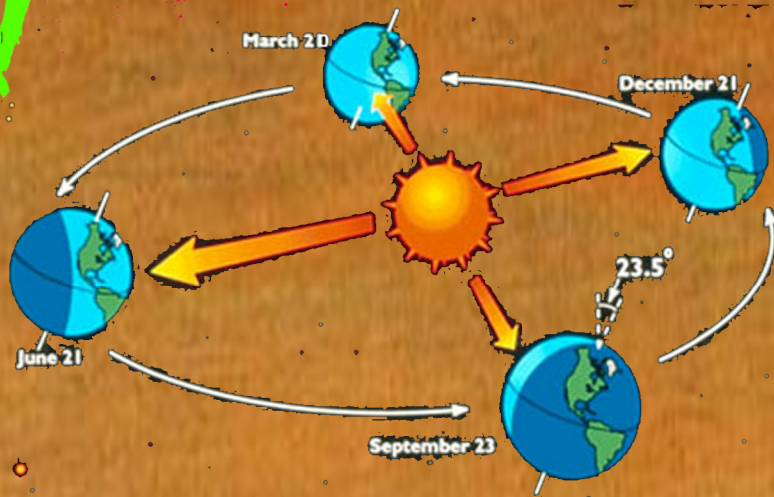


GONZO



Welcoming in the Rites of Spring with Barbara Dickson, Rick Parfitt of Status Quo, Music of Turkey, the mellifluous keyboard talents of Roger King, Grateful Dead man Phil Lesh, Sex Pistols bassist Glen Matlock, a look at the Jefferson Family in 2017, the launch of Mr Biffo's Found Footage, and all sorts of other things. A wilder ride than you can imagine!

#225/6

SPRINGTIME FOR GONZO



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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to a double issue of the peculiar little magazine which I started on a whim, and which has gone from strength to strength as each month follows the last. "A Double Issue?" I hear a clamouring of you readership folks in whatever the aural equivalent is of 'my mind's eye'. Well, the party line is that it is because of the

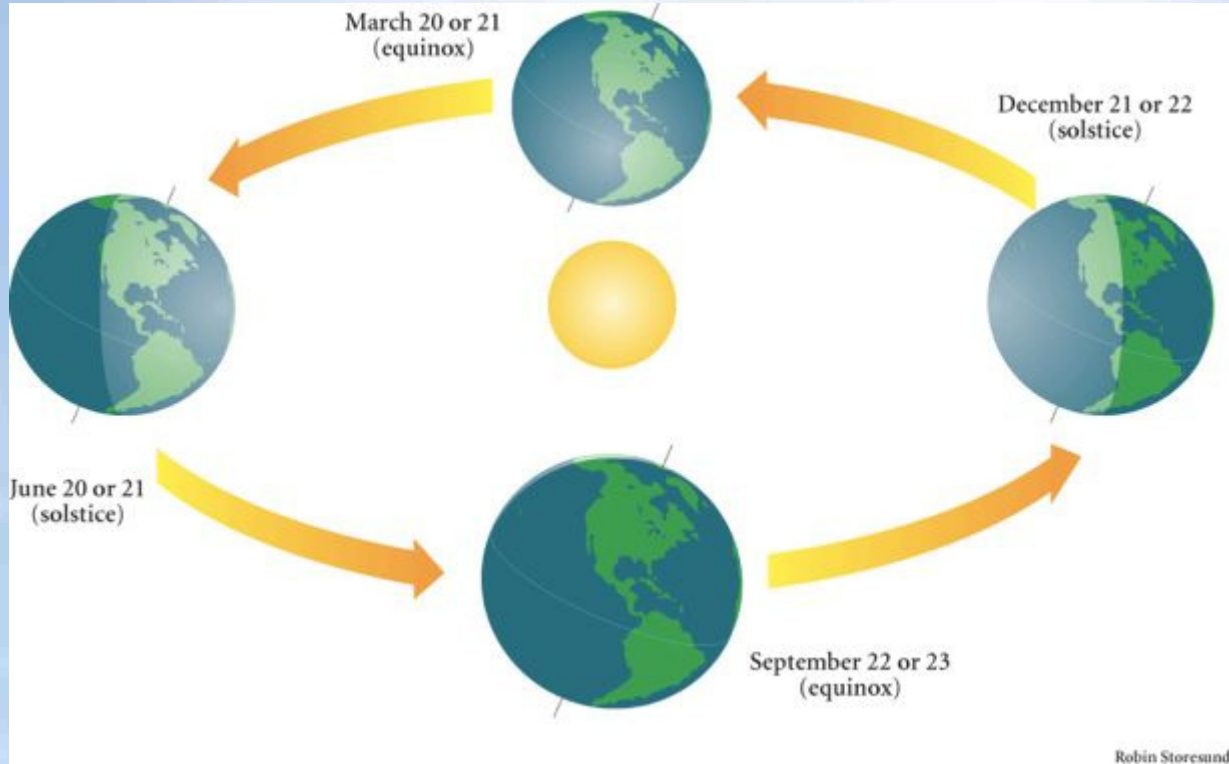


imminence of the Vernal Equinox, as explained here by those jolly nice folks at earthsky.org:

"The March equinox signals the beginning of spring in the Northern Hemisphere and autumn in the Southern Hemisphere. It marks that special moment when the sun crosses the celestial equator going from south to north. In 2017, this equinox arrives on March 20 at 10:29 UTC. Here's



"IMMEMENTISE THE ESCHATON"



what we in the Northern Hemisphere know about this equinox. Our sunrise is earlier now, and nightfall comes later. Plants are sprouting. Winds are softening. For us in the Northern Hemisphere, people are enjoying the warmer days of spring. Meanwhile, south of the equator, autumn begins."

It is one of those times of the year where

astronomy, astrology, science and magick all hold hands and go to the nearest pub for a drink. It is the date when night and day are of equal lengths (or I think it is) but is it a good enough reason for a double issue of this august periodical?

Well, I am the Editor, and if I say it is then it bloody well is, but as it happens the Vernal Equinox 2017 is not the *real* reason

اللجنة لهم إذا كانوا لا تأخذ نكتة



for this double issue.

Actually, the *real* reason is something far more important. I am taking my editor hat off for a week and replacing it with a brand spanking new Grandad Hat. Yep, for four days next week me and the Missus will be

in sunny Norfolk with my stepdaughter, son in law, and two delightful little girls, and we are both looking forward to it very much indeed.

As I have hinted at various times over the past few weeks I have just finished reading

اللجنة لهم إذا كانوا لا تأخذ نكتة

John Higgs' remarkable book about the 21st century and it will be reviewed in these pages very soon. However, it has got me thinking (as did his book about the KLF, which basically kickstarted the whole Xtul project).

In these pages I often waffle on about how important music, and the culture that surrounds it is (and in particular what we try to do with this magazine and the community that has built up around it).

Well, now I think that I have come up for a simple justification of those claims:

1. Music and Art influence the way we think
2. The way we think influences the way we behave
3. The way we behave influences the world around us in general, and society in particular
4. Therefore trying to spread good vibes is not just a good thing, but an absolutely fucking essential one.

As I have done a lot this year, I am listening to the *Justified Ancients of Mu Mu* and their own particularly potent brand of sonic alchemy. In two consecutive songs on a bootleg collection of rare and withdrawn tracks of theirs, I found a verse about Jimmy Savile, and a collaboration with Gary Glitter, two icons of the 20th century, sadly disgraced in the 21st.

Mind you, The Beatles had both of them in one of their Christmas shows, so I don't know where I am going with this one, only that I think everybody should hurry and read Higgs' deconstruction of the social results of the most famous sacrifice carried out by Messrs D and C, and note how the 21st century has dealt with these two erstwhile icons.

Bloody hell I need a holiday.



Adam Cohen, Michael Jackson, George Michael, James Mangold, Bruce Springsteen, Yes, Sean Lennon, Black Sabbath, Phil Lesh, Graham Lesh, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Vince, Kalika Prasad Bhattacharya, Lars "Dille" Diedricson, Robbie Hoddinott, Valerie Carter, Fitzroy Edwards, Misha Mengelberg, Thomas Alden "Tommy" Page, Lyle Joseph Ritz, David Joseph Valentin, Tony Ashton with Jon Lord, Ian Paice, Bernie Marsden, Micky Moody, Neil Murray, John Entwistle, Zak Starkey (Ringo's son), Z, Gastank, Lutz Ulbrich featuring Nico, Arthur Brown's Kingdom Come, Atomic Rooster, Mary Hopkin, Roger King, Alan Dearling, Baris Keskin, Duman, Yeni Turku, Baris Manco, Cem Karaca, Erkin Koray, Mogollar, Mercan Dede, Ahmet Ertegun, Nesuhi Ertegun, A Capella Boğaziçi Longa, Verka.Serduchka, Olduramadim, Ali Desidero, Mavi Sakal, John Brodie-Good, Paul Kantner, Richard Foreman, Mickey Hart, Kev Rowland, RC2, Retrospective, Karda Estra, RSC, Shadow Circus, Shplang, The Raz Band, Nick & Peggy Anslinger, Rick Parfitt, Barbara Dickson, Mr Biffo, Roy Weard, Xtul, Sex Pistols, The Rolling Stones, Neil Nixon, David Crosby,

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

Jonathan Downes,
Editor: *Gonzo Daily* (Music and More)
Editor: *Gonzo Weekly* magazine
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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.

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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

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QUEEN DAVID BOWIE
ROLLING STONES
JETHRO TULL RUSH
ELTON JOHN EAGLES
THE WHO LED ZEPPELIN
ALICE COOPER KANSAS
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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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THE ^{gonzo} NEWSROOM



COHEN TRAVELLING: Adam Cohen, the son and producer of the late Leonard Cohen, has created a video for his dad's song 'Traveling Light' featuring unseen personal footage of the late star. Adam produced a lyric video for the song with Sammy Slabick and opens the clip with Leonard smoking on a balcony and saying "I feel a lot stronger, but I'm actually a lot weaker (laughs). Its true. I wake up in my bed and I feel like, 'That's how I used to feel.' Not exactly but, you know. And then I swing my legs off the bed and I try to stand up!" Read on...

gonzo

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

gonzo

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



NEVER NEVERLAND: Michael Jackson's Neverland Ranch is back on the market with a new name and a seriously reduced price tag. The property near Santa Barbara, California, has been renamed Sycamore Valley Ranch, and it's up for sale at \$67 million (£55 million) - a big difference from the \$100 million (£81 million) it hit the market in 2016.

The estate features a main house, pool house, dance studio/movie theatre, barn, train station and a fire house. "This is a rare and truly remarkable estate of 50 maintained acres surrounded by some four

"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

square miles of natural beauty running to the distant mountain ridges," realtor Joyce Rey says. "Structures of magnificent quality and comfortable luxury make this a singular residence designed for an extraordinary California ranch and naturalist lifestyle."

She's also encouraging wine lovers to check out the grounds as the soil and climate are "well suited to provide high quality wine grapes". **Read on...**

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)

WHAM! British pop star George Michael died of natural causes, a senior coroner has confirmed. The Careless Whisper singer was found dead at his home in Oxfordshire, England on Christmas Day (25Dec16) by his boyfriend Fadi Fawaz. He was 53 years old. Oxfordshire's senior coroner Darren Salter, revealed that Michael's death was caused by heart disease, specifically dilated cardiomyopathy and myocarditis, as well as fatty liver.

"Inquiries into the death of George Michael have been concluded and the final post-mortem report received," Salter said in a statement to the BBC. "As there is a confirmed natural cause of death, being dilated cardiomyopathy with myocarditis and

fatty liver, the investigation is being discontinued and there is no need for an inquest or any further enquiries."



Cardiomyopathy is a disease of the heart that causes the muscle to become stretched and thin rendering it unable to pump blood around the body efficiently, while myocarditis refers to inflammation of the heart muscle.

Thames Valley Police officers originally stated the former Wham! star's death was unexplained but not suspicious, with an initial post-mortem examination proving "inconclusive".

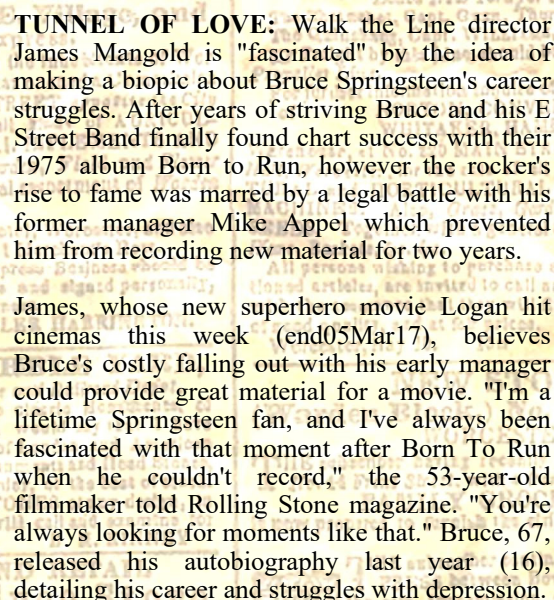
The coroner's verdict was reportedly delayed for



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

“Let us toast to animal pleasures, to escapism, to rain on the roof and instant coffee, to unemployment insurance and library cards, to absinthe and good-hearted landlords, to music and warm bodies and contraceptives... and to the “good life”, whatever it is and wherever it happens to be.”

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notice. Worcester, Jan 15



PRATT, DOWNES & SCOTT,

The Gospel According to *BART*

My favourite roving reporter has sent me an interesting item this week. There has been a lot of speculation about Yes' induction into the Rock and Roll Hall of Fame.

"Hall Of Famers Alex Lifeson and Geddy Lee of Rush and Neil Young will induct Yes and Pearl Jam, respectively into the Rock & Roll Hall Of Fame in April.



"There's a creative committee that looks for these types of connections to find people who are the right fit," said Todd Mesek, the Rock Hall's vice president of marketing and communications, in explaining how the institution chooses those who will present artists for induction.

"Rush was definitely influenced by Yes, and the two groups are both seminal prog-rock bands, so it's a natural fit to have Rush welcome in Yes as fellow inductees," said Mesek. "Pearl Jam continues to play Young's 'Rockin' In The Free World' as part of their sets today, so the relationship - personally, professionally and musically - is deep," Mesek said."

<http://tinyurl.com/hv6a4et>



LIKE FATHER: Sean Lennon has honoured the memory of his longtime friend Carrie Fisher by recruiting Willow Smith to record a song he wrote with the Star Wars icon. Fisher, who portrayed Princess Leia in the Star Wars films, suffered a massive heart attack two days before Christmas and died on 27 December (16), and now John Lennon's son has shared a new musical tribute to his close pal.

Sean took to streaming website Soundcloud on Monday (06Mar17) to debut Bird Song, which features backing vocals from another celebrity



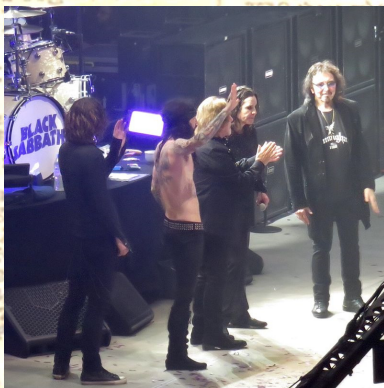
THE ^{gonzo} NEWSROOM

offspring, Will Smith's 16-year-old singer/actress daughter Willow. "Carrie and I wrote this song years ago," he began in the tune's description. "When she died I just felt I had to record it. This is only a demo unmixed, we only had a few hours to record it. But the lyrics she wrote with me I think are marvelous. **Read on...**

SABBATH FINISHED: Despite rumours that they continue, Black Sabbath have confirmed that they have indeed split up after 49 years together. Last month, the band played what was billed as their 'final gig' with a career-spanning set in their native Birmingham. However, guitarist Tony Iommi then went on to say that he was 'sure' the band could make more music together.

"It's just the touring for me. It's time to stop roaming the world and be at home for a bit," he said. "When you're touring you've got to go out for six, eight, 12 months or whatever, and you've got a schedule that you have to do. Now, if I want to do some TV for a month, I can do that." The guitar legend continued: "I don't think we've ruled anything out, apart from me not wanting to tour any more. Who knows? We may do something. We haven't spoken about it. We haven't talked about anything, really – but I'm sure something can happen somewhere."

However, that's not been cast into doubt with the band post what seems to be an official ending and obituary, with an image with the words "Black Sabbath: 1968-2017" along with the caption #TheEnd – along with a classic photo of Sabbath in their '70s prime. **Read on...**



LESH IS MORE

Following the piece on Phil Lesh a few issues back, it appears that at least some of the material emanating from Terrapin Crossroads is available for purchase or download on the web. A compilation album, 'Buckle Up Kids, Vol 1' features two tracks from Communion and several more from the Lesh family and friends. It's available from Bandcamp as a download for 12 bucks and can be found at <https://terrapincrossroads.bandcamp.com/album/buckle-up-kids-vol-1-the-music-of-terrapin-crossroads>

Grahame Lesh has a country rock band called Midnight North and their recordings so far are also on Bandcamp. The latest of these is a name-your-own-price download compilation of songs performed live at mom and dad's venue and can be accessed at <https://midnightnorth.bandcamp.com/album/live-at-terrapin-crossroads>



Finally, if you poke around a bit, it turns out there's a fair bit of soundboard quality Lesh and Terrapin related live material available for download on SoundCloud. A good place to start looking is <https://soundcloud.com/tags/txrchive> Individual tracks appear here but if you then put the headings for the source sets into 'search' you can find them in full. **Richard Foreman**

STRANGE DAYS



AGE BREEDS WISDOM

<http://tinyurl.com/jnqg9tl>

Wisdom, a Laysan albatross thought to be at least 66 years old, has hatched yet another chick at the Midway Atoll National Wildlife Refuge and Battle of Midway National Memorial in Hawaii. The happy news further cements her place as the "world's oldest known breeding bird in the wild," according to the U.S. Fish & Wildlife Service. Wildlife authorities say she was first banded by biologist Chandler Robbins in 1956 and has raised dozens of chicks.

"Wisdom continues to inspire people around the world. She has returned home to Midway Atoll for over six decades and raised at least 30-35 chicks," Bob Peyton, U.S. Fish and Wildlife Service Project Leader for the Refuge and Memorial, said in a statement. The wildlife refuge and memorial is part of the Papahānaumokuākea Marine National Monument. Wisdom's feat is all the more impressive because "it takes nearly seven months to incubate the egg and raise a chick to fledge

A SCROLL CAVE?

<http://tinyurl.com/zlu9ah6>

In the late 1940s, teenagers explored a cave hidden in the flanks of jagged hills of Wadi Qumran in the Judean Desert. Inside, they discovered fragments of the original Dead Sea Scrolls—ancient collections of text that contain the oldest-known biblical manuscripts. Since then, archaeologists have found 11 Qumran caves that they have extensively excavated in search of the precious scrolls that date back more than

2,000 years ago. Now, a team of archaeologists from the Hebrew University of Jerusalem and Liberty University in Virginia have discovered what they believe to be a 12th cave on the cliffs west of Qumran.

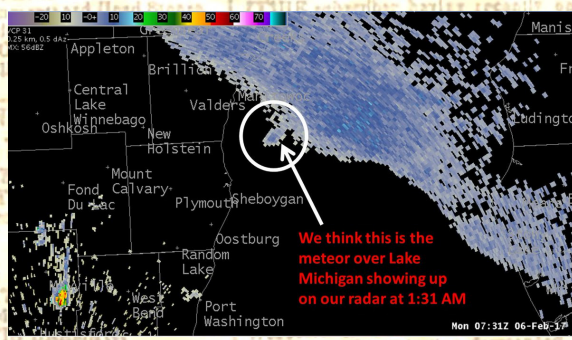
The Hebrew University press release writes that in the first wide-scale survey in the area since 1993, the team unearthed storage jars and lids from the Second Temple period (dating from 530 BC to 70 CE) in the cave that some scholars are already calling number 12. They also found a pair of iron pickaxe heads that they identified as being from the 1950s, suggesting the cave had been looted.

Oren Gutfeld, an archaeologist at Hebrew University who was part of the dig, says he is confident that the newly discovered cave once contained Dead Sea Scrolls. "Although at the end of the day no scroll was found, and instead we 'only' found a piece of parchment rolled up in a jug that was being processed for writing, the findings indicate beyond any doubt that the cave contained scrolls that were stolen," he says in the release.

THERE'S A LIGHT IN THE SKY

<http://tinyurl.com/gsyzx6z>

MILWAUKEE -- A flaming meteor was spotted early in February in the lower sky across the Midwest, giving a rare up-close look at the phenomenon, which was caught on video, the National Weather Service said. The American Meteor Society received more than 185 reports about of a fireball event seen over Wisconsin on Monday, February 6th around 1:27 a.m. It was unclear if the meteor struck Earth or burned out. It might have even dropped into Lake Michigan, where it was briefly spotted on radar near Sheboygan, Wisconsin, at about 1:30 a.m.



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

— Desolation Row by Bob Dylan

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

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

**IT'S BETTER, TO
BE SURE**

**[http://tinyurl.com/
zelmy3w](http://tinyurl.com/zelmy3w)**

When Wisconsin resident Julie Rider shops for groceries, there's one item she can't legally buy at her local market — or at any stores in her state. Because of a decades-old state law, Rider's favorite butter — Kerrygold, imported from Ireland — isn't allowed on Wisconsin store shelves. The law, requiring butter sold in Wisconsin to be graded for taste, texture and color through a federal or state system, effectively bans butter produced outside the U.S., as well as many artisanal butters

that also aren't rated. This means some residents of the Dairy State have to drive across the border into Illinois just to buy their favorite butter.

Whether Wisconsin's law was intended as market protection for the state's dairy industry or is simply a means to ensure quality, Rider, for one, thinks it's "crazy." "You can go over the border into Illinois or Minnesota and (buy Kerrygold)," she said. "The dairy industry has a stranglehold on our legislators."



