

GONZO



Dan Wooding writes
about Jon Anderson
and his brother who
is in Holy Orders.
Alan reviews a book
about The Band,
John muses on the
Summer of Love
demi-centennial,
Richard waxes
lyrical about
TRADarr and
Jon searches in
vain for the
Lost Lennon
Tapes...

#235

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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of this singular little periodical which never ceases to amaze me by the fact that - each week - we manage to put it together by the skin of our teeth (as my Mama would have said) or on a wing and a prayer (if I may quote my Dad).

The Internet is a funny old thing. In many ways it is like what one imagines one of the shoddier

supermarkets in the old Eastern Bloc would have been like; a mishmash of different things stacked high on supermarket shelves, but often without any rhyme or reason to them, and with quite a lot of the packaging totally messed up. I actually prefer to think of it in terms of an analogy with something from my childhood.

From 1965 to 1968 my family lived in an apartment block (one of six I think) called Mount Austin Mansions, about two thirds of the way up Victoria Peak, the highest mountain on Hong Kong Island. About half way up the hillside opposite the apartment blocks was a ruin which the children of the apartment blocks called 'Grey Walls' (presumably after the 1947 adventure story by Malcolm Saville.

We were always told that it had been a hotel which was destroyed during WW2 like so much else of old colonial Hong Kong, but after some discussion on the monumentally excellent *Gwulo* website, it turns out that they were the ruins of a block of flats, designated as Numbers 10 and 11 The Peak.

The story of the partial demolition of the building that stood on this site is told in "Resist to the End" by Charles Barman. Barman was a Quartermaster Sergeant in the Royal Artillery during the Battle of



Apparently not however, as he was berated shortly afterwards by an enraged Captain Thompson who emerged from the ruins complaining that he'd been relieving himself inside when the shelling started!

Hong Kong, which took place after the Japanese invaded at the end of 1941. The book is his diary.

On 11th December 1941, Barman was informed that the Number 2 Gun at the Mount Austin Mobile Artillery Battery was unable to fire on targets in Lai Chi Kok as the gun was positioned so close to No.10 The Peak that the building obstructed its line of fire. The solution? Fire at the building to reduce its height. This was achieved in two volleys.

On a humorous note, Sergeant Barman fired on the building in the belief that it had already been evacuated by its tenants, the Royal Army Pay Corps. Apparently not however, as he was berated shortly afterwards by an enraged Captain Thompson who emerged from the ruins complaining that he'd been relieving himself inside when the shelling started!

