyed its cities and culture and all but wiped out its people. It's capital was called Poseidon, after the sea-god, and it went under the waves "in a single day and night of misfortune."

Later, in another dialogue, Plato went into more detail about what Atlantis might have looked like.

“At the centre of the island, near the sea, was a plain, said to be the most beautiful and fertile of all plains, and near the middle of this plain about fifty stades (9250 m) inland a hill of no great size... There were two rings of land and three of sea, like cartwheels... in the centre was a shrine sacred to Poseidon and Cleito, surrounded by a golden wall through which entry was forbidden.”

What Plato describes at great length is a state not unlike the city states which dominated the Mediterranean in the philosopher's own day. It is wealthy. It is cultured. It has works of art and imposing public buildings; it is also a war-like state which threatens its neighbours; but there is no hint of any higher technology - none of the gas-balloons and crystal powered TV - which figure in later versions of the story.

It is exactly the kind of state that we can imagine a person living in ancient Greece might picture if he were to speculate about times gone by.

There are no other references to Atlantis in the ancient world that are not informed by Plato's original story.

Modern day Atlantis

After that Atlantis was all-but forgotten. Until the 19th century, that is, when the Russian mystic and founder of the Theosophy movement, Madame Helena Petrova Blavatsky (1831 - 1891) revived interest in the mythical Island by mentioning it in her first book, *Isis Unveiled*, published in 1877. She continued her explorations of the idea in her major work, *The Secret Doctrine* in 1888, in which she gives many more details.

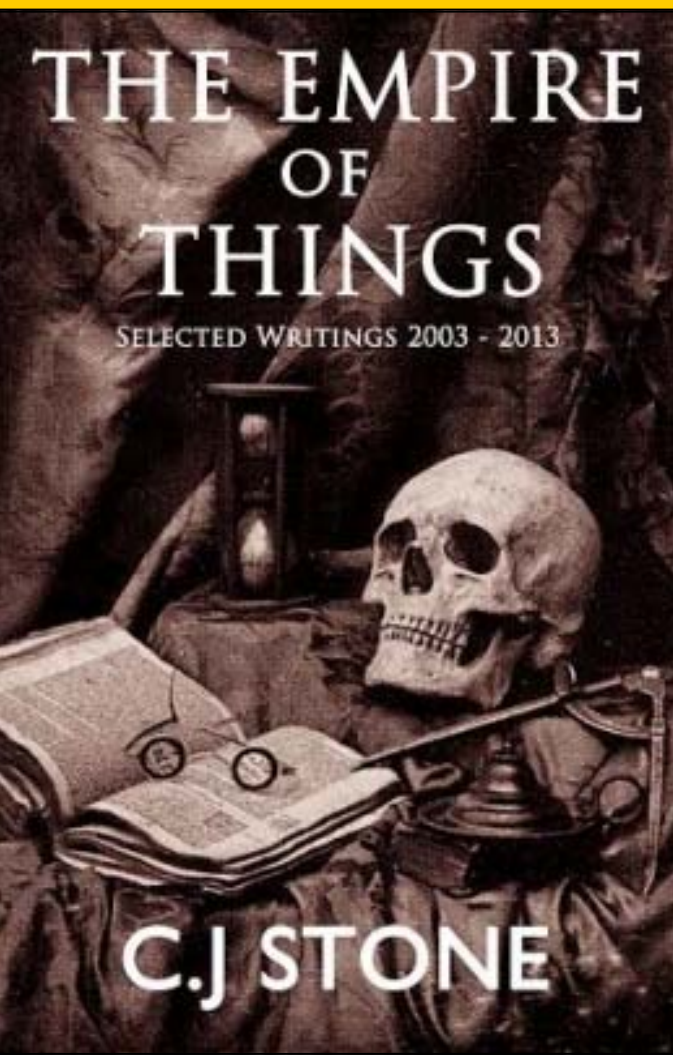
Around the same time, in 1882, US congressman Ignatius L. Donnelly (1831–1901) published his famous *Atlantis: the Antediluvian World*. Donnelly is usually given credit as the “father of modern Atlantis research” but from the close time connection, it seems possible that Blavatsky inspired him, and it is she who

should be credited as the inspiration for the modern Atlantis movement.

In his book Donnelly includes Plato's work as the starting point for his ideas about Atlantis and seeks to provide evidence that all ancient civilisations owed their knowledge, culture and technologies to an Atlantean past.

Donnelly even theorised that some crops like bananas were first cultivated in Atlantis and selective breeding by Atlantean scientists or farmers developed the seedless form we know today.