Democracywatch

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THE LAST WEEK AT GONZO DAILY

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

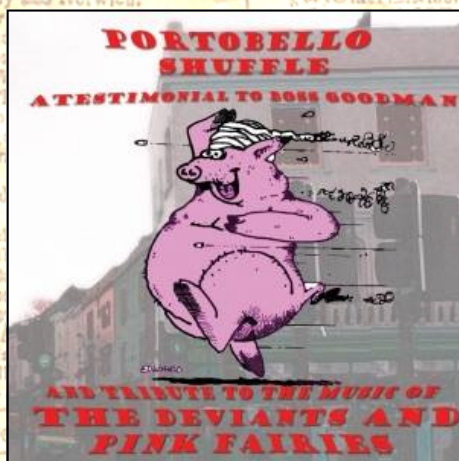
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



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

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

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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Peculiar News of the Week



APRIL 2017

MPs PAY IS GOING UP BY
ANOTHER £1,049 A YEAR.
THE SECOND PAY RISE SINCE
THE GENERAL ELECTION.

APRIL 2017

ESA (DISABILITY MONEY) IS
TO BE CUT BY £30 A WEEK.
PEOPLE SUFFERING FROM
CANCER WILL BE TARGETED
WITH THIS TORY CUT.

SHE CLAIMS TO "GOVERN
FOR EVERYONE".

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





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

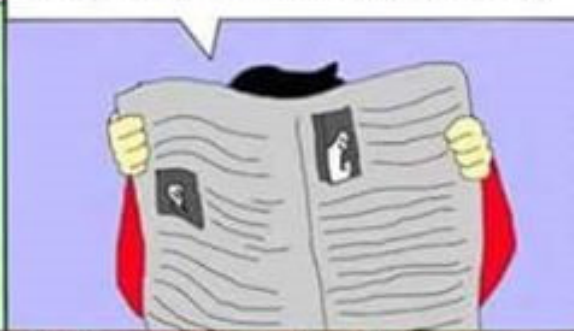
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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

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

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



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

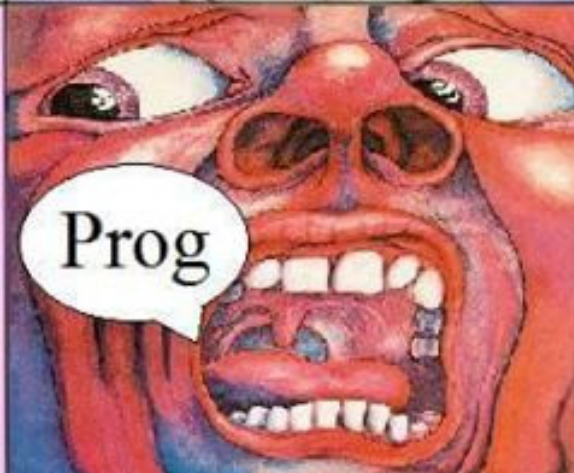


Sex?



No...

Prog



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





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

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

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

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

Seth Swirsky – Circles and Squares

She: Outta Reach

That Man from the East: Mandular

The Railway Children: Darkness and Colour

Seth Swirsky: Shine

XTC: I Can't Own Her

Alex Chilton: Dalai Lama

Capital Letters: Cheap School Meals

Robin Williams: Come Together

Mabel Greer's Toyshop: Oceans

Charlotte Hatherley: Cinnabar

Judy Nylon: Trial by Fire

Seth Swirsky: Let's Get Married

Seth Swirsky: Trying to Keep it Simple

Man: Empty Room

Nick Nicely: Hilly Fields (1892)

Eagles of Death Metal: Cherry Cola

Dot Wiggin Band: Banana Bike

Incredible String Band: Koeaddi

Duke St Project: Cabin 28

Miles Davis: All Blues

Unkle: Unreal

Erik Wangberg: Every Night I Dream a Little Dream

Hasil Adkins: Today I Started Loving you Again

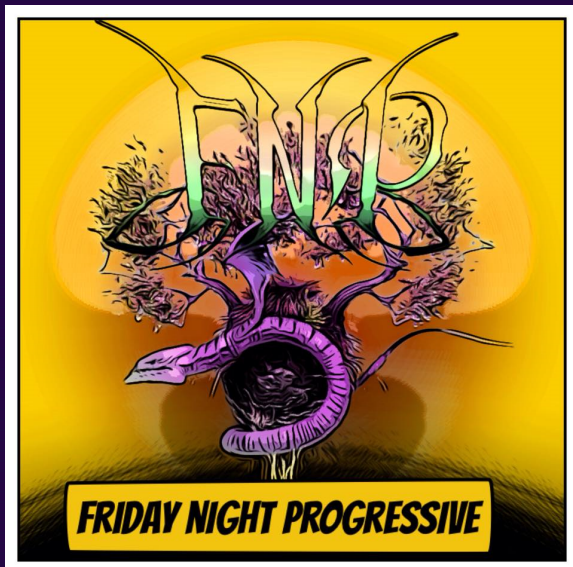
Seth Swirsky: I Think of Her

Lucinda Williams: Lonely Girls

Sun Ra Arkestra: The Beginning

The Beatles: Goodnight

**Listen
Here**



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

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



ARTISTS:

Psicosuono

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

Leandro Kalén

<http://www.facebook.com/leandro.kalen>

Soniq Theater

<http://www.soniqtheater.de/>

Ten Jinn

[http://www.facebook.com/Ten-Jinn-](http://www.facebook.com/Ten-Jinn-380683175392072/?fref=ts)

380683175392072/?fref=ts

ORCHESTRE CELESTI

[http://www.facebook.com/](http://www.facebook.com/orchestrecelestimotherpage/?fref=ts)

orchestrecelestimotherpage/?fref=ts

Renaud Louis-Servais

[http://www.facebook.com/RLSGroup/?](http://www.facebook.com/RLSGroup/?fref=ts)

fref=ts

Bret Harold Hart

[http://www.facebook.com/bretharoldhart?](http://www.facebook.com/bretharoldhart?fref=ts)

fref=ts

Joe Geiger

<http://www.facebook.com/joe.geiger.393>

Telergy

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

Static

[http://www.facebook.com/pennamusic/?](http://www.facebook.com/pennamusic/?fref=ts)

fref=ts

back drop art by: Greg P Onychuk — with Elisabetta Giglioli, Leandro Kalén, Robert McClung, Renaud Louis-Servais, Alfred Mueller, Bret Harold Hart, David Penna, John Strauss, Joe Geiger and Federico Fantacone.

**Listen
Here**

Friday Night Progressive



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

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

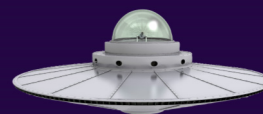
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

BREAKING NEWS Juan-Juan admits: 'I Have Cobra Envy!'

Mack, Juan-Juan and Commander Cobra talk to Switchblade Steve about Giant Soldiers and Bat Women spotted during the Vietnam War; Rob Beckhusen on a mysterious 100-year-old submarine. Cobra reports on near-miss asteroids, top-secret Chinese efforts at cloud seeding and the CIA's fantastic ESP experiments with Uri Gellar. Dribbles the Clown finds God. No Belly Button Man joins the party.



Listen
Here

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



Vince (2012-2017)

Vince was a Southern white rhinoceros who was killed inside a zoo in Thoiry near Paris, France on March 7, 2017. Poachers shot him and stole one of his horns after they sawed it off. They also partially sawed off his second horn.

Vince was born in late 2012 at the Royal Burgers' Zoo in Arnhem, The Netherlands. He was transferred to the Parc Zoologique de Thoiry in March 2015, where he lived in an enclosure with two other rhinoceroses, Bruno and Gracie. He was expected to reach between 40 and 50-years-old.

On his death, Thierry Duguet, the head of the zoo, said "There has never been a case like this in a zoo in Europe, an assault of such violence, evidently for this stupid trafficking of rhinoceros horns".

There are around 21,000 white rhinos in the world, with those in the wild mainly living in South Africa and Uganda, but the species is under threat from poaching.

The white rhino is particularly vulnerable, because it is generally not aggressive and has poor eye-sight.

Rhino horns are highly prized in traditional Asian medicine for their alleged qualities as an aphrodisiac, and are ground into a fine powder or compacted into tablets to treat various conditions, including loss of libido. Rhinoceros horns can fetch up to £180,000 on the black market.

The bulk of horns are poached in South Africa, which saw 1,175 rhinos killed for their ivory in 2015 alone.



There have been cases of horns taken from stuffed animals before, but this is the first known case in Europe of one being killed for its ivory in a zoo.



Kalika Prasad Bhattacharya (? - 2017)

Bhattacharya was an Indian folk singer, born and raised in Silchar, Assam. His musical inspiration was his uncle Ananta Bhattacharya, and in 1999, he co-founded the band Dohar with the intent to revive the folk music tradition of Northern and Eastern Bengal. He also contributed music to a number of movies. His last movie was *Bhuban Majhi* (2017).

He died in a road accident on 7th March.

THOSE WE HAVE LOST



Lars "Dille" Diedricson (1961 – 2017)

Diedricson was a Swedish musician and songwriter. He was a member of the band Snowstorm when it was founded 1976 and in the 1990s Diedricson fronted the band Don Patrol who released two albums and opened for David Lee Roth in Europe in 1991. He won the Eurovision Song Contest 1999 as the songwriter for "Take Me to Your Heaven" performed by Charlotte Nilsson for Sweden.

Diedricson died on 6th March, at the age of 55.



Robbie Hoddinott (1954 – 2017)

Robbie Hoddinott was one of the founding members and former lead guitarist for Bay Area group Kingfish, along with Matthew Kelly and New Riders

of the Purple Sage's Dave Torbert. The following year, Kelly's friend Bob Weir joined the band while the Grateful Dead were on a touring hiatus, playing shows with Kingfish and appearing on their two first studio records. Weir and Hoddinott both left the band in 1976.

He died on 6th March, aged 62.



Valerie Carter (born Valerie Gail Zakian Carter) (1953 – 2017)

Carter was an American singer-songwriter, perhaps best known as a back-up vocalist who recorded and performed with a number of artists including Linda Ronstadt, Don Henley, Christopher Cross, Little Feat, Jackson Browne, The Outlaws and, most notably, James Taylor.

Carter wrote songs for Judy Collins ("Cook with Honey", Jackson Browne ("Love Needs a Heart") The Brothers Johnson ("Deceiver") and Earth, Wind & Fire ("Turn It into Something Good").

She released four solo studio albums, a live album and a compilation album.

She recorded *Howdy Moon* with Howdy Moon in

THOSE WE HAVE LOST

1974, and stayed with producer Lowell George for her two first albums under ARC/Columbia in 1977 and 1979. In 1996, she returned with "The Way It Is", covering songs by Neil Young, Jackson Browne, Van Morrison and Warren Zevon, and a Japanese live album.

Carter died on March 4th, at the age of 64.



Fitzroy Edwards (1955 – 2017)

Edwards, better known by his stage name Edi Fitzroy, was a Jamaican reggae singer, active from 1975.

He was exposed to music from an early age via his father Vasco Edwards playing records for a sound system. His recordings came to the attention of Mikey Dread, a radio presenter at the station where Edwards worked, and with Dread's assistance he released his first single, "Miss Molly Colly", which was a top ten hit in Jamaica in 1978. Further hits followed and Fitzroy toured the United Kingdom with Dread in 1978, supporting The Clash.

In the early 1980s, Fitzroy worked with producers such as Lloyd Norris, and Trevor Elliot (who produced the singer's debut album *Youthman Penitentiary* (1982)). Fitzroy's lyrics led to him becoming renowned as one of Jamaica's most socially conscious singers, with themes including equality for women, and he won a Rockers Award in 1984 for Most Conscious Performer for his "Princess Black" single that celebrates black women (which he wrote for his mother).

After the release of his 1993 album *Deep in Mi Culture*, Fitzroy toured the United States with backing band Massawa. In the mid-1990s he started his own Confidence label to release his own material. He was a regular performer at annual Peter Tosh memorial concerts in Jamaica, and only in the mid-1990s did he give up his day-job to pursue music as a full-time career.

Although much of Fitzroy's work had been in an era when slack lyrics and digital rhythms have predominated, in the 1998 book *Reggae Island* he spelled out his preference for real musicians and "reality" lyrics.

He died on 4th March, aged 61.



Misha Mengelberg (1935 – 2017)

Mengelberg was a Dutch jazz pianist and composer, from Ukrainian SSR. His family moved back to the Netherlands in the late 1930s and the young Mengelberg began learning the piano at age five. Mengelberg attended the Royal Conservatory in The Hague, where he studied music from 1958 to 1964.

Mengelberg's first appearance on record was on one of Eric Dolphy's final recording, *Last Date* in 1964. Also on that record was the drummer Han Bennink, and the two of them, together with saxophonist Piet Noordijk, formed a quartet which had a number of different bassists, and which played at the Newport Jazz Festival in 1966. In 1967 he co-founded the Instant Composers Pool, an organisation which promoted avant garde Dutch jazz performances and recordings, with Bennink and Willem Breuker.

THOSE WE HAVE LOST

Mengelberg played with a large variety of musicians. He often performed in a duo with fellow Dutchman Bennink, with other collaborators including Derek Bailey, Peter Brötzmann, Evan Parker, Anthony Braxton, and (on the flip side of a live recording with Dolphy) his pet parrot. He was also one of the earliest exponents of the work of the once-neglected pianist Herbie Nichols.

He also wrote music for others to perform (generally leaving some room for improvisation) and oversaw a number of music theatre productions, which usually included a large element of absurdist humour.

Mengelberg died on 3rd March 2017.



**Thomas Alden "Tommy" Page
(1970 – 2017)**

Page was an American singer-songwriter, best known for his 1990 hit single, "I'll Be Your Everything", and later a music industry executive.

Page was 16 when he was a cloakroom attendant in a popular New York nightclub called *Nell's*, taking the coats of stars such as Whitney Houston, Rob Lowe, and the Beastie Boys. The job gave Page a chance to play his demo tape to the house DJ, who then used the demos as part of his club mixes. The unknown sounds were so impressive that soon Page was introduced to Sire Records founder Seymour Stein, who had previously launched the careers of Madonna and the Ramones.

When Page turned 18, he was asked to write the theme tune of the film *Shag* and later released it as his first single. Page's self-titled debut album was released in November 1988 and contained hits such as "A Zillion Kisses," "Turning Me On," "I Think I'm in Love," and "A Shoulder to Cry On".

The follow-up album *Paintings in My Mind* (which was dedicated to his grandmother) gave Page a No. 1 single in the U.S., "I'll Be Your Everything," a song that was written with and features New Kids on the Block.

As a publisher he created new features such as the Industry Icon Award as well as the infamous Power 100 List.

He died on March 3rd, of an apparent suicide.



**Lyle Joseph Ritz
(1930 – 2017)**

Ritz was an American jazz ukulele musician who was a key part of the Hawaii ukulele genre. As part of the Wrecking Crew, Ritz contributed to many American pop hits from the mid-1960s to the early 1980s. He was inducted to the Ukulele Hall of Fame Museum in 2007.

Lyle Ritz began his music career as a college student working at the Southern California Music Company in Los Angeles. Responsible for the small goods department, he demonstrated instruments including the ukulele, which was being popularized by Arthur Godfrey at the time, and purchased a

THOSE WE HAVE LOST

Gibson tenor ukulele for his own use. Drafted into the US Army during the Korean War, Ritz played tuba in the United States Army Band, and while stationed at Fort Ord, learned to play the acoustic bass. While on leave, Ritz visited the Music Company and played a few tunes on the ukulele at the urging of his colleagues. Unbeknownst to him, Guitarist Barney Kessel, a talent scout for Verve Records, was present, and after hearing Ritz play, Kessel approached him and made the connection that resulted in his first commercial records.

Verve released Ritz's first ukulele record, "How About Uke?", in 1957. "50th State Jazz" was released in 1959, and both records became very popular in Hawaii and started a wave of new ukulele players.

To support himself, Ritz abandoned the ukulele and became a session musician on the bass guitar. He joined the Wrecking Crew, a popular group of studio musicians in the Los Angeles recording industry. Ritz compiled over 5,000 credits including such notable tracks as Herb Alpert's "Taste of Honey", The Righteous Brothers' "You've Lost That Lovin' Feeling", and the Beach Boys' "Good Vibrations".

In 1979 Ritz was hired to play the ukulele in place of Steve Martin when Martin was shown playing in *The Jerk*.

In 2005, Ritz purchased an Apple laptop and a copy of GarageBand, software used to make home recordings. After a half year's work, he completed a new solo album, *No Frills*, released in 2006. He recorded the bass track using a synthesizer so he could concentrate on the jazz ukulele.

Ritz died on 3rd March, at the age of 87.



David Joseph Valentin
(1952 – 2017)

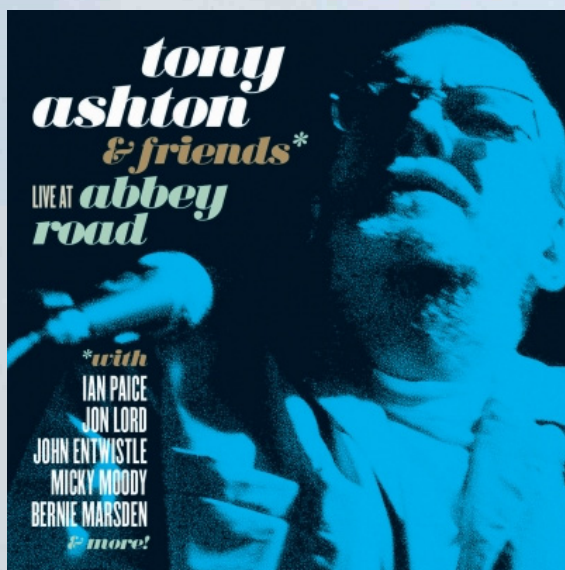
Valentin was a Latin jazz flautist.

He learned percussion at an early age, and by 10 was playing conga and timbales professionally. When he was 12, he took up flute so he could get to know a girl in school who played the flute. He borrowed a flute, bought a Herbie Mann record, and started to teach himself. Years later, he recorded an album with Mann called *Two Amigos*. He took lessons from Hubert Laws, who became his mentor.

In the 1970s Valentin combined Latin music with jazz in bands with Bill O'Connell, Lincoln Goines, Richie Morales, Robby Ameen, Sammy Figueroa, and Giovanni Hidalgo. He was the first musician signed to GRP Records, a label founded by Dave Grusin and Larry Rosen that specialized in smooth jazz, jazz fusion, and jazz-pop.

Valentin died from complications of a stroke and Parkinson's disease on 8th March, at the age of 64.

THOSE WE HAVE LOST



Artist Tony Ashton with Jon Lord, Ian Paice, Bernie Marsden, Micky Moody, Neil Murray, John Entwistle, Zak Starkey (Ringo's son), Z

Title Live at Abbey Road

Cat No. HST434CD-DVD

Label Gonzo

Edward Anthony "Tony" Ashton (1 March 1946 – 28 May 2001) was an English rock pianist, keyboardist, singer, composer, producer and artist. This record, recorded at the legendary Abbey Road studio in 2000, capturing a unique night of what Tony would come to call, "Endangered Spices". The Endangered Spices he is talking about are none other than a plethora of distinguished friends including: Jon Lord, Ian Paice, Bernie Marsden, Micky Moody, Neil Murray, John Entwistle, Zak Starkey (Ringo's son), Zoot

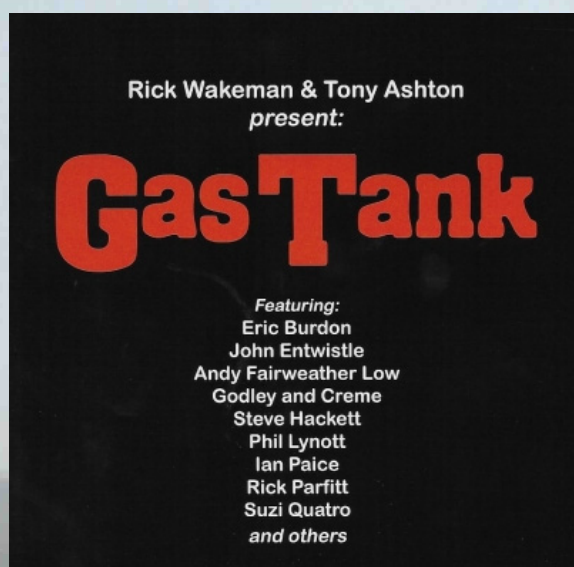
Money, Chris Barber to name but a few. s you might expect given that it was recorded Sgt Pepper engineer Geoff Emerick at Abbey Road, the sound quality is absolutely first rate. The picture quality is also of a very high quality, shot using state of the art equipment for the time, by film director Mike Figgis. Most of the show is shown in crisp colour, but there are also artsy black'n'white "atmospheric" shots interspersed.

The concert itself was a magical event and this double CD and DVD captures the vibe perfectly. It all starts in earnest when Ewan McGregor introduces the main man himself and Tony Ashton and his band perform their set. The three-song set is highly enjoyable, showcasing Tony's wonderful talents as pianist/vocalist and showman and also featuring some lengthy jamming and great improvised interplay between Tony and his excellent guitarist (Laurie Wisefield). Tony is in fine form and seems to be enjoying the occasion. The audience, which at this point had just filled out, comes alive and the atmosphere rises up a few obvious notches. Following on from the Ashton set we get the reformed version of the classic late 70's / early-80's formation of Whitesnake aka "Company of Snakes" (Jon Lord, Ian Paice, Bernie Marsden, Micky Moody, Neil Murray, with Stefan Berggren handling David Coverdale's duties). These guys dish up a set of crowd-pleasing favourites from yesteryear that really give the old aficionado's in the audience exactly what the doctor ordered. It is sing-along galore during the likes of : "Ready'n'Willing", "Ain't No Love" and "Here I Go Again".