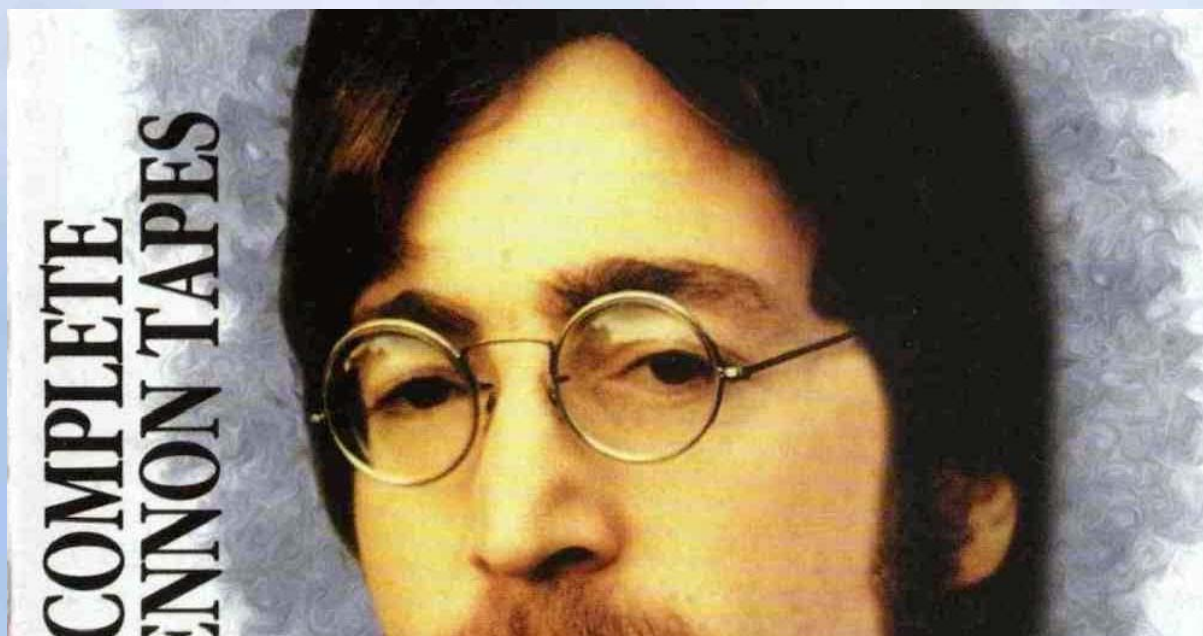


It was an unofficial but generally accepted children's paradise, and - in common with most of the other children whose families were stationed at Mount Austin Mansions by a beneficent government, we claimed it as our own. We explored it over a period of years and found some treasures which would have made our parent's hair curl with horror. For example, decades of disuse and mini landslides converted what had once been the servant's quarters into a long, narrow, snake infested alleyway which led to what had once been a small garden with an orchard attached. It backed onto some tennis courts owned (I discovered many years later) by the Japanese Consulate (which seemed oddly appropriate).

The first day we discovered it, we rudely interrupted a pair of Japanese young people (presumably something to do with the Consulate staff who - if they had been lepidoptera - would have been described as being *in cop* in a small summer house overlooking the aforementioned tennis courts. We were not as stealthy as we would have liked to have believed, and I will always remember the sight of two naked Oriental young people screaming abuse at us until we withdrew.

On subsequent visits we were much more circumspect about our explorations, but - to my memory (and it *has* been about half a century) - we never met human beings again, although we occasionally saw a barking deer, and always encountered the impressive Cantonese garden lizards (*Calotes versicolor*) which were

اللجنة لهم إذا كانوا لا تأخذ نكتة



extraordinarily common in the area, coming out in the heat of the midday sun to bask in the tropical heat.

We were particularly impressed by the discovery of the orchard, which still contained apple and pear trees which occasionally bore fruit. Because they had been untended for a quarter of a century, they were rangy and would not have impressed a horticulturist, but the apples and pears were delicious, and all the more exciting for having been gathered by our own fair hands.

And it is this dilapidated orchard which I think gives the best analogy for the less populated byways of the Internet. It is one of my beefs with Wikipedia, that - because it gives websites as cited references - that half the cited websites have disappeared, or become only semi functional over a period of time. Also, as a great proportion of vintage websites were made on free providers like Icestorm and Angelfire, many of them have various pages, pictures and archive materials missing, with no clue as to where they might have gone.

Like my fondly remembered derelict orchard on the upper slopes of Victoria Peak, these highways and byways do, occasionally, still bear fruit. But like the untended and orphaned fruit trees stuck behind the Japanese Consulate, the fruits are very rare and don't arrive at the seasons, or the places, that one expects them to.

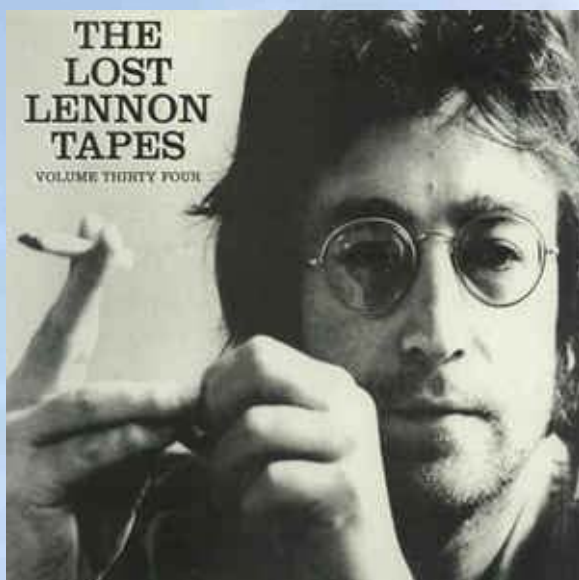
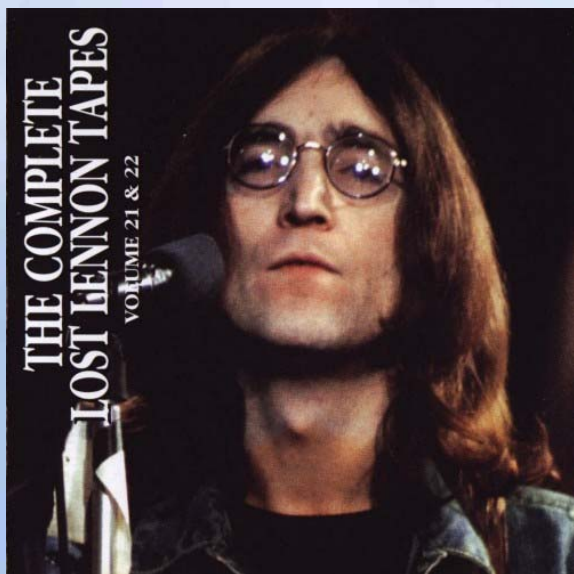
This week, for example, I have been trying to find