Read on



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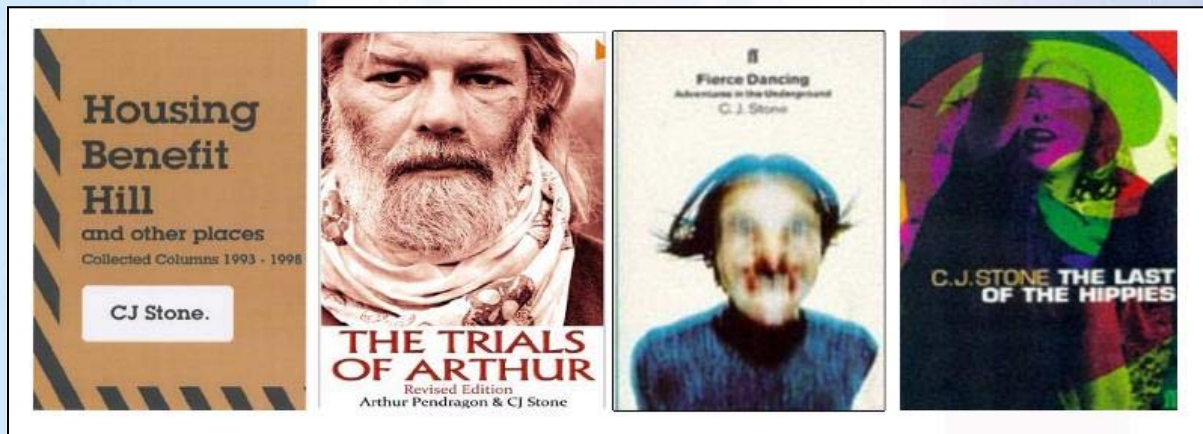
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OTHER BOOKS BY
C.J.STONE



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 Hawkwind-related benefit auction is being held this week in memory of the recently-deceased space rock illustrator and musician Mark Reiser. All proceeds of the sale will go towards the cost of a double memorial CD, all of the profit from which will go directly to Mark's partner.

The most closely Hawkwind-related item included in the sale is Mark's Lloyd Langton Group poster for Huw's appearance at the 2010 Hawkfest, which was signed by Huw – now also deceased. Mark worked closely with Huw over a period of time and Huw made several guest appearances with Hawkwind.

The auction package also includes various CDs. The Spaceseed CD is "The Fraternal Order" and Mark contributed to the distinctive Spaceseed graphics over many years. That CD sees Spaceseed joined by space rock legends Bridget Wishart (ex-Hawkwind vocalist) and Cyndee Lee Rule

(violin).

There's also an Electric Cake Salad CD, a band with whom Mark worked often, and a Spirits Burning CD - "Starhawk".

Printed material is also included and features Mark's 14-page concert programme for the 2009 Space Ritual band's 'Barney Bubbles' gig.

Meanwhile, as reported last week, an albums ranking list on the website ranker.com that allows Hawkwind fans to rate the various studio albums still hasn't produced any surprises at the top of the chart. The "Warrior" album is still being ranked first among equals, with "Quark", "Doremi" and "Mountain Grill" forming a fairly orderly queue behind it, with only a minimum of jostling.

More of a surprise is that the 1977/1978 Hawkwind/Hawklords release "Weird 2" has crept up to No. 12 in that chart, and the fairly recent album "Spacebrock" is also comfortably in the Top Twenty.

Link to the auction:

<http://www.ebay.co.uk/itm/Mark-Reiser-Space-Rock-Charity-Auction-Spaceseed-ECS-HLL-Spirits-Burning-/302160041101>

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
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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
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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

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spiritsburning.com





HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

Full Earth Address:

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.....

Post Code

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Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



The Song of

PANNE

Being Mainly About Elephants

JONATHAN DOWNES



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

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

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

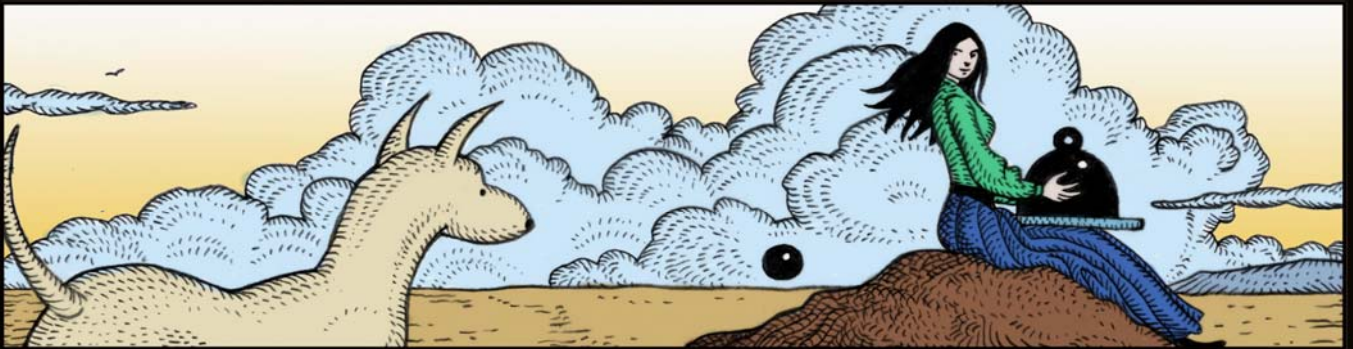
Martin still pursues the Musical Muse, recently producing a new CD, "Blue Evening" with his band "FREEFALL", an independent, instrumental album called "Rough Magic"; a collection of explorations on the guitar, and a collection of tunes inspired by the writings of Guy Gavriel Kay called "Bright Weaving".