Then, what happened next, would turn an otherwise brilliant night into legendary! Ian Paice,



Tony Ashton Jon Lord (Paice, Ashton and Lord) took the stage for the first (and only time) since 1977. Opening with the classic "Ghost Story" and continuing into "Sneaky Private Lee", the band, featuring Howie Casey in the Brass section and the original Backing girl vocalists, do a fantastic job of belting out the songs, true to the original, albeit with Bernie Marsden handling the vocals. When Resurrection Shuffle, Ashton's signature hit from the seventies cranks up and Ashton takes over vocals, the party well and truly begins with the band and audience celebrating what had been a really fantastic evening. Ashton decides to launch into "Why Don't You Stay", which seemingly had not been rehearsed, and proceeds to shout out the chords to the band, which pick it up instantly and put in a stellar performance. It really is a lovely and emotional ending...with Ashton signing-off in style. This Double CD/DVD to all Tony Ashton fans (obviously), as well as any fans of the original Whitesnake and Paice Ashton Lord. Fans of Deep Purple should enjoy this and general fans of British rock/jazz/blues should appreciate it.

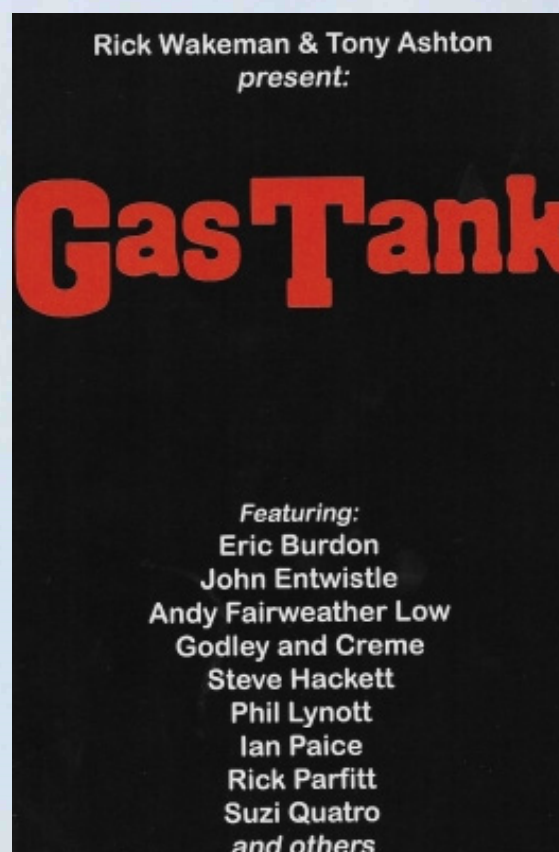


Artist Rick Wakeman and Tony Ashton
Various artists including: Ian Paice, Rick Parfitt, Steve Hackett, Andy Fairweather Low, John Entwistle

Title Gastank (3CD)
Cat No. MFGZ020CD
Label RRAW

Title Gastank (DDVD)
Cat No. MFGZ020DVD

The year is 1982. Popular music has gone through several tumultuous years, an



understatement for artists of the time. Classic and progressive rock musicians are at that moment reimagining themselves, their sound, and their stagecraft, in light of new influences, and the tremendous impact of music videos via the juggernaut called MTV. Punk has come and mostly gone, but continues to influence a host of bands, all plying slightly different musical territory, be it goth, ska, "new wave" dance or one of any number of increasingly eclectic musical styles.

The most able and successful bands of the 1970s are weathering the storm, making changes to their style and stagecraft and often their lineup. Genesis for example was then approaching megastardom with Phil Collins at the helm. Yes in particular were continuing to change at least one member with nearly every new release. Wakeman himself is exploring new styles and approaches to his solo work, having struck gold in the 1970s with such epic releases as The Six Wives of Henry The Eighth and Journey to the Center of the Earth he ended the decade with the more varied releases Criminal Record and Rhapsodies. It's fair to say that in the early 1980's Wakeman was in search of a new direction. He recorded a soundtrack for cult favorite The Burning, and the well-received 1984.

Rick Wakeman joined partner Tony Ashton, establishing a new television show called GasTank. Produced by Paul Knight with associate Ralph Tobert, Directed by Gerry Mill and recorded in a pub setting with stage and small studio audience, the show aired in the U.K. on channel 4 in 1982-1983. It featured Wakeman interviewing a host of musical artists as diverse as Steve Hackett, Ian Paice, Andy Fairweather Low, John Entwistle, Eric Burdon, and Godley and Crème, then joining these musicians for a few live numbers with stalwart co-host Tony Ashton and friends. The show was beloved by fans of rock and prog music who had the chance to see some well established rock 'n' roll heroes, along with a few overlooked artists of the era, play classic and new songs live in an intimate setting.

As an example, GasTank #1 kicks off with a couple of pieces by Ashton and Wakeman, then features friends Rick Parfitt from Status Quo, a reggae band The Cimarons, then legends Alvin Lee and Eric Burdon. Ashton brings a sense of humor, honky tonk bar-band blues piano and gritty vocals to his featured songs. Wakeman is, well, the man and musician we've come to know over so many years in the business – funny, disarming even, and as always brilliant on the keys. The house band includes long time Wakeman drummer Tony Fernandez with Chas Cronk and Jerome Rimson on bass. The rest of the crew play their parts whether an original tune from their catalog, or a suitable cover, such as when Eric Burdon introduces a long time Elvis Presley favorite. It's intimate and thoroughly enjoyable for any fan or interested viewer.

GasTank has long been unavailable any format for years.



Artist Lutz Ulbrich featuring Nico
Title Luu
Cat No. HST445CD
Label Gonzo

Nico (born Christa Päffgen; 16 October 1938 – 18 July 1988) was a German singer-songwriter, lyricist, composer, musician, fashion model, and actress who became famous as a Warhol superstar in the 1960s.

She is known for her vocals on the Velvet Underground's debut album, *The Velvet Underground & Nico* (1967), and her work as a solo artist. She also had roles in several films, including Federico Fellini's *La Dolce Vita* (1960) and Andy Warhol's *Chelsea Girls* (1966).

This record was made in 1981 with Nico in collaboration with the legendary German electronic music composer Lutz Ulbrich, formally of Ashra Tempel, Ashra (voice, guitars, keyboards), TANGERINE DREAM legend, Christoph Franke (mix, sequencer, electronic drums) and Harald Grosskopf (drums, percussions).

Finally released on CD with a booklet in both English and German, this ultra rare slice of Krautrock is available for all enjoy this previously hard to find classic.



Artist Arthur Brown's Kingdom Come
Title Arthur Brown's Kingdom Come
 (Manchester Free Trade Hall 1973)
Cat No. HST297CD
Label Gonzo

Though Arthur Brown never released another recording as commercially successful as "Fire", he worked with a varied group of musicians on projects called Strangelands, Puddletown Express, and (briefly) the Captain Beefheart-influenced Rustic Hinge, before releasing three albums with his new band Kingdom Come in the early 1970s. The three Kingdom Come albums each have a distinctive character. The first was a highly complex concept album apparently on the theme of humanity living in a zoo and being controlled by cosmic, religious and commercial forces. The second was loosely on the theme of water, which Brown had declared four years earlier would be the subject of the second album by the Crazy World. It was musically more conventional than the first, much less heavy, though stranger in places. The stage acts for all three albums featured a wild mix of special effects, dramatic costumes and colourful theatrics, which were sometimes controversial. Brown had declared when Kingdom Come was formed that the intention was to create a multi-media experience and the band always followed that policy.

The concepts, the music and the theatrics proved very popular on the university circuit but proved too way-out for a mainstream audience. This album captures Arthur Brown and Kingdom Come at their live pinnacle and



shows them at their blistering best on stage in front of a wildly enthusiastic audience.

Artist Atomic Rooster
Title Little Live Rooster
Cat No. HST435CD
Label Gonzo

When THE CRAZY WORLD OF ARTHUR BROWN disintegrated after their sole album and their worldwide hit "Fire" ("I am the god of hellfire") Vincent Crane (responsible for the music of that album) and Carl Palmer founded ATOMIC ROOSTER with Nick Graham on bass and vocals. This line-up soon disintegrated (Palmer abandoning them to join ELP), and Crane contacted guitarist John DuCann, formerly of psych bands THE ATTACK and ANDROMEDA, and drummer Paul Hammond to make a seminal early Heavy Metal masterpiece "Death Walks Behind You", and then they hired the incredible voice, Pete French, to make their finest album "In Hearing Of...".

Most people would agree that this was the better line-up of ROOSTER, but the mood was always stormy between Crane and DuCann, so they disbanded at the release of the third album. Vincent Crane had to start from scratch again and hired superb vocalist Chris Farlowe (ex-COLOSSEUM) and other men to make another fine album "Made In England" and finally "Nice and Greasy".

This CD captures the band in 1972 and shows them at their blistering best on stage in front of a wildly enthusiastic audience. This is the best official live recording to exist of this line up!



Artist Mary Hopkin
Title Live at the Royal Albert Hall 1972
Cat No. MHMGZ101CD
Label Mary Hopkin Music

Mary Hopkin's liner notes of this 34 year old album give an indication as to her attitude to her brief but bright music career all that time ago. Picked up by the Beatles' own Apple label, and thrust into pop-stardom with a trans-Atlantic number-one single, it was only a matter of time before she withdrew.



Despite being a few years into her career by 1972, Hopkin sounds shy, self-effacing and modest. She appears with her friends and her husband, producer Tony Visconti, creating the sound and atmosphere of a small fireside get-together. She sounds almost apologetic when introducing her band, as if it was a bit too 'rock star' to do so.

The crowd applaud politely, even to the biggest songs here (Those Were The Days, Streets Of London, Donna Donna) and it's a window into an era when whistles and cheering just weren't done, y'know. After each sublimely-delivered, note-perfect song, she issues a quiet 'thank you' and moves on. In the pop and folk crossover world of the time, Hopkin was a star - her voice alone was to thank for that.

A cover of the Beatles' If I Fell, a duet with Visconti, is as animated as she gets; the rest of the songs are minimally orchestrated with acoustic guitar, double bass and strings. On the production, her voice is right at the front, doing its job: showing off the skills of an artist of tremendous tender soulfulness.





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actions



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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>



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GONZO CURRENTLY IN STOCK
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Douglas Harr *Ear Candy for the Hungry Audiophile*

King of Keys

Roger King, the multi-talented musician and engineer has, among other projects been working with Steve Hackett now for more than 20 years. King had the enviable task of lending his skills to two collections of “revisited” Genesis songs originally composed and recorded between 1971 and 1977, while also recording and performing compelling new material with Hackett and his band. For any fan of Genesis, the fact that their core period guitarist has been dusting off these vaulted classics and taking them back out on the road again is continuing cause for celebration. Twenty years since determining to launch the project, just about every worthy track Hackett graced during his time with Genesis has been resurrected on record and/or in concert. Through it all, the enduring guitarist’s own band has become a finely honed outfit, and the live shows have been absolutely fantastic – I was privileged to see the complete set at the Royal Albert Hall, and have attended several gigs since, including last year’s mix of Genesis and solo classics – *Alcolyte to Wolflight*. Roger King was a fixture of these shows throughout, a key component of the band and it’s unique sound.

Keyboard player Andrew Colyer (Circuline) and I had the chance to sit down and have a short talk with King on the recent *Cruise to the Edge* festival while on calm seas in the Gulf of Mexico. It was a rare opportunity to hear from the man who has been at the keys throughout this fertile period. King began a musical journey in his youth as church organist, studying piano from an early age, then gaining a degree in music and sound

engineering at University of Surrey in the UK. We started by asking about his early work as sound engineer and player, and how he became part of Steve Hackett’s band:

I recorded a lot of demos for Island records in the UK and did a lot of film work – some with Trevor Jones - maybe 5 or 6 years working on some fairly high profile movies as a keyboard-playing sound engineer. I did a lot of work on house mixes – 126bpm stomping remixes for the London club scene, which you can see as unlikely and it was but you fall into these things don’t you? It’s as a jobbing engineer.

I had a manager at that time who did a mail shot to potential employers as I lived in Twickenham in greater London. She happened upon a management company there who by chance was Steve’s then manager so I landed on their map as a local engineer and they just happened to be looking for someone so I got the call – this was back in 1995. I knew about Steve and Genesis, and had seen Steve in Guildford in Surrey when I was at University. Peter Gabriel and Mike Rutherford turned up so it was a nice gig to have seen!

As anyone who has seen the band live or collected the DVDs or recordings knows, the music of Genesis is given new life on these outings. As had been the case with the original Genesis lineup, the music comes alive in concert. There is precision to the performances, along with some room for

Steve Hackett
The Night Siren



interpretation. It's a beautiful near-contradiction - an updated sound that still hones closely to the spirit and letter of the original works - a pleasure for fans and newcomers alike. The accomplished band now includes Gary O'Toole (drums, percussion and vocals), Rob Townsend (winds, percussion), Nick Beggs (bass and paraphernalia), Nad Sylvan (vocals), and Roger King (keyboards).

Roger's performance is a critical part of making the original Genesis material sound so good some 40 years after it was originally created. Given Tony Banks was such a precise player with such an identifiable sound, one who stayed close to recorded originals, we asked Roger about preparing to play these Genesis classics live. How does he find the right sounds to deploy when preparing for the recordings and tours - how balance the vintage with modern technology?

It was quite a bit of work. Tony wasn't particularly a technophile; he used what was in front of him. Yet you hear things he created such as the enormous strings sound on "The Fountain of Salmacis," that I could never get anywhere near. He had and has a strong sensibility for sound - a powerful sonic signature to follow. And it's a lot of work to try and get somewhere near it because those instruments - the Hammond, the Pro Soloist, and Mellotron themselves have such strong sonic signatures and characters.

I used an analog synth plug in - the U-He *Div*a that I'm really fond of in addition to their semi modular synth *Ace* which enables you to do some of the things - it's the character I want really, rather than being as accurate to the original as possible. I'm not a nostalgia freak; it's the character of the sounds that brings the original live in my memory. For example,

we're doing "One for the Vine" on this tour. It's interesting to listen to the album version and live version, and see that live in 1977 most of the song is missing from the keyboard perspective because you couldn't do it then, and yet we can to a greater extent cover the arrangements today. It's a lovely song to play; it's a terrific composition.

This seemed the moment to gush a bit about the quality of the performances and the audience response to these shows. The *Genesis Revisited* and *Wolflight to Acolyte* concerts were very special, and we asked Roger if he has a sense of how well they have been coming off - if he's noticed the reaction to standout moments such as the coda to "Shadow of the Hierophant." He is typically humble, as one might expect!

We've grown as a band, blessed with some top of class musicians. When you're playing, using in-ear monitors, to a certain extent you're divorced from what the audience is getting for the sake of clarity and saving your hearing and all the rest of it, but yeah I listen back to the live stuff occasionally and think "that's okay yeah" (smiles) and there are bits of things we play where I was thinking when we first approached it, like some of the *Wolflight* material, well how are we going to do this live, it's going to be a stripped back thing. Now I kind of prefer the live performances in a way, there is a bit more vitality.

I have to say we are blessed with a world class front house engineer and the other technical guys - they are unbelievably good so they should take a lot of the credit - they're really part of the band. We do need and have a front house engineer Ben Fenner who also acts as a kind of producer so he's able to say to me or anyone else on stage - "that sound you make there, can we change it, or can

you change the balance of your keyboards or what about playing a C there instead of a D" because he gets the big picture and we don't – you have to have somebody you can trust who can guide you in these things as well – we're hugely fortunate.

The coda to "Shadow..." is something we almost always play – it's a simple piece of music but because it's so loud and gets bigger and bigger so it does go down well. Steve enjoys playing it, just to make a din really, and give Gary a chance to let himself go – it's almost, no exactly, like a drum solo!

One of the follow up discussion points is about the emotional connection to this music. Roger shares that he is able to keep from the distraction of being emotionally overwhelmed by the swelling strings and quiet sentimental parts he's playing – noting that while in the chair there is real focus. Plus, to really get at his core, he has to spin some original classical music. What's his favorite music and how does he bring that to bear working with Steve and also with Nick Beggs in The Mute Gods? What's coming up on both of these fronts?

My favorite is Twentieth Century orchestral music. Once upon a time playing the organ meant that Bach became central to my record collection. I really like Stravinski, Messian, Lutoslawski - all these huge orchestral works. Sometimes I get to visit the classics – for instance the new Mute Gods album is out now *Tardigrades Will Inherit The Earth*. Nick said "I'd like to start it off with a funeral march, do you fancy writing a funeral march?" Funny way to start an album, we'll just get all the death stuff over with! And it is a pretty doom-laden album as it happens. I thought, fantastic I can write something like a bit of Lutoslawski! There is a terrific piece of

music, one of my favorite pieces by that composer called "Funereal Music" and I wanted to write something like that. It was great fun to get the orchestral chops polished a little bit.

When I work with Steve, the basic structure of the songwriting is established as he comes up with the tunes. He might say to me "these are the chords, and I've got the tune, but I'd like these bars to be orchestral." So I roll up my sleeves and have a go at it. Parts of it work naturally live; others are a bit of work. At the end of recording, you're presented with hundreds of tracks from the studio with layer upon layer of sound, and you look to make it work in concert as one keyboard player!

The next Steve Hackett album *The Night Siren* is just coming out in March. Best to ask Steve about it, but I would say it's a natural follow on from *Wolflight* – maybe *Son of Wolflight*! It has many of the same characteristics in the songwriting and production. In many ways we've built on that, and included some international musicians. We are already playing some of it (on the cruise) and are looking forward to taking it out on the tour.

Given all that Roger is bringing to these projects for Steve Hackett and The Mute Gods, the natural question is, will we be hearing any Roger King solo material?

Nick is already talking about a third Mute Gods album, on an almost daily basis! And I know Steve will be saying he's got some new things. My wife is encouraging me to do it – I've got people I can work with who are terrific, who are offering to make contributions, now it's just a matter of time and energy, but expect it one day!

THE MUTE GODS

tardigrades will inherit the earth



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



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Music from Turkey and the Balkan states (Part One)

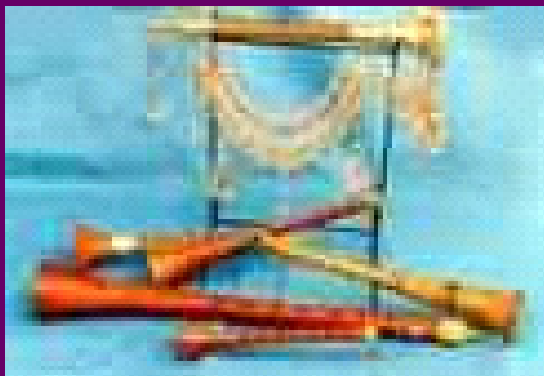
A kind of musical travelogue

Mention Turkish music and many people will immediately think of belly dancers, and the wailing sounds of the oud and saz. Music of weddings and the harem. Devotional and religious music. Even whirling dervishes from the Mevlevi Sufis. And Rumi, the philosopher-poet. But, there are many traditions from many cultural influences, places and peoples. Underlying much is the folk music of various warring factions that are like an historic umbilical cord going back to Phoenicia,

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Persia, Greek, Roman and Ottoman empires. Traditional instruments in Turkish classical music today include the tanbur, a long-necked plucked lute; the ney, an end-blown flute; the kemence, a bowed fiddle; the oud, a plucked, short-necked unfretted lute; the zuma (see below), which is vibrant wind instrument used at village weddings; the kanun, a plucked zither; the violin, and in Kevkevi Mevlevi music, the kudum and the harp. Here's a photo I took at the Sufi Centre in the middle of old Istanbul. It's a very full-on experience with classical Turkish



Mevlevi music that is at once, hypnotic, mesmerising and to be honest, a bit intimidating.



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By now, in 2017, and with a history of about 60 years, there is also Turkish pop music. Brazen, catchy, seductive and frequently fronted by overly good-looking male and female Turkish crooners. The 'X Factory' of Turkish music. The sort of music we see, hear and smile at, or with, in the annual Eurovision shenanigans. If we hit a bit of a luckier streak, we can discover the 'indie' version of modern Turkish music, which meshes and layers, traditional sounds with ambient, dance, rap and electronic. I personally struggle to appreciate music that is commodified, whether it features singers strutting their stuff in English or in Turkish.

So, whilst in Turkey, down on the Med, in the small seaside town of Kalkan, I sought out the advice of musician, Baris Keskin (opposite page), who is also the owner of the local Blue Turtle restaurant/music bar.

I explained to Baris and a number of his friends and work-mates that during the roughly 30 years that I have been visiting Turkey that I have built up a selection of CDs recommended by Turkish and Kurdish

friends. It's an eclectic mix of traditional and modern albums. Rock, folk, jazz, cafe-ambient and semi-classical. Baris nodded his head and said he understood what I was interested in to write about for 'Gonzo' magazine. He told me about **Duman**, who he said gets some of the biggest festival crowds in Turkey. "It is political, and grunge-pop." Kaan Tangöze is the photogenic singer. Lots of emotion. Here are a couple of the oft watched videos. The first for 'Dibine Kadar', and the second for the track, 'Yurek'. This has plenty of instrumental, twiddly bits, which are easier for Westernised ears. Yet, it also manages to include much that is traditional 'male', Turkish, with dollops of slightly over-the-top emotion. For us, it is a mix of pop, power ballad and traditional.

https://www.youtube.com/watch?v=4ZPuGxdDf_4

<https://www.youtube.com/watch?v=hxEtaXWgUCA>

And then there's **Yeni Turku**, who have apparently been at the forefront of Turkish new wave since 1978. Seems very old-

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fashioned, balladeering to me:



http://www.dailymotion.com/video/x17df7r_firtina-yeni-turku_music

Baris from Kalkan added that two of the iconic figures of Turkish rock were **Baris Manco** and **Cem Karaca**. They are he said, "...like the Beatles and Rolling Stones of 1960s to 1990s of Turkey".