some way of streaming The Lost Lennon Tapes.

This, for those of you not in the know, was an American music documentary series presented by Elliot Mintz, comprising a three-hour premiere episode and 218 one-hour episodes, broadcast on Westwood One Radio Network between 24 January 1988 and 29 March 1992. The premiere episode features an introduction from John Lennon's wife, Yoko Ono, explaining why she chose to give Westwood One Radio access to the tapes on which the show's content is based. She described the selection of Elliot Mintz as the presenter not so much as a choice, but a "karmic destiny", as Mintz had been a close friend of the Lennons for some time.

Elliot Mintz is one of the more controversial figures in the Lennon's extended family. Whilst usually described as a close friend of both the Lennons, several authors, after John's death, wrote scathingly about him and implied that he was Yoko's friend, and that John always disliked and distrusted him. Whatever the truth of the matter I had become intrigued with his relationship with the couple, and decided to find the shows and listen to them for myself.

A series of thirty odd CDs were released as bootlegs, containing the music from the series, but I wanted to see what the radio shows themselves had been like. And could I find them? Could I bollocks.



The nearest I got was:

<https://www.podomatic.com/podcasts/littleabby>

This streams the first 22 shows, and implies that once upon a time it streamed the rest. However, like any form or structure within the derelict orchard of my childhood, the rest of them have been lost in the sands of time.

I hate sounding like a post-psychedelic Esther Rantzen, but is there anyone out there who knows better? Is there anyone who has access to a treasure trove of two hundred plus episodes of *The Lost Lennon Tapes*? If there is, please drop me a line at the normal address.

Love and peace

JD

John Lennon, Yoko Ono, The English Folk Dance and Song Society, Paul McCartney, Giles Martin, Morrissey, Edinburgh International Film Festival, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Tom McClung, Keith Mitchell, Powers Allen Boothe, Chris Cornell, Kevin Stanton, Rosa Nell Powell, Derek Poindexter, Mary Hopkin, This Misery Garden, Martin Stephenson and The Daintees, Ashton, Gardner and Dyke, Jon Anderson, Tony Anderson, Alan Dearling, The Band, Summer of Love, John Brodie-Good, TRADarr, Kev Rowland, Karda Estra, Labyrinth, Lichtgestalt, Loathe, Mammoth Mammoth, Markus Reuter, Sandy Huskisson, Mr Biffo, Roy Weard, Hawkwind, Xtul, Martin Springett, Elvis, Nsync, 98 Degrees, Beatles, Bob Marley, Neil Nixon, Ivor Cutler

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:

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so what's it all about, Alfie?

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

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

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

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

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

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

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

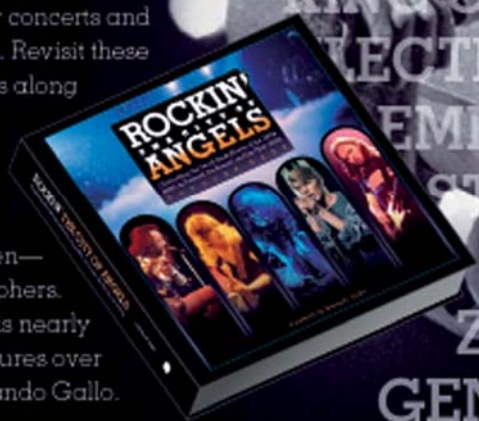
No this is FREE as in Gratis. Not a Sausage. But I digress. So make an old hippy a happy chappy and SUBSCRIBE TODAY