www.martinspringett.com/

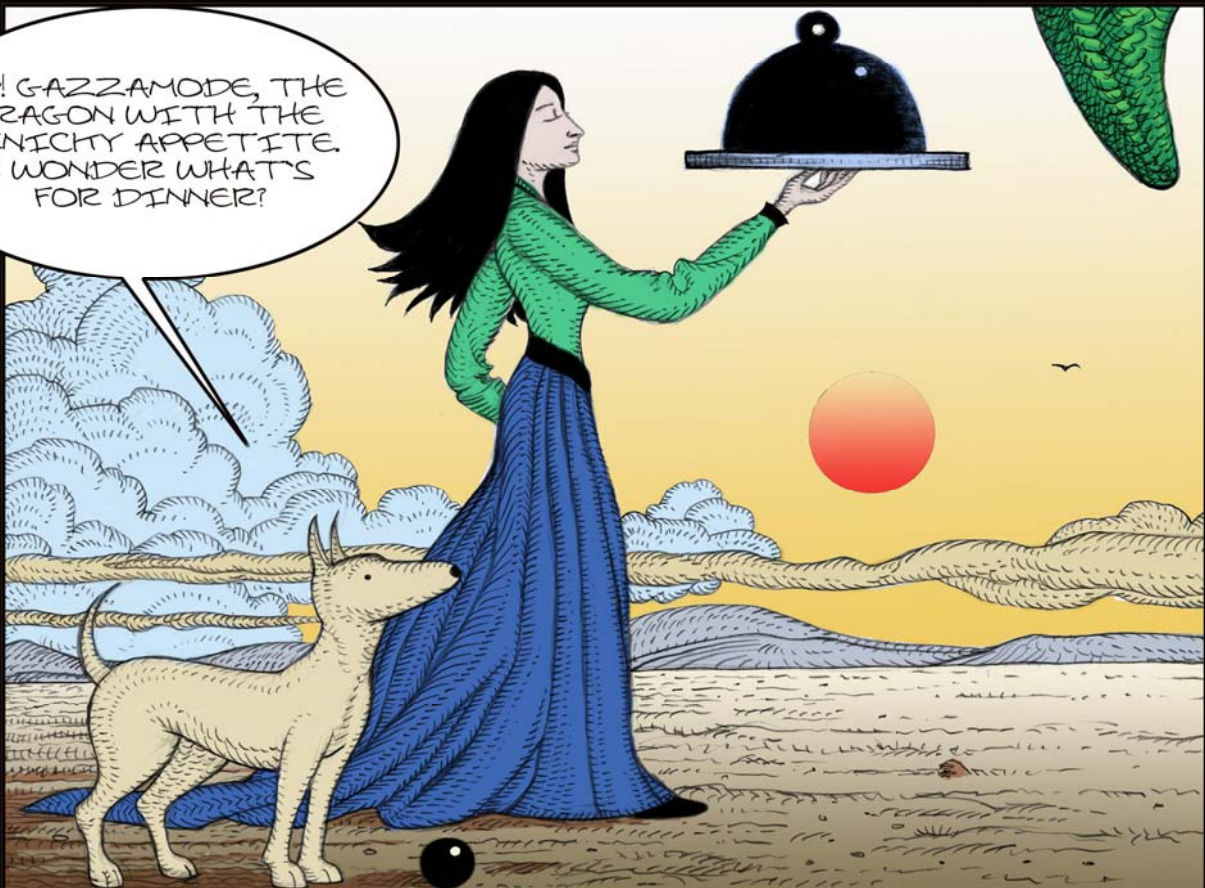
<https://spacewreckrecords.bandcamp.com>

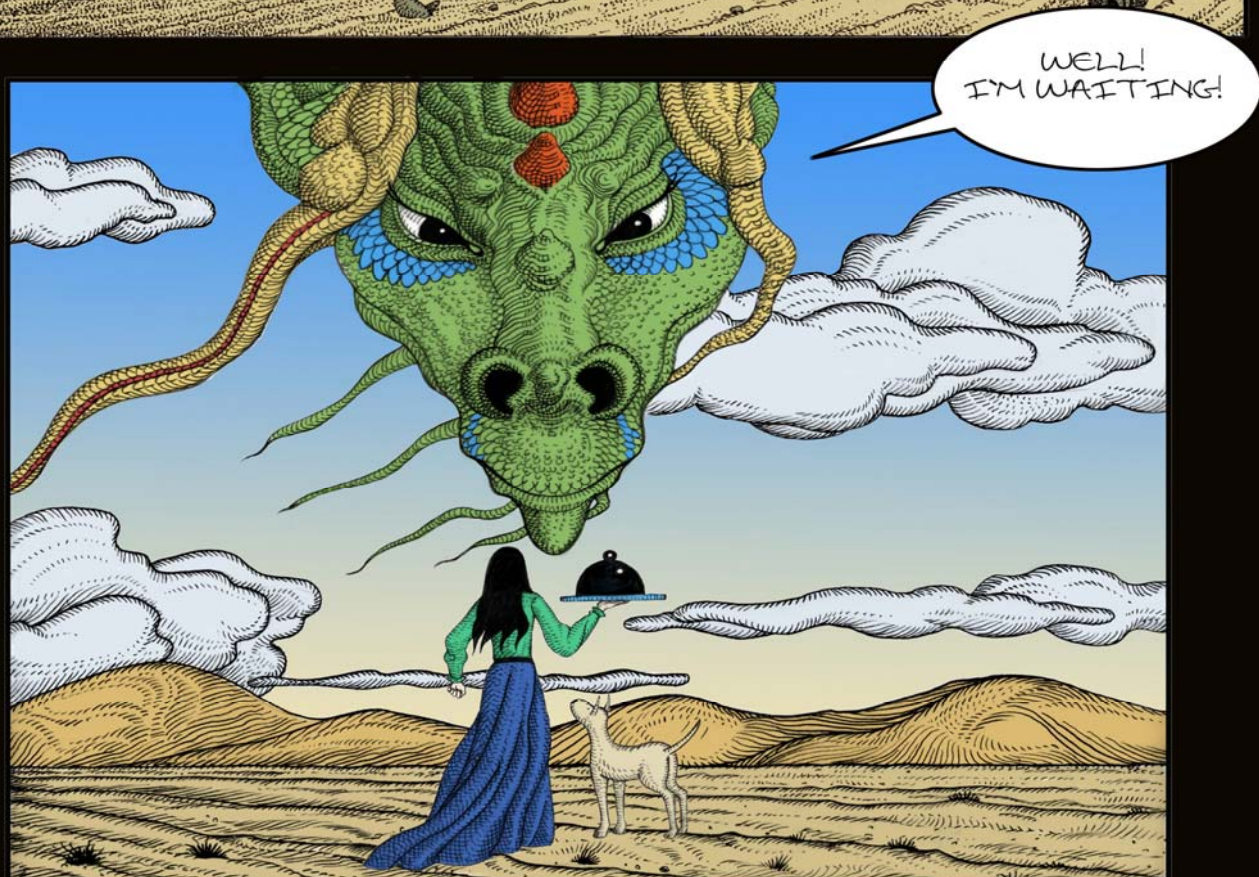
WHAT'S FOR DINNER?