I watched some video of them and enjoyed them as being 'characterful', but I especially liked the tracks where their singing was augmented by lots of traditional sounds and instruments, including the bowed tanbur. As in this long concert track, 'Uzun İnce Bir Yoldayım', footage:

<https://www.youtube.com/watch?v=SVvFJilvjas>

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From this earlier era there is also **Erkin Koray**, who was apparently much influenced by psychedelic drugs and actually played to John Lennon. This is a clip from his first LP. Certainly a bit hippy! Shades of early Floyd, perhaps...

<https://www.youtube.com/watch?v=U0gjwpMb-k8>





Mogollar are another band I have quite a lot of music from – often quite heavy rock. But lots of classical Turkish folk influences and instruments. Classy and recommended (by me, and my lovely young friend, Esri).

<https://www.youtube.com/watch?v=Q63v7xEf1Wg>

And, Esri and myself also suggest that **Mercan Dede** is well worth listening to. I've certainly enjoyed the CDs I've bought.

But this is an artist who is crossing over to work with DJs too. See here at Paradiso in Amsterdam with Azim Ali:

<https://www.youtube.com/watch?v=kD1SePubyss>



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Ahmet left, with brother Nesuhi in the early 1960s

Incongruously perhaps, the most successful Turkish names associated with the rock music outside of Turkey, are Ahmet Ertegun and brother Nesuhi. Ahmet ran the Atlantic label, signing and recording a diverse range of r&B and soul acts like Wilson Pickett, Ben E. King and Aretha Franklin, through into the 1970s rock era, where he convinced Crosby, Stills and to let the edgier, rockier Neil Young to join them to form the mighty, C,S,N&Y. Ahmet also penned a number of hits under his pseudonym, A. Nugetre (Ertegun, spelled backwards), including the lyrics of 'Lovey Dovey' by the Clovers which became the words to a different hit tune, 'The Joker' by the Steve Miller Band. 1987

saw Ahmet Ertegun inducted into the Rock and Roll Hall of Fame. Weird in a way, given he was one of the co-founders! The world-famous, Led Zeppelin's one-off show at the O2 Arena in London in 2007 was dedicated as a tribute to Ahmet Ertegun, who had died the previous year.

Wikipedia tells us that, *"In the late 1980s, with the support of Bonnie Raitt and others, he provided \$1.5 million to help establish the Rhythm and blue Foundation to award money to underpaid blues artists. The Foundation's establishment arose from a lengthy battle by Ruth Brown and other Atlantic artists to obtain unpaid past royalties from the company; other record companies later also contributed. Among early recipients of payments were John Lee Hooker, Bo Diddley, Johnny 'Guitar' Watson, Ruth Brown and the Staple Singers."*

What and where is Turkey?

This may sound like a very odd question. But not perhaps when you look at the ever-changing history of the places, people and spaces that have made up Turkey and the old



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Ottoman Empire. Even the place where I have stayed the most, Kalkan, where I used to own a small apartment, was actually the Greek village of Kalamaki until the post-First World War 'exchanges' of populations in 1923. Yet, it is on the Lycian edge of the Turkish mainland. Nearby, Patara boasts one of the longest beaches, at 18 kilometres, on the Med. It is also a major archaeological site – with the world's oldest lighthouse, the Lycian Senate building, amphitheatres and a major harbour. Turkish? Actually, this was the one of the foremost ports of Phoenicia, Greece and Roman civilisations. And the whole of Turkey, along with Persia has a long history of conflicts, settlements and shifting borders.

Needless to say, Baris and his mates don't only listen to and watch Turkish performers. Turkey is in Asian and in Eastern Europe. So, his recommendations and those of other Turkish friends, include artists from all around the globe. Indeed, Turkey has strong historic links going

back to Ghengis Khan, who hailed from Mongolia (now in greater China), to Arabia, Syria, Greece, Iraq and to many of the older Eastern European states such as Georgia, Ukraine and Armenia. Istanbul, once Constantinople, straddles the Bosphorous linking the two continents. Mustafa Kemal Atatürk is the acknowledged father of the modern Turkish Republic, which was formally recognised by the 1923 Treaty of Lausanne.



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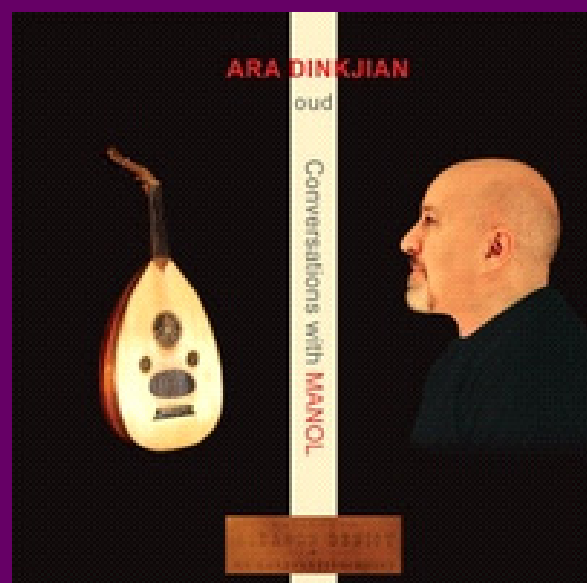


Personally, I have made a number of visits to Istanbul. I've even worked there with writers and publishers. It's a place of mysticism and magic. Yet, frightening and 'other' for most Westerners, especially in the last few years, as the politics of Erdogan, a shift to more fundamental Islamist views, and continuing unease over the Kurds, ISIS, relations with Russia, the state of women in modern society and membership of the EU, have de-stabilised the country. For example, two years ago in the main shopping street in Istanbul, a window display was filled with CDs from the international oud player, **Ara Dinkjian**. I bought a couple of his albums in a box entitled 'Finding Songs', and have been entranced particularly by 'Conversations with Manol'. Ara is an Armenian-American, but his music sounds quintessentially 'Turkish'. He worked with a band called Night Ark, playing Anatolian roots music, tinged with jazz for a number of

years. Frequently, he plays with other musicians, most recently in The Secret Trio.

He describes his Manol album:

"I decided to bring an oud I had only recently acquired, but had not yet played. It was made in 1907 by the renowned Greek luthier,



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Emmanuel Venios (1838-1914) in Constantinople. Better known as Manol, he was considered the Stradivarius of oud makers...I realized I was not playing the oud, but instead I was listening to it, as if it was telling me its story."

It's a great instrumental album, recorded in single live take, telling stories, building minimalist soundscapes and setting up grooves. Well worth checking out. Watch him in concert here with Night Ark from 2008:

<https://www.youtube.com/watch?hl=es&gl=ES&v=hnQq-O3kUSI>

and:

<https://www.youtube.com/watch?v=cQTjz5bmwx0>

More Turkish global connections...

For an overlook at modern Turkish music, there's a great documentary about that music that called, 'Crossing the Bridge: The Sound of Istanbul'.

http://www.dailymotion.com/video/x10jlte_crossing-the-bridge-the-sound-of-istanbul-eng-subs-pt-1_music

This film is an excellent intro to modern Turkish music with contributions from the likes of the psychedelic, **Baba Zula**, featuring some very typical Turkish-Iranian sounds and the darbouka drum. Plus the punk, grunge legend, **Duman**, the band name means 'smoke' in English. The band say that they are a 'nomadic tribe'. Istanbul DJ **Yakuzah** tells us that 'your ears are open to everything' when in Istanbul, especially in the edgy, underground world of the Beig

Lou district of nightclubs, parties and alternative music and musicians.

Here are some more links to music that Baris wanted to share. They range from the odd to the very odd, to the odder still. But worth a look-see.



A Capella Boğaziçi - Kürdilihicazkar Longa

Not knowing much Turkish, it sounds roughly like: Yabba, yabba, buttercup

<https://www.youtube.com/watch?v=Wn0h1TtqcBM>



Verka.Serdutchka.-.Ha-ra-sho , Vsye budet horosho !

Cross dressing Gypsy romp...from Ukraine/ Russia. Prison guards and all!

https://www.youtube.com/watch?v=KvPY_cwcsSw

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Verka Serduchka - Gop, gop! - Jump, jump!

And more from him/her in a mix of traditional and modern showbiz.

A sort of Last Supper...sort of... definitely a strong contender for Eurovision!

<https://www.youtube.com/watch?v=lpJ44NV6m-E>

Here are more links from Baris:

Olduramadim, who provides unchallenging 'old-school' music, Turkish-style.



<https://www.youtube.com/watch?v=h0wpmBtezt4>

And,

Ali Desidero. Modern pop, but Baris would say they are a bit alternative.

<https://youtu.be/06JT72o0CF8>

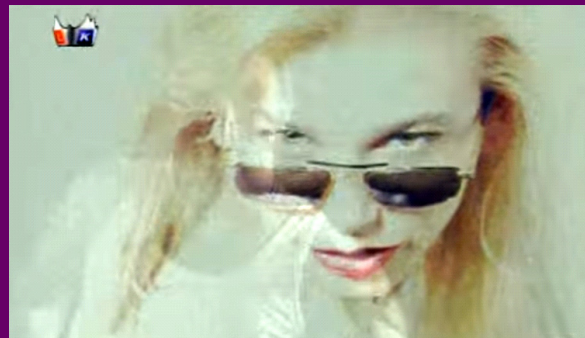
And **Mavi Sakal** is a soft rocker who is popular.

<https://youtu.be/7jiYlteLkT8>

Finally, for this first and thoroughly mixed-up, manic episode of 'All things vaguely Turkish', here is a link to the incredibly popular, **Tarkan**, who has produced hit after hit of bouncy, catchy danceable pop music.

Hepsi Senim mi (which I know as Sikidim – pronounced 'Shikidim') is very infectious. A bit like lots of STDs! He's also in the band, **Iskender Paydas**.

<https://www.youtube.com/watch?v=h-jvI5Yo184>



From my UK-perspective, much of the music sounds a bit like the beginning of the Third World War. Martial music, over-the-top and very bombastic. Endless videos of men shaking their hips, swaying and dancing in dramatic locations. Or, equally numerous female seductresses with sultry, bedroom eyes. Ultimately, much Turkish popular music is about S-E-X!

But that got me thinking about my own personal bias towards world music, reggae, psychedelia and jazz. So, to test out a fairer comparison, I sat myself down with a nice glass of cider, and watched a sizeable chunk of the Vivo official UK Top 40 show on TV. And guess what? Here on display are video after video of near-pornographic sex. Bland disco-dance music with accompanying images that

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look rather like adverts for the Footballers' wives day out at the beauty and nails parlour. If the morality and images in Turkey are a bit tacky, the 2017 UK music videos make their Turkish counterparts seem like 1950s-retro. However, and continuing my tales of the musically unexpected, I actually found myself really liking **Jax Jones, featuring RAYE**, and their track, 'You don't know me'.

<https://www.youtube.com/watch?v=PKB4cioGs98>

I even thought that **Lady Gaga's** new 'John Wayne' song was catchy! Maybe I'm getting younger!

<https://www.youtube.com/watch?v=o9iQ8llfyEs>





The Jefferson Family 2017

Still flying on.....

Having enjoyed one of the best musical weekends of my life in San Francisco last summer (Gonzo issues 188, 189 & 190), despite Paul Kantner's demise being the prime catalyst, I'm pleased to report that there is still some musical life in most of the remaining members of the Jefferson Airplane and Starship yet. I have been scouring the web for any forthcoming gigs

this year and last week it was announced that some of the survivors are coming to play to us, here in the UK, this summer!

Forthcoming Recordings

Paul Kantner - Venusian Love Songs
Due March 31st 2017 CD.

Seemingly Paul Kantner's last new musical project was the Windowpane Collective. An ambitious concept of releasing a 'sonic motion picture' every few months, basically a CD/Download package with 'seasonal' music, spoken words, a booklet and accompanying artwork. In many ways, Kantner was an alternative pioneer in not just being a traditional 'musician' and 'band member' but formed more than one of

John Brodie-Good



these loose pools of musicians and singers who undertook several musical projects together. The Planet Earth Rock and Roll Orchestra being another example. This project started back in 2010 and the other key players are David Freiberg (Quicksilver Messenger Service & Jefferson Starship), Chris Smith (keyboards in current Jefferson Starship) and lady singers Darby Gould and Cathy Richardson (both Jefferson Starship, Cathy currently). The first release was called *A Martian Christmas*, which I completely missed whilst researching wacky Xmas songs for the recent Gonzo special! I haven't heard it but it does seem obtainable online from the States. The second album from this collective is *Venusian Love Songs*. Originally set for release around Valentine's Day 2011, it is also available from the US now, but I'm going to wait a short while for the UK version to land on my doormat. Former Starship guitarist Slick Aguilar plays some tasty licks apparently and both Marty Balin & Jack Casady both make at least brief appearances (Jefferson Airplane). It's a combination of covers (some mashed up) and original material, all shot through with

some PK spaciness. It sounds good.....I'm not sure we will see some of the later albums this group planned. *An April 'Civil War Saga'* was due to be followed by a June solstice 'Songs to the Sun' and later in the year, a Halloween 'Science Fiction Movie'. They certainly haven't been released as far as I know, assuming they were even recorded.

Lightning Rose Band –
Electric Leash
Due Spring 2017 CD

In his latter years at the helm of Jefferson Starship, Kantner employed a string of lady singers after Grace

Slick's retirement (1999). Whilst the current line-up includes the now settled Cathy Richardson, her predecessors included Diana Mangano, Darby Gould and most recently, young Rachel 'Lightning' Rose. She joined the remaining family members on stage last summer and is currently finishing her own album with assistance from Donny Baldwin (Jefferson Starship). She has just released a single from it, *Mad Hatter*, dedicated to PK, her updated take on *White Rabbit*.....

Record Store Day 2017 – Saturday 22nd April

The list of exclusive releases hasn't been published yet but I'm hoping Jefferson Starship Live at Roswell UFO Festival 2009 Part 2 on vinyl is one of them. You can order the full, 4 - CD version from Gonzo Media in the meantime if you prefer. Last year's Part 1, a double album contains some great stuff, and fantastic sound quality to boot. Listen to *Wooden Ships* on a decent system, PK is in the room!

The other still surviving Airplane members are Marty Balin, who I understand has

some fairly serious health problems currently (but is improving), whilst Jack Casady and Jorma Kaukonen are still going out as Electric and Acoustic Hot Tuna. Their website/s have all the details including upcoming gigs in New York next month.

Live Dates

The Airplane Family (with Live Dead 69)

As far I can work out this lot got together as recently as August last summer. At least four of them were on stage in the Haight last June with Freiberg's Starship and perhaps they enjoyed it enough to take a similar concept out on the road, featuring the songs of the Airplane. Members include Darby Slick (The Great Society and writer of Somebody to Love) who plays a custom-made double neck, 6 string lead guitar, Slick Aguilar (Airplane & Starship) on lead guitar, Peter Kaukonen (brother of Jorma, Airplane and Starship), Joli Valenti (son of Dino, who covers Marty Balin's vocal lines and some QMS songs) plus the fantastic Prairie Prince on drums and a young Canadian lady, Eva Avila 'standing in' for Grace. Add Tom Constanten from the Grateful Dead on keyboards and his crew who are playing the Live Dead 69 set and a truly great evening of music seems on the cards.

Live Dead 69 very recently toured the UK (as reviewed in Gonzo issue 220) in February this year and I understand got such a warm reception are coming back, but **with** The Airplane Family, to play 3 nights in London, 26 – 28 June. The venue is TBC at the moment but not to be missed in my book! Both bands have also got various gigs coming up in Amerika too.



Jefferson Starship

Freiberg's outfit have quite a few dates lined up from now until September, currently all their side of the pond, with their Carry The Fire 2017 Tour. Cathy Richardson handles the female vocals and also plays some rhythm guitar, Chris Smith on keys and synth bass, Donny Baldwin ably beats his meats and 'young' Jude Gold plays some rather nice, delicate lead guitar. They were great at the Haight, and seem tight and rocking on all recent YT videos. It would be pretty cool if they came over this summer too.....

The Airplane Family/Live Dead 69

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

Rachel 'Lightning' Rose

[https://www.facebook.com/](https://www.facebook.com/RachelLightningRose/?)

[RachelLightningRose/?](https://www.facebook.com/RachelLightningRose/?)

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Jefferson Starship

<http://www.jeffersonstarship.net>



Devilish Rhythms

Richard Foreman appraises the many creative ventures of 'rhythm devil' Mickey Hart, outside of the band in which he found fame.

Of all the musicians who were a part of the Grateful Dead, Mickey Hart has arguably had the most varied and unpredictable solo career. Unlike his generally laid back Californian colleagues, Hart is a fast talking, self-promoting character with something of the showman/charlatan about him. His interviews tend to read like press releases. On the whole, there's something endearing about his enthusiasm for whatever project his restless mind has latched onto. I imagine, though, that he could be a bit wearing in person.

RICHARD FOREMAN



Between 2011 and 2013 he managed to braid together many of the varying threads of his work into one almighty outfit, the Mickey Hart Band, and this piece will focus largely on that intensely productive period. Prior to that, however, let's take a look back at his activities outside of the Dead since the early 70s, kicking off powerfully in the form of his 1972 album 'Rolling Thunder'. With a spectacular Kelley/Mouse designed sleeve, this album drew in large part from the pool of Californian musicians who participated in the making of Paul Kantner's Jefferson Starship and David Crosby's 'If I Could Only Remember My Name'. It's a rousing, energetic, mostly rock styled piece of work, containing several strong, memorable songs and it stands up well to this day. Recording sessions continued with a view to a follow up. It never found release but most of the completed or near completed tracks can be found for download on the web these days.

Hart's ethnomusicalological interests were already surfacing on this album, manifest in both the Shoshone Indian Invocation with which it begins and the contributions elsewhere of tabla player Zakir Hussain. Hussain was a major collaborator in Hart's next album, released on the Dead's short lived 'Round' label and featuring an almost entirely percussive outfit known as the Diga Rhythm Band. The focus on drums and percussive instruments remained throughout several more record releases, running up until the middle 90s. These included 'The Apocalypse Now Sessions' (with Bill Kreutzmann), 'At the Edge' and 'Planet Drum'. There was a sense of parallel development between these albums and the increasingly elaborate 'Drums' segments which spotlighted Kreutzmann and Hart during Grateful Dead shows. Rooted in what was frequently a bit of a curse in 70s rock music, the drum solo, these became one of the most exploratory passages in (usually) the second set. Hart



brought 'world music' to the table with things that rattled, things that boomed and things that buzzed, many of which I assume he'd located and collected on his travels. There'd be an element of electronica creeping in to the sound too, especially as the remaining members of the Dead began to re-assemble and 'Drums' morphed into 'Space'. In the late 80s and early 90s there was often little difference between these improvisations and the new and fashionable music of outfits like The Orb. Hart's albums likewise, whilst zestfully rhythmic naturally, explored sound textures and ambience inventively.

Outside of his own recordings and performances, Hart – as mentioned – spent a great deal of time travelling, studying and recording music across the world during this period. He was looking particularly for forms that were in danger of cultural extinction, in association with such august bodies as the Smithsonian Institute, and issued a large number of these recordings, details of which can be found on his website. He was also writing fairly prolifically. At least four books on music have appeared so far. Haven't got round to reading any of them myself, but from the titles I see

in Wikipedia I'd say it's a safe bet that the emphasis is largely on percussion.

But unpredictability has been a constant facet of this man's career and the release of the album 'Mickey Hart's Mystery Box' in 1996 certainly took me by surprise. It was a song based album, and though some of the tracks were 'rapped' by Hart (a touch affectedly, in my opinion), the majority were graced by the elegant vocals of the Mint Juleps. Originally UK based, the Juleps were a multi-ethnic female harmony singing group, who I'm pretty sure made regular appearances on UK TV programme 'The Tube' in the early 80s. How they ended up in Hart's orbit I've no idea, but their superb vocals on a full set of lyrics by the Dead's Robert Hunter were a match made in heaven. The music behind the vocals remained largely percussive, but with bass, keyboards and occasional guitars thrown in. 'Mystery Box' remains a personal favourite of mine to this day. A fine twelve minute version of one of the stand-out tracks, 'Sito', performed at one of the 1996 'Furthur Festival' gigs, can be accessed on YouTube.

Over the next ten years Hart continued to release still more albums of mainly percussion based music, whilst participating in the post Garcia groupings of The Other Ones/The Dead and collaborating with other musicians besides. Then, in 06, he got together with Kreutzmann once more, reviving the name 'Rhythm Devils' – a nickname with which they'd been dubbed in the Dead and had used for the 'Apocalypse Now' album – and recruiting the hugely accomplished Steve Kimock on guitar, along with Mike (Phish) Gordon on bass. With a mixture of material from their existing repertoires, plus a handful of new songs with lyrics provided once again by Hunter, they

took to the road. They added singer Jen Durkin, who'd previously been in a band known as Deep Banana Blackout. After the bliss of the Mint Juleps, her strident voice didn't quite cut it for me. Credit where credit's due though, she managed superbly a tongue twister written by Hunter in the chant-song 'Fountains of Wood'. You try rapidly repeating 'Multiphonic, supersonic, catatonic, anodyne,' a few times, let alone singing it.

There were various incarnations of the Rhythm Devils over the next five years, several musicians passing through the ranks. Invariably tight and very much a dance act, they struck me as one of the most interesting and exciting new projects from any ex-member of the Dead. But what came next was quite transcendent. Although he somewhat prosaically stuck with the name Mickey Hart Band, the outfit he formed between 2011 and 2013 (releasing two albums and undertaking two US tours) was a near perfect synthesis of just about every pie that Hart ever dipped finger into. I can find little whatsoever to criticise about the Mickey Hart Band of that time, except perhaps that Hart might have done better to steer clear of his own attempts to write lyrics. No matter, they mostly sound good even if on the whole they don't seem to make a lot of sense, and both the albums have a further dose of yet more lyrics from the ever prolific Hunter.