ROCKIN' THE CITY OF ANGELS

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

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

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



AC/DC HEART PINK FLOYD
QUEEN DAVID BOWIE
ROLLING STONES
JETHRO TULL RUSH
ELTON JOHN EAGLES
THE WHO LED ZEPPELIN
ALICE COOPER KANSAS
KING CRIMSON SUPERTRAMP
ELECTRIC LIGHT ORCHESTRA
EMERSON LAKE & PALMER
STYX DIXIE BREGS 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

THE DESERT SONG REMAINS

THE SAME: When you have a two-day festival featuring Bob Dylan, the Rolling Stones, Paul McCartney, the Who, Neil Young and Roger Waters, it's hard to find equal talent to hire for an encore. The organizers of last year's Desert Trip Festival have told Billboard that they are not planning a follow-up festival this year adding that "maybe someday in the future we'll do something similar." Desert Trip was the top grossing concert(s) of 2016 bringing in a total of \$160 million dollars over the two three-day weekends.

The city of Indio, CA is disappointed at the turn of events. While they have the two-weekend Coachella Festival and the Stagecoach Festival in the spring, they have always been interested in a fall festival and Desert Trip fit the bill.



Mayor Pro Tem Mike Wilson told The Desert Sun "I was told probably three weeks ago there was a 60 percent chance of it happening. Then, about a week ago I was having a conversation with somebody and they said it's probably better than that. So, that's the last information I had, that it was better than 50-50 that it was going to happen." Speculation had been high over the last couple of weeks that Led Zeppelin

Desert Trip

EMPIRE POLO CLUB • INDIO



"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

had been convinced of a reunion for the festival, one that was further fueled by a cryptic posting on Robert Plant's site. The band had supposedly been offered an exorbitant amount of money for last year's show and turned it down and many figured that that figure had been upped for a possible 2017 reunion.

Read on...

FOLK OPPORTUNITIES:

The English Folk Dance and Song Society (EFDSS) – the national development agency for the folk arts - has opened applications for new funding opportunities for artists. The Creative Seed Funding Programme will make three awards of £750 to new and emerging musicians to fund the research and development of new work linked to English folk music.

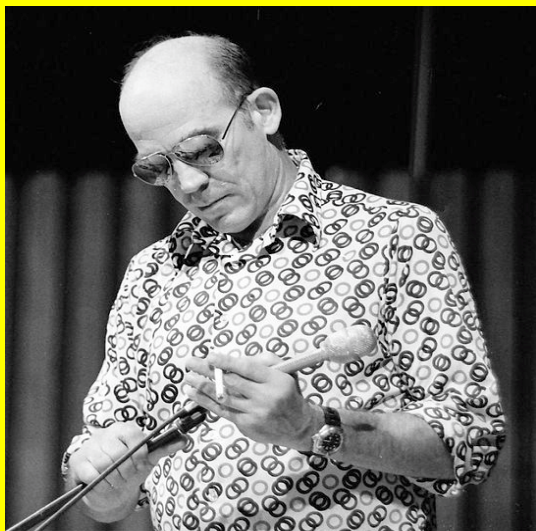
More established artists are invited to apply for a Creative Bursary to support

creative research and development. The award is for up to £2,000, together with use of rehearsal space at Cecil Sharp House and access to the Vaughan Williams Memorial Library. Applications are invited



efdss

english folk dance
and song society



WHO GONZO? WHY GONZO? WHAT GONZO?

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

- [A potted history of his life and works](#)
- [Rob Ayling explains why he called his company 'Gonzo'](#)

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

"Every reaction is a learning process; every significant experience alters your perspective. So it would seem foolish, would it not, to adjust our lives to the demands of a goal we see from a different angle everyday? How could we ever hope to accomplish anything anther than galloping neurosis?"

Hunter S. Thompson

from artists of any art form or genre who wish to explore new creative ideas working with English folk music. Both schemes come under the umbrella of EFDSS' Artists' Development Programme that provides professional development support, both creative and business, to artists at all levels of their career.