BY MARTIN SPRINGETT



AH! GAZZAMODE, THE
DRAGON WITH THE
FINICKY APPETITE.
I WONDER WHAT'S
FOR DINNER?







Thom the World Poet

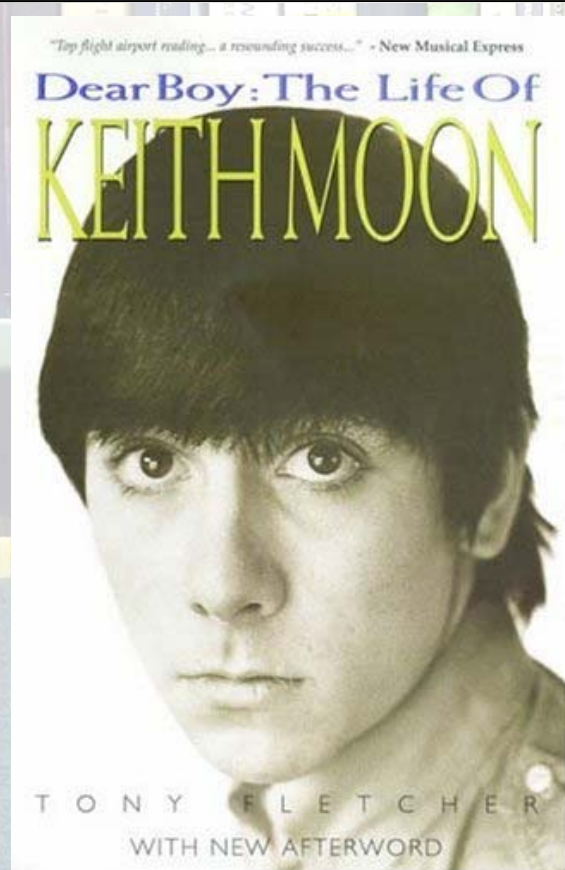
Rob Ayling writes:

"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!!!"

INSPIRARE

Golden Apples.Silver Streams.
Perfect Visions.Liquid Dreams
What translates is always less
than WHAT IS or WHAT COULD BE-
the trinity of dream&vision&will
(a Net to capture mind fish-
always some escape.and they are the biggest liars!
They boast of deeds unwritten yet quite plausible
UTOPIAS Brazilia/Canberra's planned Capitals)
We prefer the mess of Queanbeyan and Fremantle
than any camera controlling intersection.Human error
may trick robots into random un-patterns- unless method
can be exploited by your trust in some INNATE TRUTH
that words allude to,but have no language for-like WONDER
and a LIVING PULSING HARMONIC stronger than controls.laws,limits
Outside computers,a fox is chewing on some colored chords
RED?or BLUE?which pill controls you?

Yer Gonzo Bookshelf



- **Paperback:** 632 pages
- **Publisher:** Omnibus Press; 3rd Revised edition (11 July 2005)
- **Language:** English
- **ISBN-10:** 1844498077
- **ISBN-13:** 978-1844498079

Once I carried out that most decadent of rock and roll acts, and wrecked a hotel room. Although I must say that I had horrible provocation. I had been invited up to London to appear on a Channel Five TV show, nearly twenty years ago. At the time I had no money whatsoever, and only accepted the invitation to appear on the aforementioned show, because they promised to buy me a slap up dinner, and a full English breakfast, as well as paying me thirty quid for the privilege of talking esoteric bollocks for three minutes. But when I got there, I was told that budget

cuts meant that they would not be buying me an evening meal, and that I would have to wait three months for my thirty quid. So I wrecked the hotel room that had been booked on their account, and charged up £120 worth of breakfast, including champagne and oysters which I truly didn't want.