But the music, that was pure transport. Sometimes I imagined it as a cross between the Grateful Dead and Daavid Allen's Gong at their very best. It's pretty damn good on both the albums, particularly the first – somewhat portentously titled 'Mysterium Tremendum'. Live they took it to the max. Fronted by two powerful singers, one of whom was an



outstanding black female vocalist named Crystal Monee Hall, they brought together the complex, multi faceted rhythms of world music, a bunch of really memorable tunes, a slew of Orb-esque electronica and samples and a whole division of deep, deep drones. Hart even managed to find yet another superb guitarist in Gawain Mathews.

Their shows were non-stop, mixing material from the albums with a selection of often radically re-arranged Grateful Dead songs and the occasional fascinating cover (Cream's 'White Room' was a cracker). Hart brought a few marginally gimmicky concepts to the feast – tone patterns based on signals from stars and other

heavenly bodies, followed with the second album by sounds generated from a skullcap of sensors picking up rhythms from his own brain as he played. There was a fair bit of bull in all this, but it was all part of the fun (just as that bit of daftness was, I think, with Gong).

Live soundboards of the second tour shows were available for a while on Hart's website, but were not to be found when last I looked. The albums (the 2nd one was called 'Superorganism') give a fair idea of the band's strengths, but if you can find any soundboards of the shows on file sharing sites, I'd recommend them. Hart, like most of the Dead, takes care these days to keep

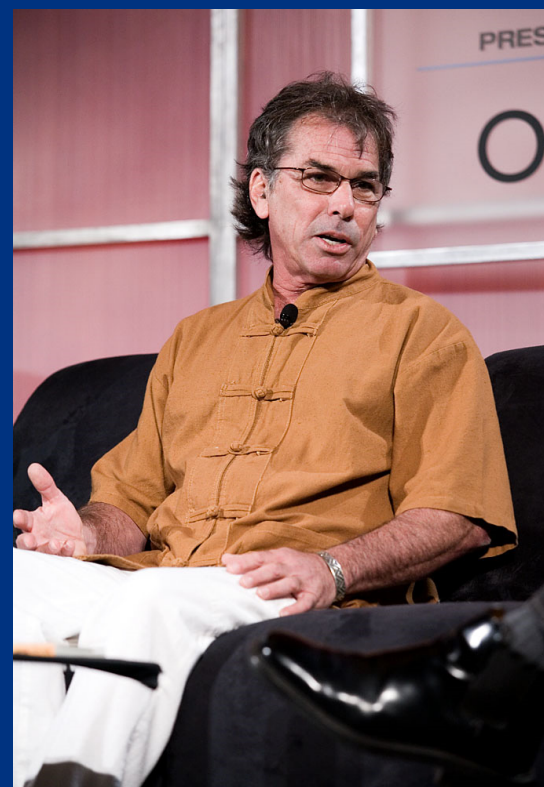


soundboard recordings largely off the internet and audience recordings tend to muddy the complex and layered sound – but there are a few on the Live Music Archive and some are fair recordings.

To my disappointment, as the faff about the Grateful Dead's 50th anniversary shows began to accumulate, Hart let the band members go their separate ways. Though he and Kreutzmann doubtless add sparkle to the currently running Dead and Company band, it all seems a bit business-as-usual compared to what was achieved by the MHB. The only thing that's caught my attention from Hart in the last year or two was a studio collaboration with veteran jazz saxophonist Charles Lloyd, of which there was but a five minute extract on YouTube available last time I looked.

Nevertheless, Mickey Hart gives the impression of being a pretty tireless guy and age does not appear to have

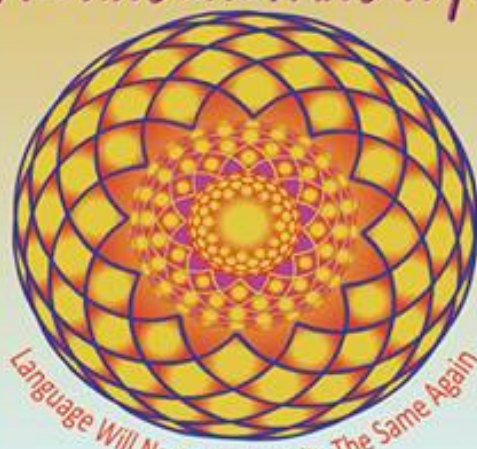
slowed or mellowed him that much. I live in hope of more pleasant musical surprises from this rhythm devil before he and his drumsticks make their exit.



WHAT THEY'RE SAYING ABOUT

Short stories by
Richard Foreman

Richard Foreman's
*WILFUL
MISUNDERSTANDINGS*



Language Will Never Seem Quite The Same Again

Reviewers:

"Within five minutes of picking the book up and reading it for the first time I was immediately entranced. These stories are a delight, and I have spent much of the 'Festive Season' proselytising about Foreman to anyone who would listen. I have found myself using the words 'delight' and 'delightful' far more often than I would have wanted to, but I truly cannot think of a better adjective. My life has been enriched for having read these stories. I cannot wait for the next volume." Jonathan Downes, editor Gonzo Weekly magazine.

"Expect the unexpected while reading Wilful Misunderstandings. The oddball characters and their quirky concerns will attract your attention. Richard Foreman demonstrates how deep his imagination is, and how the simplest of ideas can make interesting prose. He writes fluently, wittily, and his stories tend to approach the dark side in a humorous way." Michelle Stanley, Readers' Favorite website.

Writers:

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richeff.moonfruit.co**

KEV'S WORLD

RC2 FUTURE AWAITS (PROGROCK)



RC2 was formed in Caracas, Venezuela, during 1999 following the break-up of Radio Clip, a popular act that released four albums in Venezuela between 1988 and 1994, selling thousands of albums, having number 1 singles and Gold records on the Venezuelan charts. Radio Clip started off as quite a pop-oriented outfit, but became much heavier throughout their career. After three of the members left, Arturo Torres (bass) and

Félix Duque (lead vocals) decided that they wanted to keep working together, and brought in some more musicians and the group moved more into a progressive rock direction, and they changed the name. It was again put on hold when Arturo moved to the States, but the rest of the guys decided to continue, and the line-up stabilised with Félix, Eduardo Benatar (drums), Demian Mejicano (guitar), Rafael Paz (keyboards) and Pedro Misle (bass). Their history is rather unusual and complex, has involved such minor things such as people moving to Spain, playing their first concert only after they had been together for four years, then later landing the opening slot for Dream Theater in Venezuela only for their current guitarist to be unavailable, so their previous guitarist (who hadn't played with them for five years) rehearsed with them for three days to get the job done!

'Future Awaits' was their second album, and the first to be performed in English. Apparently the debut, which was released some five years prior to this one, was very much in the prog metal camp, but this is much more symphonic in nature. Mauricio Barroeta had replaced Demian, but the rest of the line-up remained the same. I wasn't sure what to expect from a Venezuelan progressive rock act, but it certainly wasn't a delicate and symphonic

KEV ROWLAND

album with as much strength and depth as this one. The drums and bass are much higher in the mix, and Edurado in particular has produced an incredibly dominant performance – he understands the impact he has, so there are complete sections where he doesn't play at all, and others where he is providing much more of a polyrhythmic performance that one would normally expect from this style of music.

All the songs are infectious, compelling, and totally enjoyable on first hearing. It is hard to imagine that apparently the music was written and recorded with none of the lyrics or even the melody lines worked out beforehand. The instrumental "El Diablo Suelto" is a load of fun, and is easily the most South American thing out there, with some wonderful picked guitar lines, and is that a ukulele I hear? There is a lot here to enjoy, and fans of bands such as Genesis, Kansas and Styx and even The Flower Kings will get a lot out of this.

**RETROSPECTIVE
STOLEN THOUGHTS
(LYNX MUSIC)**



This 2008 album was the debut from Polish group Retrospective, and is a concept about the growth of a child into adulthood, and the loss of imagination, innocence and carelessness that comes it. I was incredibly impressed with the follow-up 'Lost In Perception', which came out in 2012, but it has taken me a while to look backwards,

and I am glad that I did. Musically they have been heavily inspired by their counterparts Riverside, yet there are also elements of Muse and Porcupine Tree in music that is often dark and mysterious. It is strange to think that there are two guitarists at play here, as it is all about bringing the right emotional content to the music as opposed to crunching out the riffs. Łukasz Marszałek on bass is also very much a key player to the band, as he underpins what is going on with wonderful counterpoint, while guitarists Maciej Klimek and Alan Szczepaniak are often matching him. The production on the drums of Robert Kusik is strong and clean, while keyboard player Beata Łagoda uses many different styles, switching to piano when it is the optimum time to do so.

So, the music is both powerful and emotional, and it needs a very special voice indeed to rise over this, and here there is the lustrous rich and edgy baritone of Jakub Roszak. Many singers cut through music like a knife, thin and powerful, reaching heights that many cannot imagine, while here Jakub is a thick carpet – joined to the music beneath him, and with a power and breadth that cannot be contained. Will there ever be an end to the amazing prog bands coming out of Poland? I certainly hope not. www.retrospective.pl

**KARDA ETRA
FUTURE SOUNDS
(INDEPENDENT)**

This was the second EP released by Richard Wileman in 2015, following on from 'The Sea and the Stars'. Ilesha



features with her wonderful haunting vocals on one number, clarinetist Amy Fry appears on two and drummer Paul Sears on another, but for the most part this six song album is just Richard and whatever instrument he believes is right for the moment. I have long said that Richard is one of our greatest modern classical composers, with more than a hint of film music about what he does, and this is even more cinematic than normal. There is an incredible amount of space within the music, and a haunting ethereal edge that reminds me a lot of some of Roger Eno's work. It is deeply compelling, and is a world where the dominant instrument is a slightly phased poignant electric guitar that is both beautiful and disturbing at the same time. As always with Karda Estra, this is music that really does benefit from being played on headphones: it is important to pay full attention to what is being played, as only then will the listener fully understand the complex yet simplistic world.

I can imagine being lost in space, wondering at the majesty of the stars, with this being played as the backdrop, Cinematic, enthralling, beguiling, beautiful Karda Estra. For more details on this and other releases go .to:

www.kardaestra.co.uk

**RSC
AKA FLYROCK
(LYNX MUSIC)**



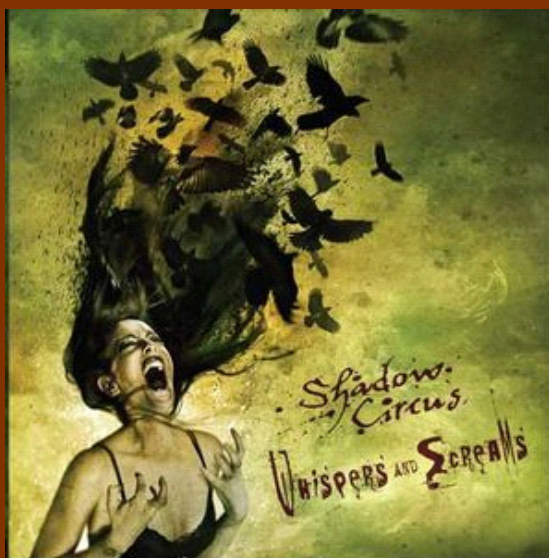
RSC made a huge impact when they started in the Polish progressive scene in

the easily Eighties, and with the violin being of major importance, they soon became known as the "Polish Kansas". After the debut, there was a gap of ten years before they then released a series of albums, only to disappear from the scene again until 2008, when 'Aka Flyrock' was released. The first thing one notices from looking at the personnel involved is that only singer Zbigniew Działo and keyboard player Wiktor Kucaj are still there from 'Fly Rock', released in 1983, but guitarist Waldemar Rzeszut first made his appearance on 'Czas Wodninka' in 1996, so the only new boy is guitarist Marcin Percel. With no violin, the sound is obviously quite different from what many be looking for, but the result is something that is still enjoyable on first hearing.

For a band that has been around for so long, albeit with quite a few large gaps, one might expect there to be a much larger Seventies influence on the music, but the most prevalent decade is that of the Eighties, as they bring the electronic pop sound of bands like Thompson Twins into a more progressive arena, mixed with American style AOR. The result is an album that is surprisingly accessible, even with all the lyrics in Polish. Strongly crossover in outlook, as opposed to the AOR prog style with which they made their name, this is an enjoyable album for those that want their music to be light and fluffy as opposed to dense and complex.



**SHADOW CIRCUS
WHISPERS AND SCREAMS
INDEPENDENT**



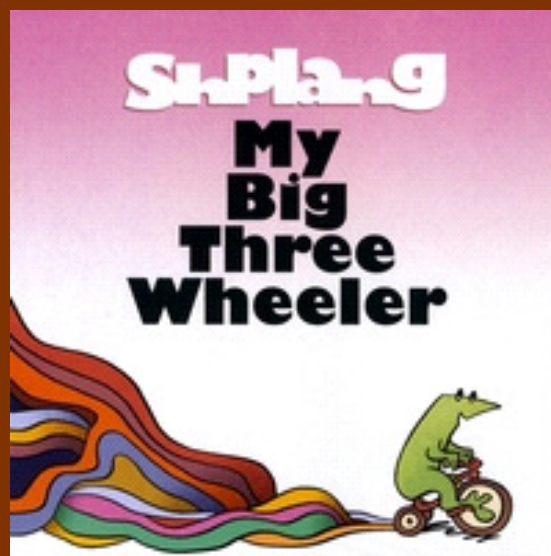
One of the things that can put the listener off certain prog bands is that they very much forget the “rock” part of the term “progressive rock”. That isn’t something that can be laid at the door of Shadow Circus as the combination of frenetic drumming and repeated riffs of the opener “Captain Trips” makes one incredibly aware that here is a symphonic progressive rock band that means business. Serious business. To show just how serious they are, “Captain Trips” is part of a seven-section number called “Project Blue” (inspired by Stephen King’s ‘The Stand’) which has a total length of nearly thirty-four minutes (each section is separately named and split on the album). Strangely enough, although they sound nothing like them whatsoever, the band they most remind me of at times is Gabriela Genesis, while at others it is Spock’s Beard, or Kansas, and this is one of the joys of this album, in that they don’t come across as anyone else at all and are striving to create their own direction.

This 2009 album was the second from the Americans, and they have released just one more since then, as for some reason they have stayed quite low under the radar although it appears that nearly all those who have heard it and have reviewed it have the same opinion about it that I have, namely that this is an album and band that have an awful lot going for it. There are times when it is almost straight ahead rock, but it is when they morph into Gentle Giant with complex interplay and strange time signatures that they come into their own. Every time I play this album I find that I am discovering even more layers, but as I peel this particular onion there are no tears but

plenty of smiles. Solid, symphonic, exciting, and a blast throughout.

www.shadowcircusmusic.com

**SHPLANG
MY BIG THREE WHEELER
(JAM RECORDS)**



This 2009 album was the fourth release from this L.A.-based psychedelic rock pop band. They have loads of influences and while I immediately picked up on classic Byrds, Pink Floyd and Zappa, the label also mentions Beach Boys and Electric Prunes with more recent acts such as Cake, High Llamas, Guided by Voices, and U2. There is plenty of fuzzed out and distorted guitar, pop-tastic melodies and hooks to keep one involved, and take it from me it may be cold outside but when this album is on it brings with it a real blast of summer.

There is a strange innocent naivety about it all, so that even the wah wah pedal makes sense. Punk and nihilism just hasn’t happened; this is an America where everyone is happy and full of joy for the future. The guitar sounds are dated, but they totally fit in with the feel of the album, and if “Pound Cake” isn’t reminiscent of ‘classic’ Mungo Jerry I don’t know what is!

Peter Martson and John Krause have certainly created an album that is light and full of fun, and sometimes that’s all I need my music to be. As they say, “One thing’s for sure, if you happen not to like one track, you’ll find something different coming right up.” For this and their other albums, visit

<http://www.jamrecordings.com/>

THE COMPLETE GOSPELS

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

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

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

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

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Signed by Rick Wakeman and numbered certificate.

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Available to pre-order from www.rickwakemansmusicemporium.com



THE RAZ BAND IN NEW JERSEY

The mighty Raz Band hit the stage at the Jersey shore again on January 13th at the

Stone Pony in Asbury Park, New Jersey.

Their performance was for the Light of Day Foundation Benefit and the boys did not disappoint. We got there early and listened to a few of the other bands that played. The crowd was interested in the other bands but they mingled more with each other.

Then came the moment of truth, the Raz Band was introduced and like moths to a light the crowd moved to the stage. The songs were delightful and over flowing with great guitar riffs, and why wouldn't they be, with Michael 'Raz' Rescigno, and Joey Molland (of *Badfinger* fame) jamming to the tunes and trading leads.









Always the showmen, the band chatted up the crowd and delivered their signature songs like "The Boy", "\$1.50 For Your Love", and "Cars & Girls & Rock & Roll" and the ultimate crowd pleaser "Naked on the Floor" always a hit because who doesn't want to get naked?

Delivering these songs at Raz precision speed with the crowd clapping and

shouting after each song made for a very happy and enjoyable evening. If you haven't seen The Raz Band yet you don't know what your missing and by the way you will get another chance this summer.

See you then.

Nick & Peggy Anslinger - 2 devoted fans

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.



Earlier this year Gonzo Multimedia released the long unavailable *Gastank* TV series as a box set which included a book, For those of you not in the know, *Gastank* featured Rick Wakeman and Tony Ashton together with various musical guests. These guests included Rick Parfitt of *Status Quo*, who sadly died at the end of last year. We are publishing the interview with Rick here as a tribute to him...





- RW That was the first thing you learnt?
 RP Yeah, and it went on from there and at 12 years old I was sort of playing round the clubs at weekends, my dad was driving me around these working men's' clubs and I used to earn sort of a fiver over the weekend, you know. Which in those days, you know it was a long while ago. And it was quite a lot of money, you know. It was great. My dad used to take it all of course mind you, but
- RW And then after the war you formed Quo... Who actually formed Quo?
 RP Alan and Francis actually met at the Sedgehill School in Beckenham, on the rugby field and formed it. Well, cutting a very long story short, then
- John Coghlan joined then Roy Lyons. And then I joined in 1967.
- RW How did you join?
 RP Well I was in fact with another group called – well I won't tell you what they were called because it was such

Rick Parfitt

- RW It is kind of you to come along. You come along every week.
 RP Yes, well it's a good show, it's a good atmosphere and I didn't have anything to do so I came down to represent all the people today.
- RW Seriously you did the two numbers for us. Did you start off on your own, or were you part of a band?
 RP When I was 12 years old, in fact when I was 10, I got given a guitar for Christmas. And I just wanted to play the guitar. Tuned it up best I knew how. I didn't know how to tune it to something with I could hear was sort of right. I always remember the first thing I played on guitar was *Mary's Boy Child* ... do you remember that? It was Christmas so it was very apt.
- RW It was the first song that was written about me actually.
 RP Yeah.... well it made a few people weep <laughs>
- a silly name.
- RW Go on, tell us.
 RP No, I won't. <laughs>
 RW <asking audience> We want to know don't we...
- RP We were called The Jerks actually. I left The Jerks and
 <laughter>
- RP And in the time I was with The Jerks I met Quo. We were all doing a summer season. I was in the Gaiety Theatre with The Jerks and Quo, who were The Spectres then, were over The Rock Ballroom, so every night after finishing with The Jerks to see The Spectres and we built up a great friendship and soon after that season ended in Butlins in Minehead I kept in touch with John and we became good friends. And I finished with my band and I was doing nothing, in fact I became a baker. I was a baker for a while and I had this baker's round – I used to go around



Rick Parfitt

- RW delivering. I was doing that for a while, I really enjoyed that.
- RW When you joined the band, was it Quo then?
- RP Originally, it came out of a shoe. It's absolutely true. These Italian shoes, beautiful Italian shoes called Quo Vadis. And our manager at the time, who was a plumber, smashing bloke though, and he saw Quo Vadis in the shoe and said you should call yourselves Quo Vadis, you know. So we shuffled it around and it eventually became Status Quo, then became Matchstick Men, and away we went.
- RW Most bands last about 10 years at the best, and then either fold up or change or diverge into different things. Quo are somehow one of the only bands along with perhaps The Who, who managed just to ride all the storms. Because you had a few storms in Quo didn't you.

- RP See, the thing about Quo, we've never given way to conformity. We've never, like whatever trend is in, we've never tried to go towards that trend whether it be disco, or punk music or whatever. I've always seen Quo as this sort of steam train that rips its way right through the middle of this somehow. There's no sort of dictation in the band either. There's nobody like 'we must do this' or 'we gonna do this' you know. It's 100% effort from everyone in the band, and we all pitch in our ideas and we all write the songs and it works quite well.
- RW What about stuff on your own, because now ... like you've done a programme for us, you've got your own studio out in Surrey that you work in. Have you any ambitions to do any solo projects at all?
- RP Oh yeah, I think everybody has really. I mean you're with bands

yourself, and there comes a time I think in everybody's career when you've got to think to yourself, well it's great leaning on the great, powerful shoulder of Quo, but what can I actually do individually myself. So I've started writing some stuff and doing some bits and pieces, and the beauty of it is, I've got my studio there so I can take my time and I'm not hustled – no money hustles about how much the studio is costing, and I can get into my own stuff and do it properly. But there's no great rush, you know. There's still an awful lot to be done with Quo; we've still got targets to go for yet, which we're still going to go for.



- RW Well Quo, and yourself, give a lot of people enjoyment. Are you happy?
 RP Yeah, what with the band?
 RW Everything.
 RP Oh very much so, yeah.
 RW Great well I hope it continues. Come back again on the next series. Been a pleasure having you along.

Rick Parfitt





Gonzo Multimedias recently published an updated edition of Barbara Dickson's fascinating autobiography (woith a cover by Chloe). In this special Spring Equinox issue we bring you an exclusive excerpt...

If 1985 turned out to be my most successful year as a recording artist, in my family life it was to be my most traumatic. As part of my spring and early-summer UK tour of that year I was playing for the first time in Shetland, the homeland of Aly Bain, and it was while staying in those beautiful islands that I received the news that my father had died. It was an awful moment: although my dad had been in Indoor health for a long time he was only sixty-nine, and his death seemed so sudden and unexpected. It came as a terrible shock. To make matters worse, I probably couldn't have been anywhere in Britain less accessible than Shetland and I was not going to be able to get to Southport quickly to help my mother.