Katy Spicer, EFDSS Chief Executive and Artistic Director, said: "These funding programmes offer an exciting opportunity to creative artists and emerging folk musicians who may be looking to develop a creative idea or take a major step forward in developing their own career. "As well as the financial support, successful applicants gain access to a wealth of advice and support from within EFDSS. We are always inundated with high quality applications and we're look forward to hearing for people who have interested ideas they wish to develop." **Read on...**

AHOY MACCA: Paul McCartney returns to the movie theatre on Friday, May 26 as a pirate in *Pirates of the Caribbean: Dead Men Tell No Tales*. McCartney has a small part, listed only as "Jail Guard 2", so it sounds like it could be a look-quick-or-you'll-miss-him situation. "Jail Guard 1" is being played by James 'Jimmy Love' Lawson whose only other credit is that of a swarm soldier in *Star Trek Beyond*.

McCartney's acting resume is also a little slim. Outside of the various Beatles films, he played "Paul" in Give My



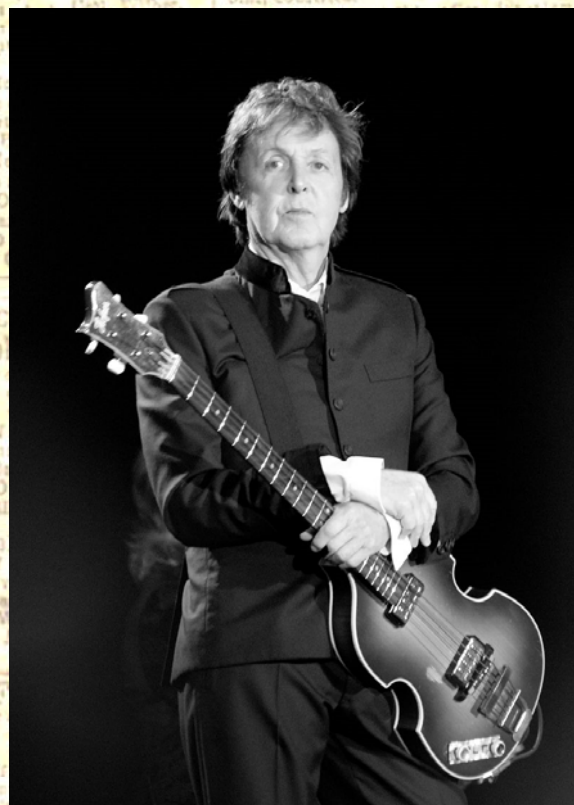
George Martin's son claims there will be new mix of the 'White Album'

Giles Martin, son of The Beatles producer George Martin, has confirmed plans to re-mix the band's 1968 work 'White Album'.

To mark the 50th anniversary of 'Sgt. Pepper's Lonely Hearts Club Band', Martin worked alongside engineer Sam Okell to re-mix the album in stereo. Speaking on Radcliffe and Maconie's BBC Radio 6 Music show, he appeared to confirm plans to do the same for 'White Album'.

Asked if there was more material in the Beatles' archive to remaster, he joked: "I kind of hope not," before adding: "'White Album', which will be the next release – that was when they started becoming properly indulgent...There are so many takes of 'Sexy Sadie', for instance. The efficiency went slightly out the window."

Read on...



Regards to Broad Street and had small parts in Eat the Rich and, on TV, small parts in the likes of The Simpsons, 30 Rock and BoJack Horseman. Pirates of the Caribbean:

Dead Men Tell No Tales is out in two weeks with returning stars Johnny Depp, Keira Knightly, Geoffrey Rush and Orlando Bloom plus Kaya Scodelario and Javier Bardem. Read on...

HOW SOON WAS THEN: Edinburgh International Film Festival is delighted to announce that ENGLAND IS MINE will close the 71st edition of the Festival on Sunday 2nd July, 2017 at Festival Theatre, Edinburgh. ENGLAND IS MINE takes audiences back to 1970s Manchester, where Steven Morrissey (Jack Lowden – Dunkirk, A United Kingdom, '71), an introverted, uncompromising teenager, finds himself frustrated with his working-class existence.