That learned 'em.

It is strange how one changes as one gets older. When I was younger, so much younger than today, I read the accounts of people like Keith Moon destroying hotel rooms for the lolz, and laughed outrageously. Now, only a few years shy of sixty I find myself wincing every time that I think of my only foray into room wrecking, and rather than laughing at the accounts of Keith Moon's destructive misbehaviour that are chronicled in this book, I only feel sad. Because what for years people have put down as "Keith being Keith" were actually signs of a mental health problem spiralling out of control.

It is surprising how many people have written memoirs about Keith Moon, and totally failed to draw that conclusion. His one time assistant, Peter "Dougal" Butler wrote (although two other authors are given co-writer credits) a quite entertaining book about his time with Moon. However, it reads like *Confessions of a Windowcleaner* with all sorts of passages featuring Cockney rhyming slang, and estuarine patois to surreal effect. One could almost imagine it being read as an audiobook by Dick Van Dyke in his best *Mary Poppins* chimneysweep voice.

Until I read this excellent book, the best biography of The Who that I had read was *Before I get old* by Dave Marsh, but - at least as far as Moon is concerned - this book beats it hands down.

I met Tony Fletcher once, years ago, when his Jamming record label had a showcase at a venue in North Devon, and I was ligging like mad, trying to get a record contract for a punk band I was managing. Born in Yorkshire,

England, Fletcher was inspired by the London punk rock movement and started a fanzine as a thirteen-year-old schoolboy which he named *Jamming!* Founded in 1977 the magazine began as a school-printed fanzine and in 1978, with the fifth issue, featuring interviews with Paul Weller, Adam Ant and John Peel, adopted professional printing and wider distribution. And in 1978 he had his only meeting with the subject of this excellent and insightful biography.

This fateful meeting occurred in London in 1978 when Fletcher was 14. Fletcher had passed a copy of his fanzine to Moon to autograph. Moon chatted with Fletcher at length and invited the boy to visit his current abode, a flat in Mayfair owned by the American singer Harry Nilsson so he could read the magazine at a future date. Fletcher did visit the flat but received no response when he knocked on the door. Just a few weeks later Keith Moon would be dead.

One of the most impressive things about this book is the way that Fletcher refutes some of the many myths that have risen up about Moon the Loon. For example, that he drove a Rolls Royce into a Michigan hotel swimming pool during his 21st birthday party. But even now the story refuses to die with even Roger Daltrey begging to differ. "I saw it. We paid the bill (for the damages). It was \$50,000. It's vague now, but I just remember the car in the pool. And the chaos. And Keith being rushed off to the dentist after being arrested because he knocked his front tooth out... But then I read in the biography that never happened, so maybe I've been living someone else's life, I don't know."

Another legendary exploit took place during the 1973 Quadrophenia tour, at the Who's debut US date at the Cow Palace in Daly City, California, where Moon ingested a mixture of tranquillisers and brandy. During the concert, Moon passed out on his drum kit during "Won't Get Fooled Again." The band stopped playing, and a group of roadies carried Moon offstage. They gave him a shower and an injection of cortisone, sending him back onstage after a thirty-minute delay. Moon passed out again during "Magic Bus," and was again removed from the stage. The band continued without him for several songs before

Townshend asked, "Can anyone play the drums? – I mean somebody good?" A drummer in the audience, Scot Halpin, came up and played the rest of the show.

What ho chaps. Another jolly jape by Moon the Loon, but I kicked people out of my band for less.

One of the things that becomes ever more apparent, the more that one goes into the Keith Moon story, is that - for most bands - he would have been a terrible drummer. He wasn't a timekeeper; John Entwistle and Pete Townshend carried out that role in the band. If anything he was a melody player, but the truth is - Moon's own eccentric genius is pretty damn well impossible to analyse. But is is certain that in the thirty eight years since his death The Who have never sounded as good as they did, even on mediocre tracks recorded with him.

And Moon's mental health? It seems that Moon himself knew all along that there was something wrong:

"When you've got money and you do the kind of things I get up to, people laugh and say that you're eccentric, which is a polite way of saying you're fucking mad."

—Keith Moon

The trouble is. When Keith Moon said that, people didn't realise he was telling the literal truth. By the time that they did, it was too late.



THE BITCH IS BACK



which he composed "Lucy in the Sky with Diamonds," "A Day in the Life," and many others John Broadwood and Sons cottage upright piano, circa 1872, numbered on the wooden frame 41142. Ornate ebonised case with incised gilt lining and keyboard supported by two fluted columns; the front with ornate fretwork panel backed by scarlet cloth, a pair of brass candle holders to the sides. Later brass plaque to side as installed by Lennon."