Eventually I arrived in Southport and Alastair flew over from Canada. We were very fortunate that Rob, cousin Ivy's husband, was a hospital administrator and had been on hand straight away, and he was immensely kind and helpful to my mother in the immediate aftermath. The funeral, indeed the whole time I was in Southport, seemed to pass in a haze. On the outside I seemed calm, collected and organised and when I returned to London I went back to work as normal. But, in retrospect, the loss of my father did not sink in.

Three months later I was pregnant, and while I was appearing for three nights at the New Theatre in Hull, I had a miscarriage. I sort of knew something was happening but not quite what. I was taken to hospital in Hull and then sent home to London to recover after one night. All the staff in the hospital were extremely kind and understanding, although it was also the scene of one of the most surreal moments of my life. Even now I find it difficult to believe this actually happened, but on the day I was leaving after the miscarriage, the consultant handed me a cassette of his daughter's songs and asked if I would listen to them.

When you suffer a miscarriage you are given advice about the physical effects, but psychologically I had no idea of how to feel. I remember thinking, why me?
Will it happen again?

Will I ever be able to have a baby?

What's wrong with me?

Back home, one night shortly afterwards, I began to cry and couldn't stop. Perhaps I was

weeping not just for the lost baby, but also for my father. When Oliver asked me what was wrong, I wasn't able to explain. Perhaps my distress over the miscarriage had unlocked all the grief that had built up in the previous three months. I cannot recall crying at my father's funeral, so perhaps it was only now, in the safety of my own house at last, that I was finally able to let go.

I found I was also now able to take a step back and reflect on how complex my father was as a person. I had always considered him to be slightly puritanical - he was, after all, a, Presbyterian Scotsman and a former policeman - but I'd discovered over the years that he was far more broad-minded than I ever gave him credit for. I remembered with a smile what he'd said to me that time after first seeing *John, Paul, George, Ringo... & Bert*, which was quite near the knuckle in places. 'For goodness' sake, Barbara. I used to be in the army.' But he was, as I've already said, a man of few words, and if I might have liked to have been a little more intimate with him - to have known him a little better, to have said more to him and for him to have said more to me - in the end it didn't really matter. What mattered was that he had always been a patient, loyal and good father.

After his death my mother received many touching letters of condolence from family members. There were two in particular, from first cousins of mine who had spent time with my dad when they were children, which say so much about the kind of man he was. One read: 'Aunty Ruth, I wanted to say how sad I was to hear of Uncle Alastair's death. I really loved Uncle Alastair and it was Uncle Alastair who taught me to tell the time.' And the other; 'I really miss Uncle Alastair, Aunty Ruth, as it was Uncle Alastair who taught me to tie my shoelaces.' He always loved children and was very patient as those recollections indicate.

Oliver was great throughout those days and soon we decided that the best way to put events behind us was to try again to have a baby. When I found out that I was expecting, I was both elated and terrified I would miscarry a second time. I did have one scare early on in the pregnancy, but thankfully all proved to be well and our son, Colm Alastair Cookson, was born, healthy and happy, two weeks ahead of schedule in August 1986. Nothing in life can prepare you for the moment when you first hold this tiny, helpless person in your arms. It may be the most

natural thing in the world, but to me, and to every new mother', it feels surreal. And the knowledge that the baby is totally dependent on you scares you to death. What a responsibility.

We named our son after Colm Cille, the original name of the Irish-born St Columba, who founded the famous monastery on the beautiful Scottish island of Iona, the spiritual centre of Scotland from the sixth century. I have always had a great interest in and admiration for St Columba and we thought Colm Cookson had a wonderful ring to it, too. He could become a general or have an allotment, although so far he has shown no inclination to do either. His middle name, Alastair, is, (if course, a tribute to both my father and my brother.

Meanwhile, against the backdrop of all these family dramas, and thanks to the success of 'I Know Him So Well', my career had reached unprecedented levels in commercial terms. Confounding all expectations, the album *The Barbara Dickson Songbook*, which had come out at the beginning of 1985 on K-Tel, reached the dizzy heights of number five on the back of the single and became my third gold album, selling over 100,000 copies in the process. The record label was understandably delighted and I began working on a follow-up with top producer Pip Williams behind the studio desk and regular cohorts Ian Lynn and Pete Zorn among the musicians. The new album was to be another combination of covers and new material, which I would be co-writing with my good friend Charlie Dore, a respected singer-songwriter who had had a hit in 1979 with her own song 'Pilot Of The Airwaves' and had created hits for big name artistes like Celine Dion.

The album was released in November 1985, just in time for the Christmas market, and the first song on it was 'I Know Him So Well'. You would have thought by the end of that year, with nearly a million copies of the single sold at the beginning, the public might have begun to tire of it, but this didn't seem to be the case. The record label had optimistically decided to call the album *Gold*, and their confidence was rewarded: not only did *Gold* go gold but, with sales of over 500,000 copies, it went platinum as well - my second album to achieve that status. After the phenomenal success of *The Barbara Dickson Songbook* and *Gold* the record company, not surprisingly, wanted another pop album and *The Right Moment* was released in November 1986. Yet despite the input of Ian

Lynn and Pete Zorn, Del Newman doing the production honours and the same mix of covers and new songs co-written by Charlie Dore and me - not to mention having as the title track a beautiful song written by Gerry Rafferty - sales were only so-so and there were no hit singles. There then followed a few years during which a couple of compilations came out, plus a live album with accompanying video called *After Dark*, which Bernard and I released ourselves. It was not until 1989 that I began work on a new pop album, this time for Telstar.

In the meantime, in November 1988, we had another son,, Gabriel Rory. I had continued to tour throughout the 1980s playing around thirty dates a year, and audiences remained very supportive and appreciative. With pregnancies and little children to care for itineraries and tour dates had to be juggled with military precision; I was also battling stage fright during much of that period. But I was still a working performer, concerts were my bread and butter and I never for a moment lost my enthusiasm for being on the road. In the wake of the *Blood Brothers* and the 'I Know Him So Well' years, I began to notice a change in my audiences as the younger crowd, who had come to hear the pop material and the hit records, were gradually replaced by a more mature audience. Slowly, I started to adjust my concerts to mirror this shift, broadening the material I sang.

The Telstar album, *Coming Alive Again*, was released in April 1989 and while it made the lower reaches of the charts, I didn't feel it really worked and, like *The Right Moment*, it produced no hit singles despite being a pop album. It was now four years since 'I Know Him So Well' - an eternity for an artist not to have a hit record. What happened with *Coming Alive Again* crystallised for me many of the concerns I had about where my career was heading. By this time I realised that my spell as a 'pop star' had probably come to an end in 1985 and that bringing out still more pop albums, regardless of whether they consisted of covers or of new material, was no longer the way to go. Not that I was complaining: since '1975, when 'Answer Me' had been in the Top 10, I'd had far more success over a much more sustained period than I'd ever expected, and the rewards of that success had transformed my life. But I was in my forties now, a mother of two - and by 1990 there was a third baby on the way - and being a pop star was not my game. I hadn't been all that young at the height



of my pop career, of course: even more reason to be faintly embarrassed about sticking with it when I was approaching middle age. And if I was not careful, that was exactly what I was going to be doing. I wanted to change my musical direction. I felt that I had matured as a person and I wanted my music to reflect this, but I was not sure how to bring about such a change. With Bernard's encouragement, I had been singing 'MacCrimmon's Lament' unaccompanied in concert since 1978, but the rest of the set still consisted of pop material and, although I was now gearing the songs I performed to the increasing maturity of the people who came to see me, I did not want to alienate them by abandoning everything I had been doing for the previous fifteen years. Wherever I was going I wanted to take my audiences there with me.

In October 1990, Archie Frederick Cookson was born. All through the pregnancy and labour I was convinced I was having a girl. Immediately after the birth there was apparently a brief moment of alarm and the paediatrician immediately whisked the baby away to clear out his airways. Thankfully, I was unaware of this drama, but in his haste to deal with my baby the doctor had neglected to mention his gender. So when my healthy and, happily, breathing child was brought back and handed to me I was completely shocked to find I didn't have a girl after all, but another little boy.

Before I had my own children I had always had this simplistic notion that brothers were fairly similar to each other. I only had one brother, of course, but I had sort of assumed that if I'd had others they would have been like Alastair. Now that I had my three boys I soon discovered that they were wonderfully individual characters, different from each other and all completely unique.

As the Cookson family expanded, Oliver and I felt we wanted a change of pace and had decided to move out of London. We had hoped to do so before Gabriel arrived, but the recession of the late 1980s foiled that plan and in the end it was 1992 before we finally found our new home. Both Oliver and I needed to be in England for our respective work commitments - in Oliver's case, somewhere within easy reach of the studios in London, Birmingham and Leeds where most of Britain's television drama was made at that time.

We looked at houses in Kent and Herefordshire and Wiltshire and Oxfordshire and Sussex before eventually finding the perfect place in the rolling hills of the Lincolnshire Wolds. It was an area I knew a little, from when I'd briefly shared the Navenby cottage with Bernard back in 1973 before moving to London, and the moment Oliver and I laid eyes on a Victorian rectory three miles from the town of Louth, complete with ten acres of land and plenty of room for the five of us, we immediately fell in love with both the house and the location.

We quickly settled into rural life and I felt at home in my new surroundings from the start. For the Arse year or so we were not especially social as we were focused on the new house and the boys and the boys' schooling although, if I'm honest, I probably haven't ever been a particularly social animal. I'm not keen on gatherings unless they involve people I know well and feel comfortable with. I dread those dinner parties where other guests you don't know engage you in conversation about *The Two Ronnies* or Elaine Paige. They might be private functions but I still feel as if I'm on public display and can't relax and enjoy myself.

Many performers who have achieved some level of fame are quite private and shy away from their working environment, and that sense of being constantly 'on duty' in the company of anyone other than close friends probably has a lot to do with it. Certainly I can attest to the fact that, at home in Lincolnshire with her family, Barbara Dickson leads a pretty quiet life.

The musical shift I was so desperate to achieve did not take shape until 1992, when I recorded a new album, *Don't Think Twice, It's All Right*. The title comes from the wonderful and bittersweet song of unrequited love from the 1963 album *The Freewheelin' Bob Dylan*, which also includes 'Blowin' In The Wind' and 'A Hard Rain's A-Gonna Fall'. This was the record that propelled Bob Dylan to international stardom and turned him into the voice of a generation, and which I first heard as a sixteen-year-old fledgling folk singer.

I sincerely believe that Bob Dylan is the greatest living songwriter and *Don't Think Twice, It's All Right* was to consist solely of Bob Dylan numbers. It was an opportunity not only to record songs that had meant so much to me personally for many years, but also to show that, as an artist, I was still alive and kicking. Even

better, I had the chance to co-produce the album alongside Ian Lynn, and I was able to choose my favourite songs. Most of them were from the early Dylan albums, songs I'd spent many happy hours learning as a teenager.

It was a joy to be back in a studio working on such great material with such great musicians and, although if you listen to it now, the production does perhaps sound of its time, I think it still stands up. And I still sing 'Don't Think Twice, It's All Right' in concert today in the same arrangement Ian created and which we used on the record. The album was issued by Columbia Records and it well received on its release. It had good reviews and it didn't sell badly, reaching number thirty-one in the charts. But more important than its chart position was what it represented for me. *Don't Think Twice, It's All Right* was a watershed in my career. Not only was it a genuine and heartfelt tribute to the music of a man who had been such a big influence on my generation but, at a stroke, it seemed to put all the pop years behind me. For the first time in ages people who had forgotten about me began to wonder if there might be something more substantial and interesting to my work after all. And last but by no means least, recording it gave me the confidence to finally stride out on a new, more challenging path. It was a creative project and helped to cancel out the compilation albums which continued to be released of my older work, and still do to this day. They make artistes look as if they've retired. Many have, but not me.

Don't Think Twice, It's All Right couldn't sweep away all the insecurities I had about my career, of course. There was still the conflict between the nervousness and caution I felt about performing and the 100 per cent drive and determination I found within me to overcome that anxiety. It was what had got me on to that stage at the Brucefield in Dunfermline when I was sixteen and what made *Blood Brothers* so exhilarating and so terrifying at the same time. It was as if I sought out the toughest possible challenges, just so I could prove to myself that I could meet them. Sometimes I would overcompensate and that would lead me into making poor decisions. I would be flattered that somebody thought I could do something and find myself saying yes, even when, deep down, I really didn't feel that it was the right thing to do.

I had come to realise that the stage fright that

had plagued me since *Blood Brothers* was more likely to occur when I was performing material I was unsure of. So changing my musical direction and ensuring that I was happy with what I was performing really helped with that and, gradually, the bouts became less frequent.

Throughout the 1980s, even after I was married, I continued to see my analyst, though I did so less often. I found that, with time, I was working through a lot of the worries that had come to a head at the start of the decade and which had made me seek help in the first place. Of course, I now had Oliver to share my life with, and when the family came along I had new priorities and new responsibilities to occupy me. Analysis cannot provide you with all the answers, but what it did do for me was give me a better understanding about myself, and what makes me tick, than I could have acquired on my own, and that was the reason why I kept going. It didn't stop me from getting things wrong, but it helped me to recognise why I was getting them wrong. My wise analyst also made me aware that my perfectionism was an integral part of my work as a performer, even though the perfection I desired was, by its very nature, impossible to achieve. By the time our sessions finally came to an end, I was able to acknowledge that my life might not be perfect, but that was perfectly all right.



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Will there be an encore of 2016's UFO Sightings?

Joshua Tree, CA – On Saturday June 4, 2016 at 9:40pm around 100 people attending the annual CONTACT in the DESERT event saw several UFOs. Reportage and video of the sighting was covered in the Daily Express, Coast to Coast AM, and other outlets. Will the aliens return for the event's 5th year?

CONTACT in the DESERT descends on Joshua Tree, California, one of the most famous UFO sighting areas in America, attracting thousands of UFO enthusiasts from all over the globe. Now the largest UFO Conference in the US, CONTACT in the DESERT will bring together an all-star team of experts to the Joshua Tree Retreat Center May 19 - 22, to discuss some the latest developments in the field.

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SASHA & JANET LESSIN - JIMMY CHURCH - CLYDE LEWIS - JJ & DESIREE HURTAK
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Erich von Daniken, "Ancient Aliens" star **Giorgio A. Tsoukalos**, **George Noory** host of "Coast to Coast AM," *Fingerprints of the Gods* author **Graham Hancock**, Disclosure Project founder **Dr. Steven Greer**, and best-selling author of the *Communion* series, **Whitley Strieber**.

New, highly anticipated speakers for 2017 include two term Alaska **Senator Mike Gravel**, popular "Ancient Aliens" expert **Robert Schoch**, Secret Space Program veteran **Corey Goode**, and Aztec sighting incident authorities **Scott and Suzanne Ramsey**.

A serious investigation, CONTACT in the DESERT has put together a powerful line up of the leading UFO and Ancient Aliens speakers, all in one weekend. This prestigious group will also feature **Robert Bauval, Michael Tellinger, David Wilcock, Andrew Collins, Jacques Vallee, Linda Moulton Howe, Chris Hardy, Jim Marrs, Michael Dennin, Nick Pope, Michael Salla, David Sereda, Richard Dolan, Brian Foerster, Jason Martell, James Gilliland, Carl Lehrburger, Laura Eisenhower, Sasha and Janet Lessin, Mike Bara, Joel "Doc" Wallach, Jimmy Church, Clyde Lewis, JJ and Desiree Hurtak, Kathleen Marden, Kim Carlsberg, Patty Greer, Steve Murillo**, and many more.

Breaking off into several tracks, the conference will focus on Ancient Alien studies, Contact Experiences, Sightings, Crop Circles, Abduction, other proof of alien visitation, and Government Interactions with Aliens.

In addition to the panels, lectures, meet and greets, film screenings, and natural beauty included with a weekend pass, attendees are also able to purchase tickets for more than 30 workshops from the top UFO experts, including David Wilcock, Erich von Däniken, Giorgio A. Tsoukalos, Dr. Steven Greer, and a luncheon with George Noory. Night vision and fieldwork experiences will be available, and on Monday May 23, nine of the presenters will each offer three-hour intensives.

The Joshua Tree Retreat Center, located at 59700 29 Palms Highway, Joshua Tree, CA is the perfect setting for CONTACT in the DESERT. An underappreciated modernist gem, the spectacular center, set on an ancient sacred site, is the oldest and largest retreat center in the Western US and boasts outstanding architecture designed by Frank Lloyd Wright and his son, Lloyd Wright. Lodging options include extensive and beautiful campsites at the retreat center with bathroom facilities and a sparkling pool (however no hook ups).

On-site accommodations are already sold out, but there are also plenty of nearby hotels in Joshua Tree, Yucca Valley, and Twentynine Palms, with special rates available for attendees. The Center offers a variety of meal-plan options right on site.

Early-bird tickets for the event are \$225 (or \$410 per couple) until March 30. After that, regular tickets are \$275 (or \$495 per couple). Tickets and workshop passes are available at www.contactinthedesert.com/tickets/

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For more information please go to www.contactinthedesert.com. For press information, please contact Susan von Seggern at 213-840-0077, or susan@susanvonseggern.com. For Joshua Tree Retreat Center info, please contact Crystal Fonoti at 760-365-8371 or crystal@jtrcc.org.

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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.

What is Mr Biffo's Found Footage?

It's a series of six, ten minute-ish, episodes of utter nonsense and lunacy, that'll probably end up being accused of ripping off Adult Swim, Tim & Eric, Monty Python, and Vic and Bob.

More precisely, it'll be in the vein of Digitiser - the legendary teletext video game magazine, which I wrote for 10 years, and Biffovision, my cult comedy pilot that was literally too funny for BBC Three.

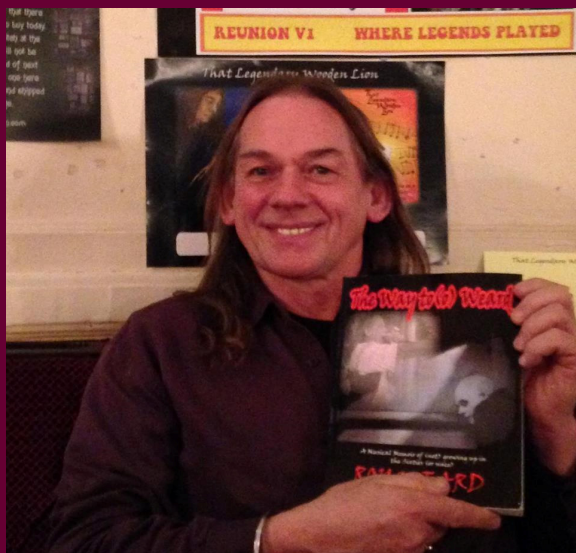
The episodes will purport to be compilations lifted from my archive of found footage - picked up from car boot sales, or retrieved from bushes/ bins. In reality, I'll be creating almost everything from scratch.

Expect a heavy dose of nostalgia in there - albeit nostalgia as remembered through a heavily lysergic fog. There'll be snippets of old TV shows, home videos, music clips, cartoons - basically, anything goes. It'll be richly loaded with a wide variety of different content.



<http://tinyurl.com/zejgcxx>

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..

I enjoyed working with *Stump*. They were unusual and the music could be quite stunning at times. Rob was a great drummer with an almost clockwork precision. Kev's bass lines snaked and spluttered their way through the songs as a perfect counterpoint to Chris' spiky guitar lines. All the while, over the top of this, there was Mick's Irish lilting voice. It was an unlikely combination of musicians and styles but it was quite wonderful and unique. No one had sounded like that before – or since. Best of all was that they were all intelligent and interesting in their own right. The one fly in the ointment for me was trying to cope with Ivan. With the awful sound he got from the band, the constant feedback and his complete incompetence in all forms of his task. A tour manager is supposed to be awake first in the morning, getting the trip organised and sorting out the day, not lying in bed waiting for the band to wake him up! A classic Ivan cock up happened when Rob wanted to change his snare drum. He had a deal with a company based in Bath and he wanted to return a snare drum, and collect a new one. Ivan came round and picked him up from his flat in South London and they set off for Bath. They were going through Hammersmith when Ivan suddenly said, 'Oh, I have forgotten the snare drum! Eh.'

Changing the drum was the whole purpose of the journey, so they turned around and drove back to Ivan's flat to get it, and set off again. Rob fell asleep and was woken by Ivan a couple of hours later, 'Have you got any change for the toll, eh.'

He had driven all the way down the M4 and was about to go over the Severn Bridge to Wales. If there had been no toll there I wonder if he would have been on a ferry to Ireland. He clearly had no idea where Bath was. Useless does not even come close.

I went along to the *Electric Ballroom* to have a look at *Encore's* PA system and help set up the graphic EQs they had bought. It was a ramshackle affair, but it seemed to work. Chris Mounser was clearly the driving force – I can't even recall the name of his partner at the time. The story was that the other guy had owned the system in the first place and Chris had been running a electrical shop round the corner from the *Electric Ballroom*. The guy used to come in and buy odd electrical spares, plugs, tape and that kind of thing. One day he came in and said that the system had gone wrong, and he did not have enough money to fix it. Chris had offered to help and they became partners. From that moment Chris was in the driving seat. I set up the system for him and agreed to do a few gigs as

sound engineer. Chris, however, had empire-building dreams. He wanted to make *Encore* bigger and do more with it, and he saw me as a conduit to better things.

There were, however, a few more *Chappo* gigs to do before we got into any of that. We had the usual round of festivals to do, and this had now become pretty much a routine for Gordon and I. We would go round to the various people's houses and pick up the backline and the last port of call would be Chris Youle to get the float and any last minute instructions. One of these jaunts stands out though. We got to Chris' house mid-evening, hoping to catch a night ferry and then to drive down to Sindelfingen, which is just south of Stuttgart. When we got there and asked for the float Chris said, 'I haven't got any money. I bet the float on a horse and it lost.'