With dreams of a successful music career being dampened by his run-of-the-mill job at the local tax office, Steven finds solace in the city's underground gig scene where he

THE ^{gonzo} NEWSROOM

meets Linder Sterling (Jessica Brown Findlay – Downton Abbey, The Riot Club) – an intelligent, self-assured artist – who encourages him to make his ideas of superstardom a reality. Culminating in his first meeting with Johnny Marr, ENGLAND IS MINE, is a feature length biopic based on the early life of Morrissey, the outspoken former lead singer of seminal British band The Smiths.

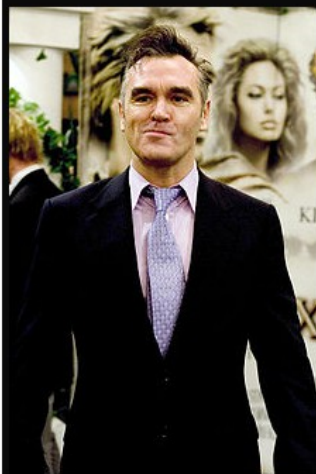
The film is directed by Academy Award® and BAFTA Award nominee Mark Gill (The Voorman Problem) and produced by Baldwin Li (The Voorman Problem) and Orian Williams (Control). Key cast will be in attendance on Closing night.

EIFF Artistic Director Mark Adams said: “Morrissey is one of Britain’s most iconic artists, and this delve into his formative years is a witty and enthralling look at a great music talent. The world premiere of ENGLAND IS MINE will be a perfect way to wrap this year’s Festival.” **Read on...**

Doctors of Madness UK dates so far:

May 16th London Lexington
May 24th Leicester Musician
May 25th Stockton Georgian Theatre
May 26th Scarborough Market Hall
May 27th Leeds Brudenell Social Club
May 29th Watford The Flag
May 30th Birmingham Hare and Hounds
June 2nd Byline Festival, Sussex (Richard Strange Solo)
June 3rd Chadwell Arms, Chadwell St Mary, Grays, Essex.
June 4th Brighton, The Prince Albert

Then September 1st - 12th the Doctors of Madness will be returning to JAPAN!!!! Get Ready Tokyo, Kyoto, Nagoya, Osaka, Hamamatsu and Sapporo!!!



I decree today that life is simply taking and not giving,
England is mine and it owes me a living
(Steven Morrissey)

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the necessary Papers and Drawings, will make enquiries
into American and foreign laws, to test validity of inven-
tions, and render service to inventors and others in procuring the



1894, if possible, in the case of an order of AGRICULTURAL and HORTICULTURAL IMPLEMENTS and MACHINES. Also, Grass, Garden, Field and Flower SEEDS. Together with a general assortment of Wooden Ware, Barrels, &c. &c.

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

Worcester, May 10. 1894

OTIS CONVERSE.

Worcester, May 10, 1877.

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The subscriber is alone responsible for property entrusted
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Worcester Rail Road Company.

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Boston; **J. H. ENIGHT'S HAT STORE, 169 Main St.**
Worcester. **E. S. LEONARD.** dr

Pot 64, 1877.

PRATT, DOWNES & SCOTT,
Superior

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?**

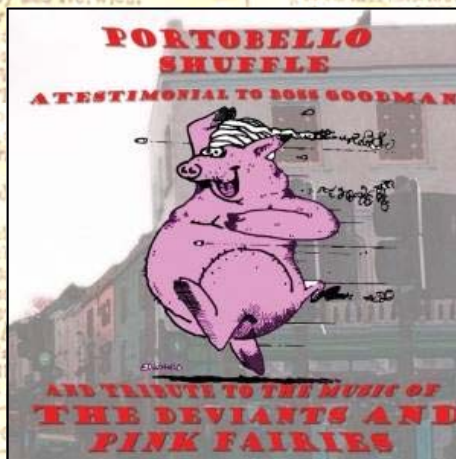
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