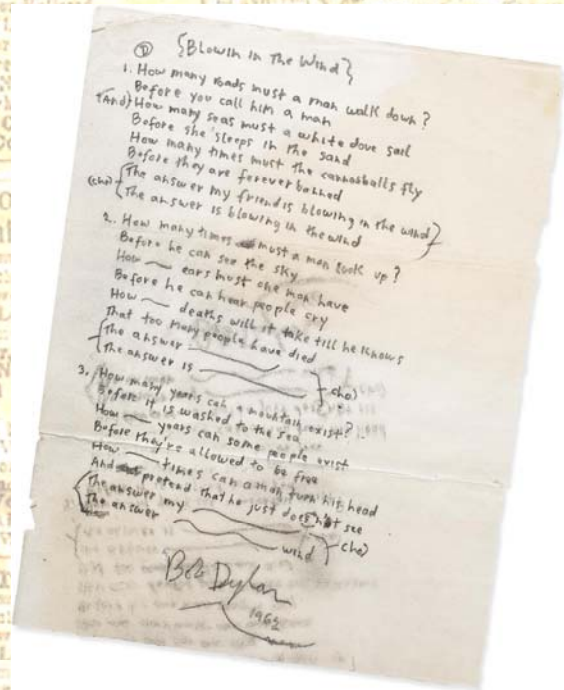
BOB DYLAN. AUTOGRAPH MANUSCRIPT WITH MINOR CORRECTIONS OF "BLOWIN' IN THE WIND"

Starting bid: US \$240,000.00

Seller's estimate: US \$300,000.00 - US \$500,000.00

"LOT 51 BOB DYLAN

Autograph manuscript, with minor corrections, of "Blowin' in the Wind" - the essential final lyrics as recorded on 9 July, 1962 and released on the 1963 album The Freewheelin' Bob Dylan.



1 page in pencil on unlined notepaper (8 1/4 x 6 1/4 in; 205 x 153 mm). Signed and dated 1962 by the author, "Bob Dylan 1962."

DAVID BOWIE. STAGE SUIT FROM THE GLASS SPIDER TOUR, SIGNED BY BOWIE, 1987

Starting bid: US \$16,000.00

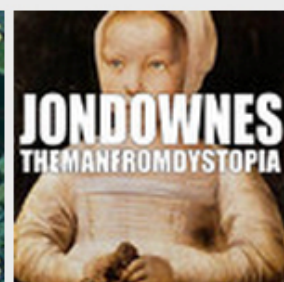
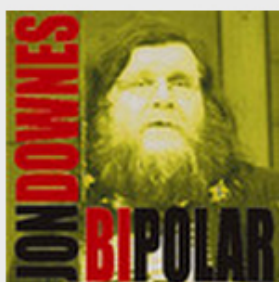
Seller's estimate: US \$20,000.00 - US \$30,000.00

"LOT 19 DAVID BOWIE

Stage Suit from the Glass Spider Tour: 1987 Stage worn tour costume designed by Diana Moseley, comprising: 1) Gold leather jacket

SHAMELESS SELF PROMOTION TIME

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



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



with silk lining; cropped, with reptilian embellishments to both shoulders and sleeves; signed on the interior by David Bowie. 2) Gold leather pants with dark toning, with accompanying gold belt. 3) Gold shirt with billowing sleeves and patchwork adornment to shoulders. With accompanying tour program (stage suit pictured alongside the lyrics to "Never Let Me Down") and signed photograph."

JIM MORRISON. HANDWRITTEN NOTEBOOK, PARIS, CIRCA 1971

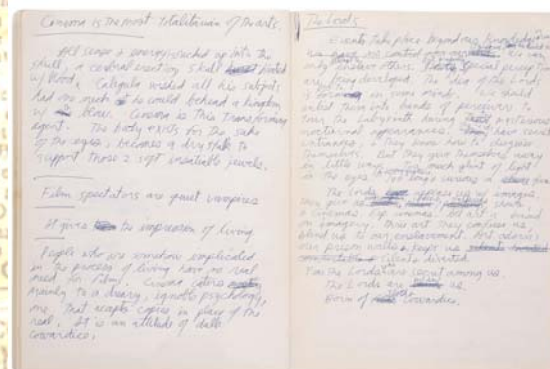
Starting bid: US \$140,000.00

Seller's estimate: US \$180,000.00 - US \$220,000.00

“LOT 92

JIM MORRISON

Handwritten notebook, Paris, circa 1971



Hardcover unlined marble notebook with over 100 pages of writing (10 1/4 x 7 3/4 in.; 260 x 198 mm). Handwritten statement tipped on inside cover; general wear consistent with heavy journal use, scattered pages torn out, occasional tears and loose pages; written in blue, black, and red ink, predominately ball-point; numerous small sketches and correction's in Morrison's hand."

Let's close Sotheby's catalogue now, and move on to something slightly less expensive.

Michael Jackson Blood on the Dancefloor VIDEO used beads Juliens + AUTOGRAPH MJ - US \$22,500.00

“This is an interesting opportunity for investors, fans, merchandisers, perhaps even for a museum, for sale here, The whole lot of Authentic Blood on the Dancefloor Video used beads, with this you have a real interesting prop,

What you are purchasing is the beads that I have left from the lot that I bought a long time ago. You can divide It into several pieces. Check the short film, the red beads are shown most in the video, fitting the whole theme of course. You can spot them in the first 30 seconds and you'll see them in the second and third minute.

In this purchase you will et the MJ signed inventory sheets and the Autograph, plus the Juliens Auctions Card, and off course the boxes filled with beads used in the video.

When purchasing this lot, you will get:

15 red strands of approx. average of 3 meter each strand

10 blue strands of approx. 2 - 3 meter average

8 purple strands of approx. 2 - 3 meter average

6 silver strands of beads

6 strands of the blue pearls as I call them (not shown in video, probably used for the CD design see cd)

And some of the spinners as I call them big beads with gold chains attached in green, blue and orange color, 10 spinners (not strands) of each color.