We told him we did not have much money on us either and neither of us had a credit card. This was in the days before ATMs so he could not just go to a bank machine and draw some cash. He scrabbled around a bit and came up with some money, but nowhere near enough to get us to Germany. He then gave us his American Express card, 'Use this,' he said.

So we set off to drive to Sindelfingen. The van was full of fuel but it was a Luton transit and they just drank fuel so we knew we would have to stop and fill up several times. The first mistake we made was to decide to drive across France. Looking at the map it made more sense to go directly from the Calais ferry through Rheims to the German border at Saarbrücken. What we did not take into account was the fact that, even though it is a major route, everything shut down at midnight. We drove merrily on through the night, and when we got down near Rheims, began looking for a fuel station – only to find they were all shut. Pretty soon we were running on vapour and not at Rheims yet. The van did come with European breakdown cover so we stopped and explained, in halting French, that we had run out of fuel. About an hour and a half later a van appeared with a couple of gallons of fuel and poured them into the tank. The problem was that not only did they want us to pay for the fuel, but also for the callout charge. They said we could claim it back later, but that did not help our financial situation. Still we had some fuel and set off again towards Rheims. We did find a couple of garages there but none of them would take an American Express card. We topped up with what little money we could muster and carried on. As dawn broke we were still in France, running low on fuel again and still could not find any garages to take the card. In desperation we stopped at a small garage and did a deal with the guy on the pumps to buy a few litres of fuel in exchange for Gordon's duty free cigarettes, and a bottle of brandy we had bought on the boat. The next thing we saw was a toll booth. I had forgotten about those. France makes you pay for your journeys. Again there was a scrabble for change and we just dumped all the French coins we had on the counter. It was not quite enough but they let us through and the German border beckoned us. Once we were through the border we again tried to get someone to

take the card but to no avail. Nobody wanted to take American Express. Finally we gave up, parked in an autobahn services and called the band's hotel with the last few deutschemarks we had left between us. Nothing was left for coffee or breakfast. It was mid-day by then. We explained what had happened, and they sent out a local promoter with money. A couple of hours later he arrived and we got fuelled up to drive the last one hundred kilometres to the gig.

We finally got there at six in the evening after travelling for twenty four hours. We unloaded and set up ready to do a soundcheck. Chris came over to me, 'You're doing monitors as well tonight,' he said casually.

'What!?'

'We sacked Gavin at the airport. He was drunk when he turned up this morning.' I was not bothered about doing the monitors as such, but I also had to look after Geoff's guitars during the show and I had no idea what they usually wanted to hear in their monitors. I went into the band's dressing room and said that I was going to put their own vocals and a bit of backing vocal in the wedges, a bit of piano in Roger's, along with that and kick snare and hat in the side fills. I also thought I would head off any potential conflict and said, 'I have been thrown in the deep end here and I don't have a lot of time to sort it out, so you will have to be a bit patient if it is not quite how you want it. If I get any flak or anything thrown at me, I will switch it all off and pull out all the plugs and go home.'

As it was, the gig went pretty well and they said the stage sound was clearer than they have ever heard it before. Once we had loaded up I asked Chris where the hotel was.

'Ah, well, it's like this. We have a couple of extra gigs that came in last night. A band pulled out of a couple of festivals so we are doing two extra shows.'

'OK,' I replied cautiously.

'Trouble is,' he went on, 'Tomorrow's show is in Bremen and we are on stage at mid-day. You will have to leave now.'

If you don't know your German geography, Bremen is up on the North Sea coast – about as far away from Sindelfingen as you can get on that side of the country. Still, we acquired a gram of 'stay awake' juice, and set off.

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



c.j.stone

No Home, No Job, No Worries

I'm not a New Age Traveller. For a start, I don't have dreadlocks. I don't have nose rings or a baggy jumper. I don't even have a dog on a piece of string. But I do live in a van.

I can't say that I made the decision consciously or deliberately. It wasn't a political statement. I lost my flat at the same time that my car needed its MOT, at the same time that I discovered that I needed a new engine. It would have cost me the best part of a thousand pounds to get it back on the road. I needed a vehicle and somewhere to live. Then I saw the advert: "Converted Ambulance for sale, £1600." It was just around the corner from my Mom and Dad's house. I fell in love with it immediately. I bargained him down to £1300, and two days later I was the proud owner of a 2 Litre Ford Transit Disability Transport Vehicle converted into a camper van.

It has a bed and a table and a cooker and a sink and storage space and shelves and curtains and lights. My Mom made the curtains while my Dad fixed the lights. It even has a toilet: a nasty little chemical loo in a wooden cubby hole, which I only use on the rarest of occasions. I soon learned not to travel when there was anything in it. Half a nauseous day washing the stinking blue stains off the walls and floor and door of the toilet space after a ride down a particularly bumpy track was enough to score this lesson on my consciousness forever.

At first I was nervous. I wasn't at all sure I could handle it. Where would I park? How would I bath? What would I do in the evenings? I'm the sort of person who genuinely needs people around me. How would I cope with life on the road? But, actually, it's no where near as difficult as you would imagine.

Parking up can be the most difficult. So far I've slept in several car-parks, several lay-bys, one or two festival sites, and - once or twice - just by the roadside. I haven't yet found the perfect place. But everywhere I go I'm always on the look-out. It's like everything else: when you have a need your brain automatically goes into problem-solving mode. I spend a lot of time pouring over maps for ideal sites, I'm asking around amongst the travellers, I'm registering places in my memory for future exploration. And I've no doubt I will find a site. Despite the appearance that the whole world has been parcelled and packaged into neat little plots for the profit and pleasure of the moneyed classes, the fact is that there are still nooks and crannies out there for the intrepid traveller to nestle into. I'm an optimist. I've always believed I have a place in the world.

One solution which always comes in handy is the pub car-park. That way you kill two birds with one stone: something to do in the evening, and somewhere to sleep that night. All you have

to do is to ask the manager. I haven't been refused yet.

The beauty of it is, you never know where you're going to end up. I've been having a certain feeling I've not had since I was a child. You know: you wake up in the morning, and for the first few seconds you just don't know where you are. It's exciting. And then you look out of the window, and some new sight greets you: some tree you've never seen before, rustling in the breeze, or the vast stretches of some dreamy English scenery which makes your heart leap in appreciation. One day I woke up in the carpark at Avebury in Wiltshire, and thought, "bloody hell, I'm on a racetrack!" It was the morning after the Summer Solstice. It must have had something to do with what I was up to the night before.

I mentioned bathing. Actually, that's the easiest part. My Mom came up with the solution. She pointed out that in the old days people didn't have baths, but that they still kept themselves clean. She told me to get a bowl of water and a flannel. And then she quoted an old saying of my

grandfather's: "You wash up as far as possible. You wash down as far as possible. And then you wash Possible."

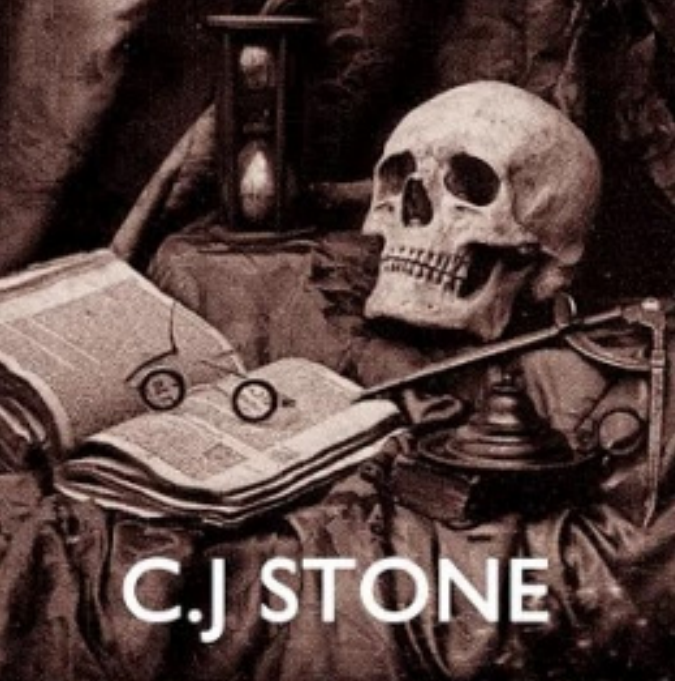
One problem I had being a writer on the road, was where to plug in my computer. I have a mains hook-up system. I used to have to stay on camp-sites whenever I wanted to do some work. This had two disadvantages. Firstly it cost money. Secondly I was constantly being distracted by jovial holiday-makers laughing and playing bat and ball on the manicured lawns. I wanted to kill them for their impudence. And then I found the solution: solar panels. Now I can work wherever I want. So I'm not only a travelling writer, I'm ecologically sound too.

Of course it's easier for me than for a lot of travellers. Being a known writer I carry an NUJ card. I also have an income.

Read on

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"Stone writes with intelligence, wit and sensitivity."

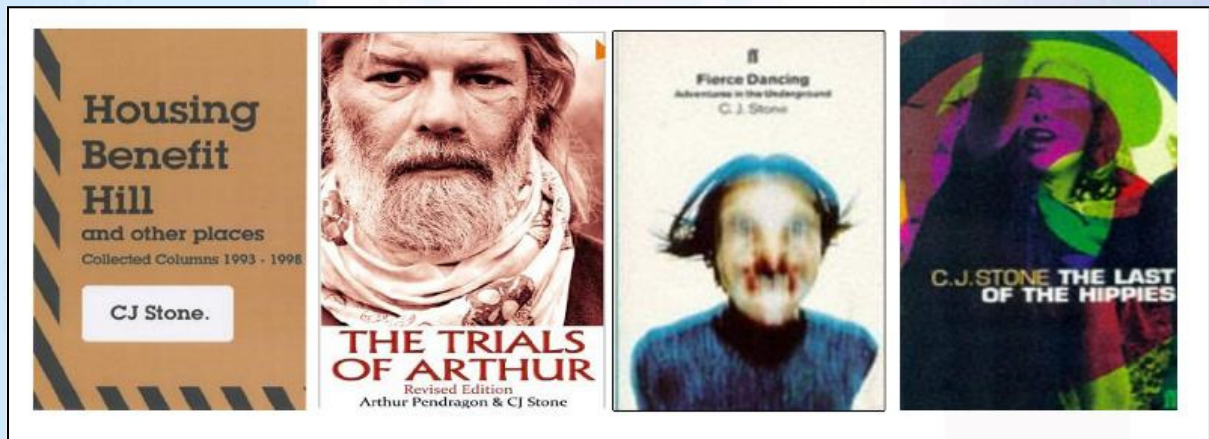
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Independent on Sunday



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

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

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

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

A wide-angle photograph of the Stonehenge monument in a grassy field under a cloudy sky. The stones are arranged in their characteristic circular formation.

**OTHER BOOKS BY
C.J.STONE**



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)

.....
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.....

Full Earth Address:

.....
.....

Post Code

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

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



The Song of

PANNE

Being Mainly About Elephants

JONATHAN DOWNES

XTUL

IN THE GREY HALF-LIGHT BETWEEN FACT AND FANTASY

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

Are you sitting comfortably? Good. I shall begin.

LII

According to Robert Greenfield, during The Rolling Stones' notorious tour of North America in 1971, Truman Capote (who had been sent along on the tour by the magazine named after the band) described Mick Jagger as "about as sexy as a pissing toad" which is an insult that I have always found highly amusing. And it is also a wonderful example of how one person's global sex symbol is another's micturating lissamphibian.

And so.....



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



Just because I find the whole thing mildly nauseating, and I disliked all the people involved that I knew, and feel sure that I would dislike the others if I were unfortunate enough to meet them, doesn't mean that I can't feel a smidgin of grudging admiration for a piece of 'erotic' theatre well executed. The word 'erotic' is in quotation marks, by the way, because I would like to stress once again, that not only do I find the whole concept of the events that went down that night in Kill distasteful in the extreme, I would also find it highly disturbing if I were to hear of anybody who was actually titillated by my description of them.

I am not trying to do a Lemony Snickett, here and implore you to "turn away" from my narrative as some sort of post-modern plot device, but I am trying to describe the events that ended up with me getting seventeen grand that I was not expecting ever to see again, rather than write pornography.

But enough of these authorly asides. I have been putting it off long enough, and I think that I really need to explain the events, revolting though they are.

There was an Easter weekend some years ago, when Malcky and his unlovely bride were in the salad days of their relationship. (An unfortunate simile, considering the events I will be relating in a paragraph or two).

Emmz had behaved so obnoxiously that Malcky's father, the Dishonourable Donald, who at the time was the Mayor of one of the smaller seaside towns in the district, had thrown the young couple and all their chattels out of the family home, and - as a result - they were living in my garden shed, which doubles (at times) as my personal museum. I had boxes of unpacked books and DVDs stacked up in the corner, and I know that the unpleasant young lovers spent several evenings watching my various movies, one of which was Todd Browning's 1932 film *Freaks*, and I suspect (but cannot prove) that this was the cultural inspiration for the revolting piece of theatre that Malcky *et al* perpetrated upon Victor Ludorum and his guests.

Just in case, however, you are one of the culturally bereft people who has not seen this masterpiece of *grand guignol*, here (courtesy of those jolly nice people of Wikipedia) is the synopsis of this remarkable film, which was both genre-breaking and history-making because eponymous characters were played by people who worked as carnival sideshow performers and had real deformities.

"The film opens with a sideshow barker drawing customers to visit the sideshow. A woman looks into a box to view a hidden occupant and screams. The barker explains that the horror in the box was once a



beautiful and talented trapeze artist. The central story is of this conniving trapeze artist Cleopatra, who seduces and marries sideshow midget Hans after learning of his large inheritance. Cleopatra conspires with circus strongman Hercules to kill Hans and inherit his wealth. At their wedding reception, Cleopatra begins poisoning Hans' wine. Oblivious, the other "freaks" announce that they accept Cleopatra in spite of her being a "normal" outsider: they hold an initiation ceremony in which they pass a massive goblet of wine around the table while chanting, "We accept her, we accept her. One of us, one of us. Gooba-gobble, gooba-gobble". The ceremony frightens the drunken Cleopatra, who accidentally reveals that she has been having an affair with Hercules. She mocks the freaks, tosses the wine in their faces and drives them away. The humiliated Hans realizes that he has been played for a fool and rejects Cleopatra's attempts to apologize, but then he falls ill from the poison.

While bedridden, Hans pretends to apologize to Cleopatra and also pretends to take the poisoned medicine that she is giving him, but he secretly plots with the other freaks to strike back at Cleopatra and Hercules. In the film's climax, the freaks attack the evil pair during a storm, wielding guns, knives and other sharp-edged weapons. Hercules is not seen again (the film's original ending had the freaks castrating him: the audience sees him later singing in falsetto). As for

Cleopatra, she has become a grotesque, squawking "human duck". The flesh of her hands has been melted and deformed to look like duck feet, her legs have been cut off and what is left of her torso has been permanently tarred and feathered. She is the opening scene's cause for alarm."

A number of contemporary reviews were not only highly critical of the film, but expressed outrage and revulsion. *Harrison's Reports* wrote that "Any one who considers this entertainment should be placed in the pathological ward in some hospital." In *The Kansas City Star*, John C. Moffitt wrote, "There is no excuse for this picture. It took a weak mind to produce it and it takes a strong stomach to look at it." The *Hollywood Reporter* called it an "outrageous onslaught upon the feelings, the senses, the brains and the stomachs of an audience." I have always been rather fond of the movie, although would be the first to admit that it is possibly not to everybody's taste.

But enough of Hollywood in the 1930s; we need to grit our teeth and return to Kilkhampston in 2015.

On the night in question, as I have said, Victor had about thirty guests sitting around his huge refectory table. They had each paid about five hundred quid for the privilege of attending an evening of stomach turning entertainment, and were each dressed in costumes referencing their own



particular fetishes and tastes. Although most of the women appeared to be wearing formal black cocktail dresses, for example, if one were to look closer they would see that most of these 'cocktail dresses' were made of rubber, and had little holes in the bodice for their nipples to poke through, and other parts of the body usually left covered were sometimes also on display.

The men were also formally dressed, but their definition of formality was more loosely defined. Their costumes too, were often (but not always) made of rubber or leather, but amongst the formal 21st century dinnerwear were several Hitlers and a Caligula, and - once again - there were more wardrobe modifications designed to exhibit reproductive organs than one would normally have seen at a semi-formal dinner party.

Upon arrival *chez Ludorum*, the guests handed over their five hundred quid in cash, and were handed a glass of champagne by a butler resplendent in a pink suede codpiece and very little else. A housemaid wearing the sort of French Maid's outfit never usually seen outside one of the crappier sex comedies that the British film industry seemed to spend so much of the 1970s making, took their coats and submitted to having her bottom pinched with a resigned air.

The assembled company stood around Victor's drawing room making polite small talk. "Once a bourgeois Estate Agent, always a bourgeois Estate Agent" laughed Danny who

was there in a professional capacity, and - as he told me later - marvelled at the fact that most of the guests were engaged in talking about their dull careers and lives, and their holidays in Marbella, and how their children were doing at one of the local private schools, and that there wasn't even the slightest *frisson* of sexual excitement in the air.

An hour or so later, they all went in to dinner, two by two, having paired off in some informal fashion that Danny didn't grok, although he noted to himself that the couples who had arrived together all paired off with other people. They all sat, uncomfortably around the huge refectory table, as Victor said a few stilted words of welcome.

Then there was an expectant silence, and at one end of the room a door opened and in came the man I have already described in this narrative as "a lanky, red haired streak of piss", stark naked except for an elaborate feather head-dress which I recognised from the description as coming from one of Tintin's adventures with Incas in Peru. His body glistened with slippery oil, and he brandished a huge beater which he used to beat an impressive gong on a frame like a homoerotic J Arthur Rank logo.

The lights (operated by Danny) dimmed and the music from one of Borodin's orchestral invocations of the steppes of Central Asia blared out impressively from the PA System (also operated by Danny).

The main events of the evening were about to take place.



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/

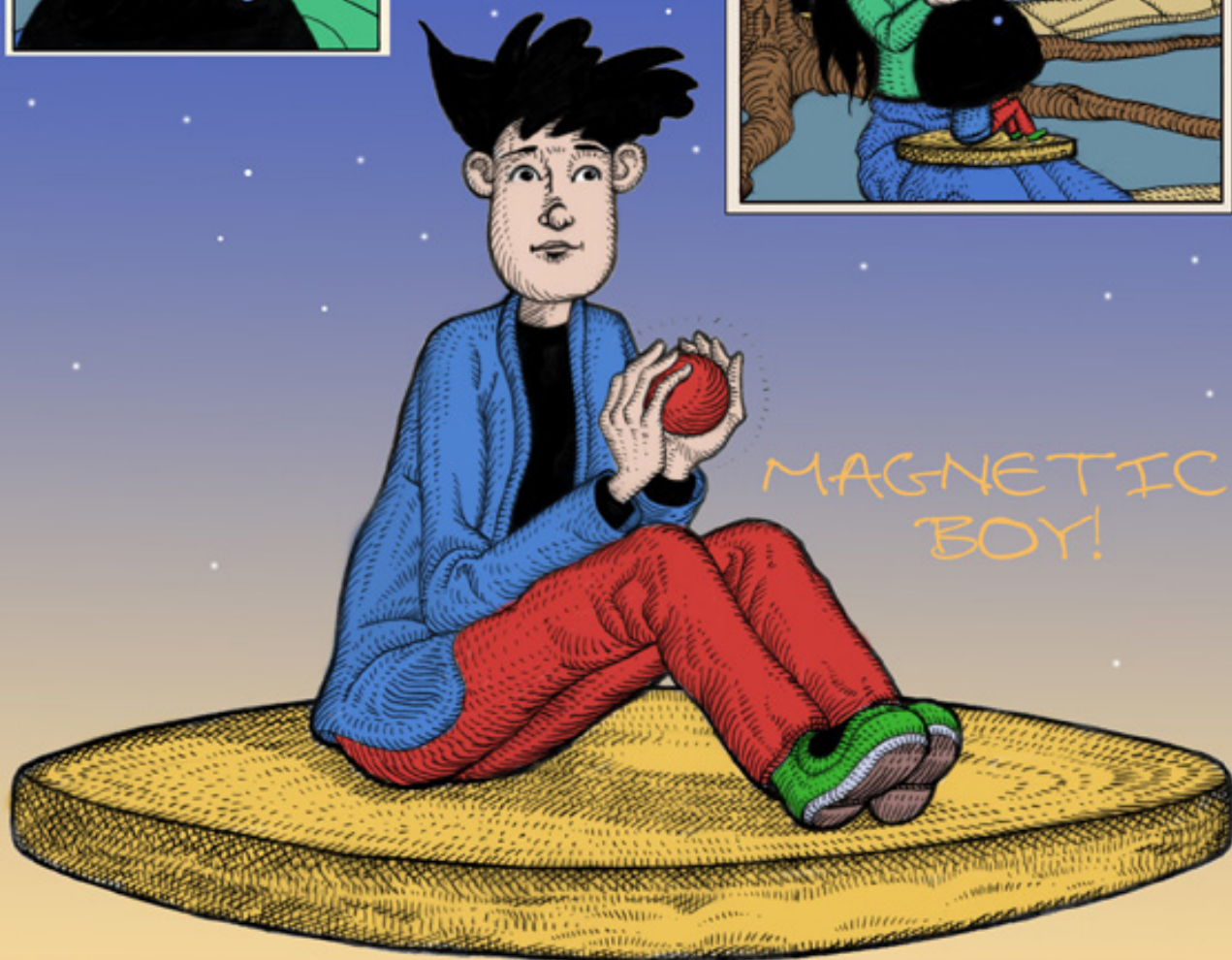
<https://spacewreckrecords.bandcamp.com>

WHAT'S FOR DINNER?