The documents signed by MJ and the autograph.

The original boxes that they stored all these items

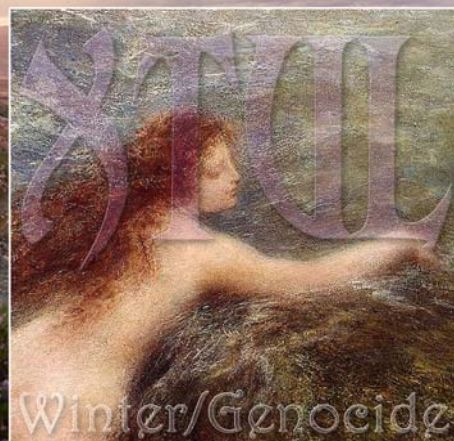


Stray into the woods and forests and you will enter into another world; a world of creatures that live by their own rules, protect their own kind with fierceness, and view all strangers who venture under the protective boughs with deep suspicion. Tread the forest floor with care, for this is also the 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

in. Juliens auction card and tag
Also check the back of the Blood on the Dancefloor
CD booklet."



It's a box of beads folks! Whoop.

Coldplay Singapore 31 March 2017 Set of 4 Pen
A - bid: US \$8,000.00 or more or Buy it Now:
US \$10,500.00

"Set of 4 Tickets for 31st March 2017 Coldplay
Headfull of Dreams Tour Concert in Singapore
Tickets are Cat 5 Standing Pen A, Similar to VIP
but without the Goodie Bag
Selling only as a set. Price stated is for a set."



Wow the cost of tickets sure has gone up from those
heady days of £1.50p entry into Brunel University
to see the likes of Genesis and Family.

And does that really say in the small print 'No
Reselling'? Ooops naughty naughty.

Well folks, I am going back to my dream...I mean
nightmare.

Toodle-loo

A night scene of a riot. In the background, a large fire burns brightly, illuminating the street. In the foreground, a group of people, some wearing riot gear like helmets and shields, are silhouetted against the light from the fire. They appear to be moving or standing in a line. The overall atmosphere is one of chaos and conflict.

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

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

A close-up, black and white photograph of a guitar headstock. The strings are visible, and a vintage car horn is positioned in the center, acting as a bridge or a decorative element. The background is dark and textured, possibly the body of the guitar or a similar surface.

AULD MAN'S BACCIE

RESONATING WITH THE BLUES

THE NINE HENRYS



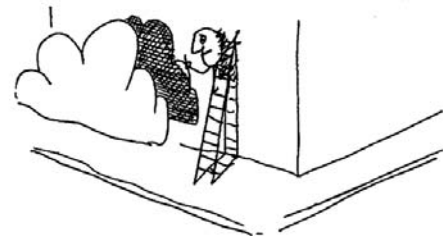
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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



Henry took a part-time day job to pay for his studies
Sewing the shadows of clouds onto the side of buildings



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.



Comets on Fire: Blue Cathedral (Sub Pop, 2004)

What?

Difficult third album makes a virtue of achieving a difficult goal.

For all its out-there, alternative, self-indulgent chic this outré epic packs the riveting tension of many famed outsider classics, like Hawkwind's Space Ritual or The Boredoms' Super æ, in presenting fleeting seconds of randomly assembled sounds, forever threatening to disappear into its own indulgence and still emerging over its full-length as a supreme achievement of ambition and well-honed talent. Its predecessor – Field Recordings From the Sun – was an unrepentant psychedelic attack seeking to take no prisoners. A fleeting exposure to the heavy guitar riffs and vocal delays of "Whisky River" might suggest we're back in the same territory. But with additional members, liberal sax breaks and – shock, horror! – delicate moments of melody, Blue Cathedral is WAY more than that. As All Music Guide put it: "One of the most captivating things... is how it weds the band's garagey MC5 meets Hawkwind attack with a more textural, spacious approach that includes keyboards up front much of the time -- as in organs and pianos adding some Ummagumma-Atom Heart Mother-ish Pink Floyd sounds to the cauldron."

First half-decade Floyd are a touchstone, especially when a track like "Pussy Foot the Duke" wanders into wistful territory without suggesting for one second it is also wandering anywhere near the mainstream. Blue Cathedral references sonic territory more usually inhabited by the biggest selling prog artists but seldom sounds like a sell-out. For starters a gem like "Organs" runs well short of two minutes whilst the closing blunderbuss, "Blue Tomb," is a tad over ten minutes. They certainly weren't out to do radio programmers any favours with either of those. The drenching of much of the sound in echoplex (in other words delays and looping) also makes for an uncompromising state of affairs, even when the music segues into the dreamy territory visited in the middle of "Wild Whisky," with its blissed guitar and Atom Heart/Meddle... Floyd vibe. The fact that two of the eight tracks on offer name-check whisky may also be a sign that nobody involved sought a soft option. Blue Cathedral ranks with Steven Jesse Bernstein's Prison as a challenging but ultimately very accessible Sub Pop triumph.

Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

CD and book available soon from Gonzo Multimedia

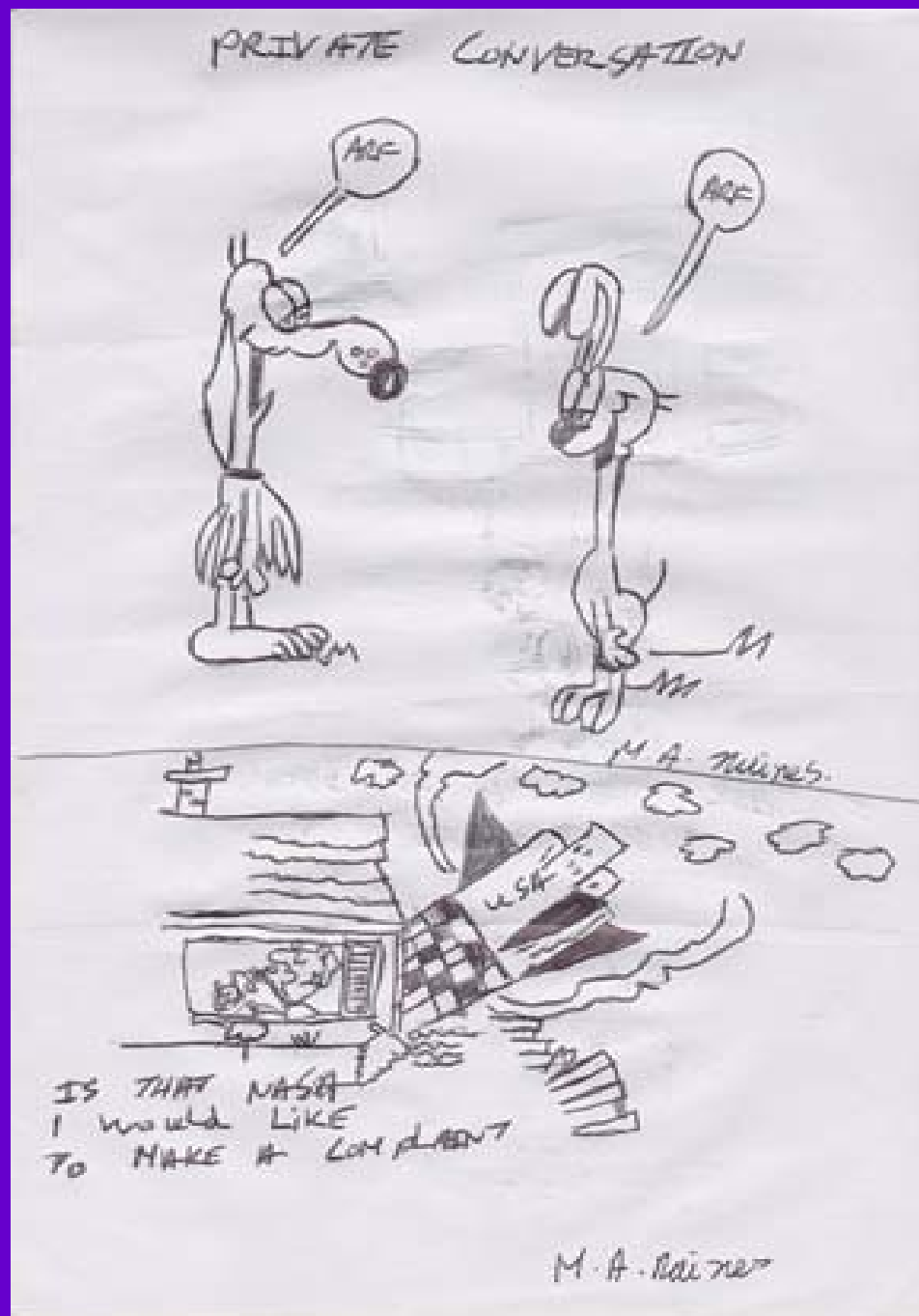


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MULTIMEDIA

www.gonzmultimedia.co.uk

THE WORLD OF GONZO ACCORDING TO

Mark Raines



We are in mourning this week. For the past ten years we have been the proud custodians of a family of *Typhlonectes natans*, a small wormlike amphibian from the muddy rivers of Venezuela. We were one of the few people in this country ever to have bred them, and - I believe - that we were in possession of the only breeding colony in the UK.

On Tuesday, Graham was doing the animal round as normal, when he found that there had been a power outage in the night and as a result the whole colony was dead.

Thank you very much to everyone who wrote to me commiserating with our loss of the only breeding colony of Rio Cauca Caecilians in the UK. I truly appreciate your sympathy and kindness.

We are all devastated, and I am afraid that this and the journalistic fallout following Greg Lake's



untimely death has put paid to my normal body clock for the whole week.

A major visit from my Russian friend Mr Smirnoff didn't help as much as I had hoped. I had to be up early for a podiatrist appointment, and so I only had about an hour and a half sleep last night. I am functioning today on coffee and adrenaline.

But life goes on. One has to pick one's self up, dust one's self down and get on with it. And that is exactly what we are doing.

But nobody ever said that it was going to be easy.



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

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**MICK FARREN AND
ANDY COLQUHOUN**
Black Vinyl Dress
HST199CD



THE DEVIANTS
Dr. Crow
HST186CD



THE DEVIANTS
The Deviants Have
Left the Planet
HST099CD



THE DEVIANTS
Barbarian Princes
Live in Japan 1999
HST187CD

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