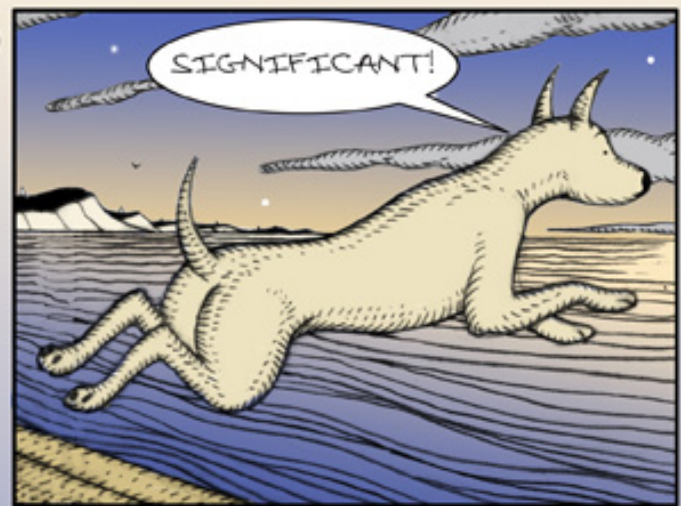
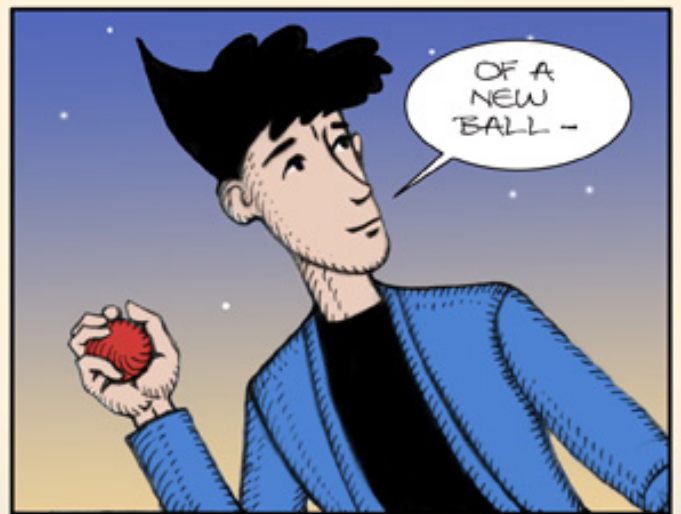
BY MARTIN SPRINGETT



THEY'RE
WAITING
FOR YOU -



MAGNETIC
BOY!





Thom the World Poet

Rob Ayling writes:

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

Half the human race-

Our mothers,sisters,daughters
Grand Mother Wisdom!

Where did you come from?
Hatred makes no family
Only love survives...

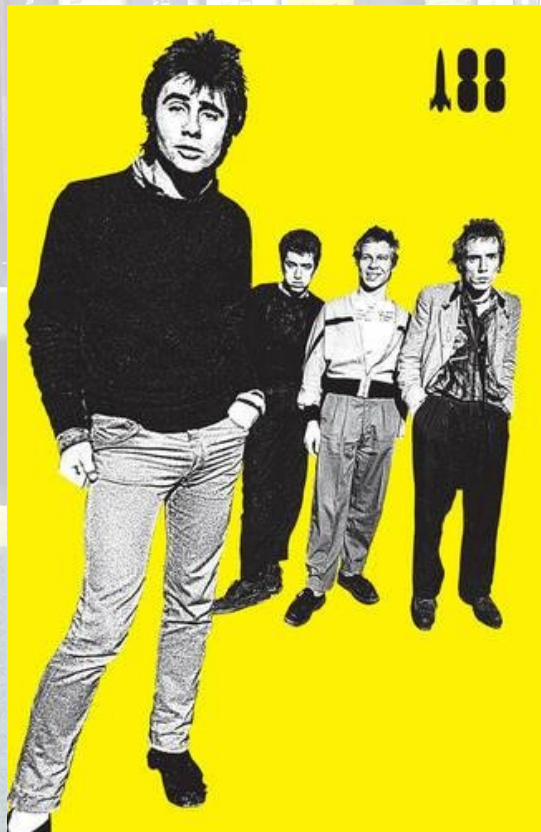
We,levitating
Will not to be limited
by patriachy..

How many women
Does it take to change our world?
EVERY ONE OF THEM!

Sing Your Future In!
Affirm Role Modeling!
Who do you trust now?

New world awaits us!
Much like the Olde World once was
THIS TIME LOVE WILL WIN!

Yer Gonzo Bookshelf



Paperback: 274 pages
Publisher: Rocket 88; 2nd edition (11 Oct. 2012)
Language: English
ISBN-10: 1906615365
ISBN-13: 978-1906615369
Product Dimensions: 14 x 1.6 x 21.6 cm

The Sex Pistols were, despite what Scroobius Pip and Dan Le Sac claimed, always far more than “just a band”. They were cultural icons, and - like so many cultural icons - the public perception of them was almost completely different from the reality. The truth is that the Sex Pistols actually had quite a

disappointing career, during which none of their early promise was actually realised.

And as their original bass player, Glen Matlock, noted in this entertaining and enlightening little tome, the only person to actually do well out of the band’s career was Richard Branson. I suspect that many, if not most, people reading this will take exception to Glen’s assertion that “until the Pistols came along, Virgin Records was just a few shops and a label full of talentless hippies selling a decreasing number of records on the back of their wishy washy ‘alternative’ ideals”, but one does know what he means.

The Sex Pistols were the catalyst that made Virgin the media and business behemoth of the last few decades of the 20th century, rather than the label who brought us Henry Cow, Gong and Mike Oldfield. Personally I preferred the pre-77 Virgin Records, but that is besides the point.

The Sex Pistols were an undeniably exciting live and studio band, up to the time that Glen Matlock, the man who wrote the lion’s share of their music, left the band. After that, the band only ever wrote two more songs, and within a year had split up, with the singer going off to plough his own peculiar arty furrow, whilst the rump of the band became an embarrassing novelty act covering rugby songs.

Matlock left the band in late February 1977, with contemporary reports (given to news outlets by manager Malcolm McLaren) stating that he was 'thrown out' because he "liked the Beatles". Although Matlock has said that one of his biggest influences is The Faces, the Beatles anecdote is fictional. A claim made at the time by Jones, that he thought it was bizarre that Matlock was "always washing his feet", has also been misquoted and misinterpreted as the cause of Matlock's firing from the group.

In this book, Matlock firmly states that he left the band of his own volition as he was "sick of all the bullshit". In the 2000 documentary *The Filth and the Fury*, the band members generally agree that there was tension between Matlock and Rotten, which Matlock suggests was exacerbated by Malcolm McLaren's attempts to pit the two men against each other.

Of course everyone writes their autobiography from the point of view that one wishes to be perceived by history (unless you are Pete Townshend who seemed to want to use the process in order to achieve some sort of personal exegesis) but the story presented here by Matlock does, I am afraid, seem to ring true. In fact, very true indeed.

"John changed around that time," says the bassist today of the snarling frontman. "He was a bit shy at first, but the fame gave him confidence. He was always prickly, but that confidence

made him even pricklier. He was fine on stage, but not so much when you were trying to get on with him off-stage. He's full-on all the time, and some of the people he hangs around with are very hard work. We're not worst enemies, though."

This book does a lot towards demystifying the Sex Pistols, and—furthermore—making one wonder what might have been if everybody involved with the band hadn't been so intent on pursuing their own agenda for them.

Matlock comes over as a genuinely *nice* guy, which is more than once can say about most of the other people involved. He is surprisingly kind about Sid Vicious, considering that Vicious took his place in the band with definitely un-comedic results.

In fact, apart from Richard Branson, Malcolm McLaren and Vivienne Westwood, he is surprisingly pleasant about everyone. About the worst thing he says about any of his bandmates is that Lydon was not always easy to get along with, which is something that I suspect that everybody knew already.

I was pleased to find a substantial section about events post the band's reformation for 'Filthy Lucre' in 1996, and gained some interesting insights into the way the band still works together. All in all, whilst this will never be seen as one of the greatest rock autobiographies of all time, it is not too shabby at all, and I am very glad that I read it.



ROCK and ROLL

a cabinet of curiosities

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

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

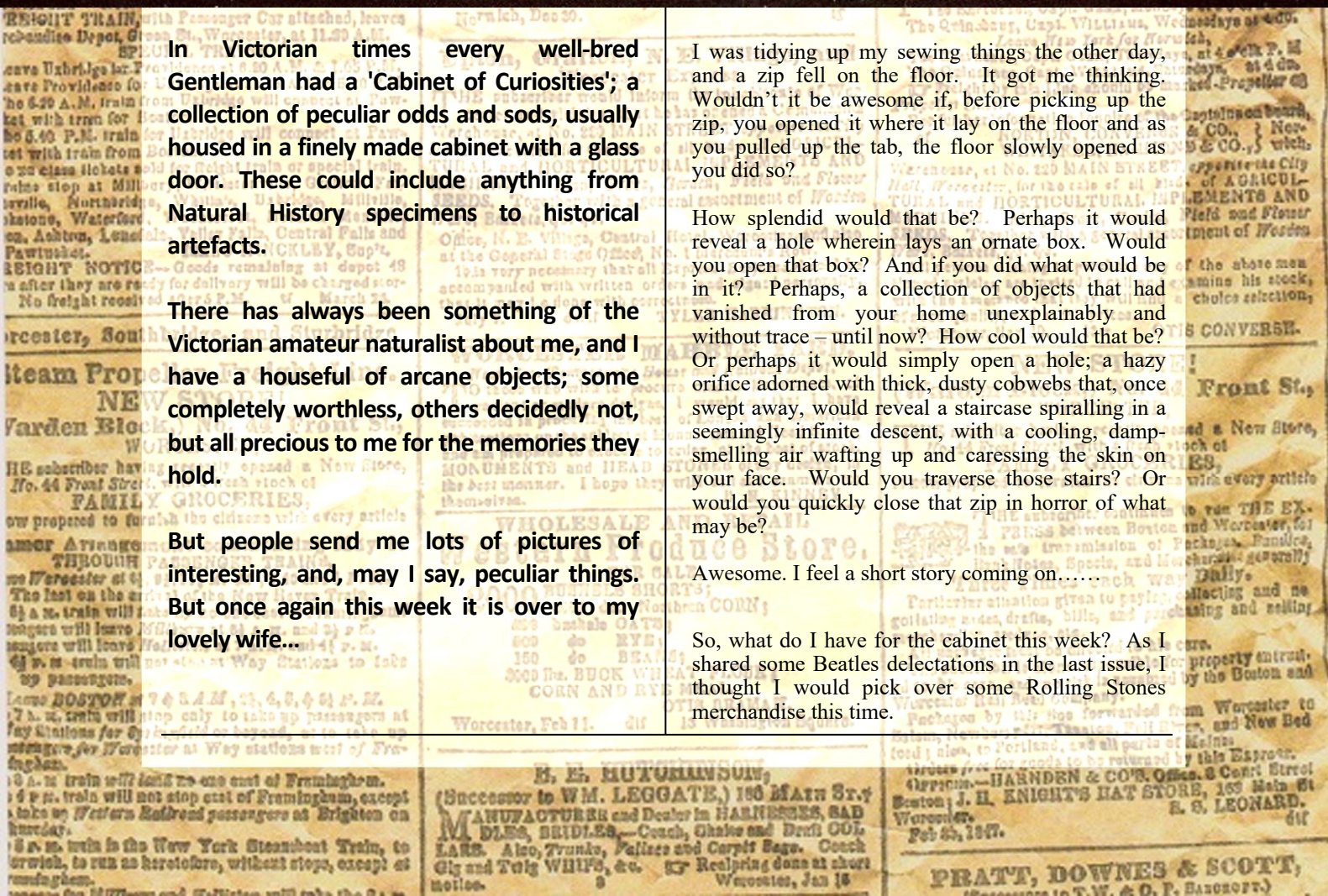
But people send me lots of pictures of interesting, and, may I say, peculiar things. But once again this week it is over to my lovely wife...

I was tidying up my sewing things the other day, and a zip fell on the floor. It got me thinking. Wouldn't it be awesome if, before picking up the zip, you opened it where it lay on the floor and as you pulled up the tab, the floor slowly opened as you did so?

How splendid would that be? Perhaps it would reveal a hole wherein lays an ornate box. Would you open that box? And if you did what would be in it? Perhaps, a collection of objects that had vanished from your home unexplainably and without trace – until now? How cool would that be? Or perhaps it would simply open a hole; a hazy orifice adorned with thick, dusty cobwebs that, once swept away, would reveal a staircase spiralling in a seemingly infinite descent, with a cooling, damp-smelling air wafting up and caressing the skin on your face. Would you traverse those stairs? Or would you quickly close that zip in horror of what may be?

Awesome. I feel a short story coming on.....

So, what do I have for the cabinet this week? As I shared some Beatles delectations in the last issue, I thought I would pick over some Rolling Stones merchandise this time.



THE BITCH IS BACK

Rare Rolling Stones Incense Burner Ceramic Signed J.D. Dollen 2001 Memorabilia - £29.00

"Very rare Rolling Stones memorabilia. 11" long ceramic incense burner. Signed by J.D. Dollen and copyright 2001."



I am not really too sure what to say about this, but it is certainly eye-catching, if not more than a little grotesque. Most definitely a tongue to be kept firmly in cheek.

Vintage Rolling Stones Toy Plastic Guitar Mint in Packaging 1970s 1980s RARE!!!! - £250.00

"From an era way before European Standards CE marks, bar codes, the legal requirement for manufacturers to list Country of Origin or anything of the sort.

I don't know exact date of manufacture, but I've done some detective work and I think it is mid-1970s, but even if it's early 1980s it's still nearly 40 years old. Going by the head shots, they look really young in the images and the artwork has been rendered in a way that today seems crude - so, no digital artwork here! The blister pack shows no signs of having been heat sealed, it is in two parts - one is moulded to the shape of the guitar, the other is covering the backing

card - looks to have been laminated. Finally, staples have been used to fix the moulded plastic to the backing (this would have been laborious and not a process that would have been undertaken any time in the last 25 years at least."



Do not fret, but I have nothing to say about this at all. Nada. Zilch. Capeesh?

MICK JAGGER ROLLING STONES TONGUE DUST CAPS, CAR VAN MOTORCYCLE SCOOTER - £2.49

SHAMELESS SELF PROMOTION TIME

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



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

The underscriber, by appointment from the Commission
of Patents, Inquest of the U. S. Patent Office for re-
ceiving and forwarding to the said models, vehicles or
manufactures to be patented, & deposited therein, which
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se prepare Certificates, Specifications, Assignments, and all
the necessary Papers and Drawings; will make enquiries
into American and foreign trade, to test the validity of in-
ventions, and render advice to inventors and successful patrons

would like to receive a single glass of Mick Jagger, Keith Richards, Ronnie Wood or Charlie Watts. Maybe you would like two glasses, the whole set or gift boxes. You will not see these lovely wine glasses anywhere else because we designed and made it ourselves. This glass is etched using the sandblasting technique, which is a centuries old method of imprinting images on glass. It is permanent and leaves a milky white appearance that still allows light to transmit.



Please remember, because each glass is hand etched there may be very slight variations of details - many thanks.

Glass details:
Volume: Just over half a pint
Tulip Shaped
Strengthened glass
Dishwasher safe”

Tackiness alert! Take precautions!

A photograph of a young woman with short dark hair, smiling, wearing a red and white striped shirt with large white buttons. She is sitting at a table with a glass vase and a bowl of fruit in the background.

New Etched "ROLLING STONES WINE GLASSES" - Choose any Band Member - £7.99

“Just choose from the drop down menu whether you



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

"1960s doll marked made in hong kong has original 60s clothes and cowboy boots face and hair based on jagger very interesting item 12 inchx tall"

No wonder it is 'unlicensed'. How bizarre.

**RARE VINTAGE THE ROLLING STONES
MINT BRIAN JONES DOLL FIGURE - US
\$69.00 (Approximately £56.70)**



That's it — no other details given. But I guess you could say that the photo says it all. C-r-e-e-p-y or what?

Let's have a closer look at that expression shall we?



Toodle-poo

And, once again Sweet Dreams



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

[http://www.zazzle.co.
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AULD MAN'S BACCIE

RESONATING WITH THE BLUES

THE NINE HENRYS



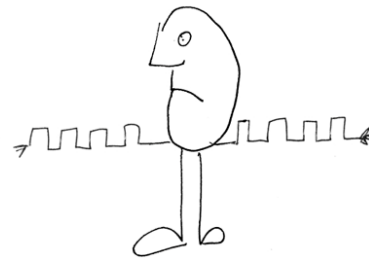
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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



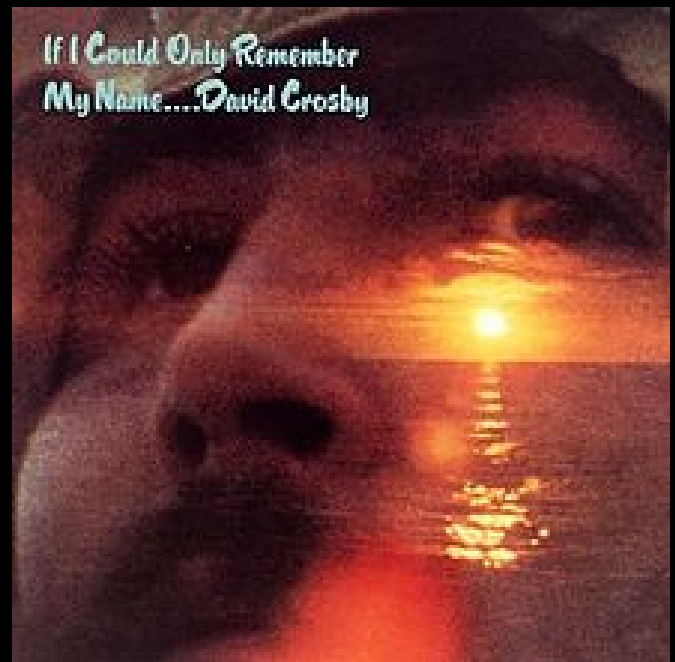
Beginning with his arms, Henry was turning into a Heritage Site



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

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

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



David Crosby: If I Could Only Remember my Name (Atlantic, 1971)
What? Stoned immaculate!

Derided by – amongst others – The Rolling Stone Record Guide for its rambling hippie excesses and distanced from current day listeners for the same reasons, David Crosby's first solo outing is still a singular creation and a touchstone for a truly different and more innocent time. Time has been fairly kind to Crosby's creation; even Rolling Stone appear to have revised their savage criticism. Today *If I Could Only...* stands as a curio partly because of the stellar line-up on show and Crosby's all inclusive approach to sharing the work load. The fading in and out of tracks and the fact that some of the most compelling moments are – basically – jams with improvised scat vocals gives the whole piece the feel of a stoner jam in the noblest tradition of seeking after truth and beauty. That's no derision to the songwriting.

If I Could Only... has grown in critical standing over the years because the licks and grooves give it a warmth and – for all the radical politics – a cosiness that most other skin-up sounds can't touch. *If I Could Only...* defies critical logic in delivering its best moments in the most incoherent moments. So, for example "What Are Their Names?" basically a rant about those running the USA and a threat to "drive right over" and "give them a piece of my mind" suffers badly from its black and white political naivety and lack of anything other than general anger. By contrast, "Song With No Words (Tree With No Leaves)"; a glorious near-six-minute groove with vocal sounds rather than words and "Traction in the Rain" a blissful meditation that borders on making sense both invert the traditional values of song-writing and win the battle. Crosby is at his best when the sublime melodies and sense of flying above everything carry the message and everything else – including lyrics – is reduced to part of the furniture. So, it's spiritual, but not religious, raging but blissful, and a solo album that only works because it's infused with a sense of community. Above all, it's in the moment with little sense that sales, or critical opinion matter. The momentary nature is best demonstrated on the beautiful closing track. "I'd Swear There Was Someone Here" is patched together from Crosby's vocalising for harmony during the sessions, forming a beautiful motet of sighs and snatches of song. Specifically, it means nothing but it says everything about the spiritual state Crosby is approaching on the better moments here.

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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THE WORLD OF GONZO ACCORDING TO

Mark Raines



And once again we come to the end of another week, and once again I look back upon the past seven days and have no real idea where on earth the time has gone.

I know that I have already mentioned it once this issue, but John Higgs' book about the 20th century was, if you will excuse a vulgarism, a total headfuck for me, and I think that I shall probably be reading it again before I attempt to review it. I remember, three and a half years ago, that this was exactly what I did with his book about the KLF, and my review, an - indeed - my comprehension of Higgs' work was all the better for it.

I suspect that Higgs will prove to be one of the few true savants that I have known in my lifetime. He reminds me a lot of the legendary John Michell who was a friend of mine, and with whom I drank a lot of alcohol and talked a great deal of esoteric bollocks over the years.

He also reminds me of Colin Wilson, who was another savant that I was privileged to know, and there are bits and pieces of his writing that remind me of my dear old friend Tony "Doc" Shiels, and - less surprisingly - of Ken Campbell, who was also an acquaintance of mine.

Michell, Campbell, and Wilson are all dead now, of course, and - as is the case when I think about so many dead people, not the least being my two parents - I keep on thinking of questions that I wish that I had asked them, and which it is now too late to do so, unless you believe in table tapping, which is something on which I



have no real opinion one way or the other.

I have all sorts of plans about the way that I want this magazine to progress, so over the next few months expect a couple of new columnists, and maybe some new radio shows as well.

I enjoy being the editor of this strange little periodical, and I look forward to being at the helm as we traverse all sorts of new and strange mindfields.

But for the moment, I am exhausted and need a holiday. See you in a fortnight.

Hare Bol
JD



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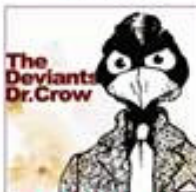
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