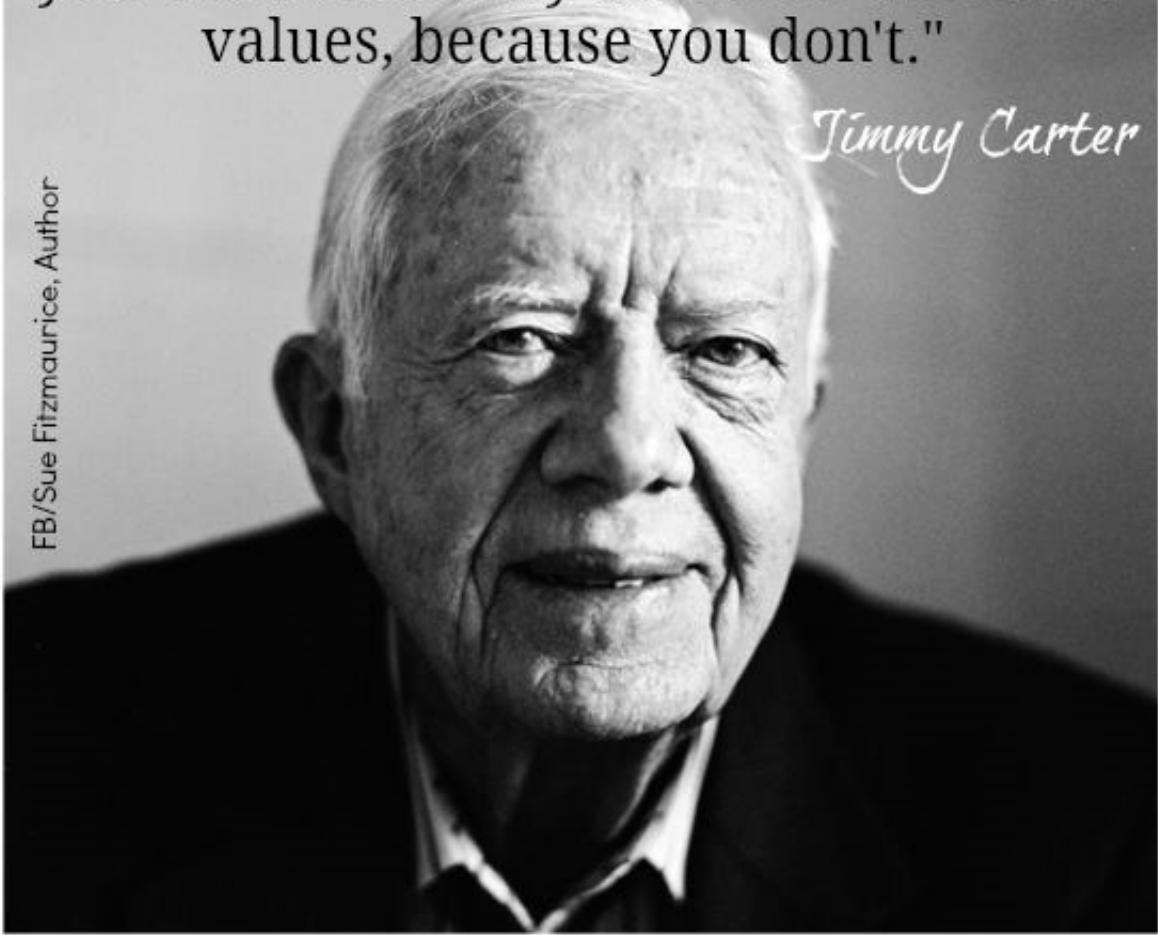
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeedee@yahoo.co.uk

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



#Zimbabwe Pastor trying to walk on water at the
Crocodile River gets eaten by 3 crocodiles

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.

[http://zimbabwe-today.com/
pastor-trying-walk-water-
crocodile-river-gets-eaten-3-
crocodiles/](http://zimbabwe-today.com/pastor-trying-walk-water-crocodile-river-gets-eaten-3-crocodiles/)





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.

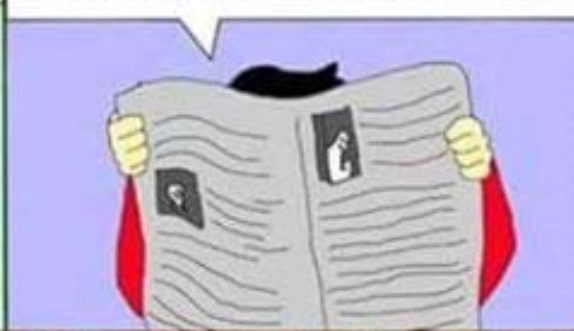
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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



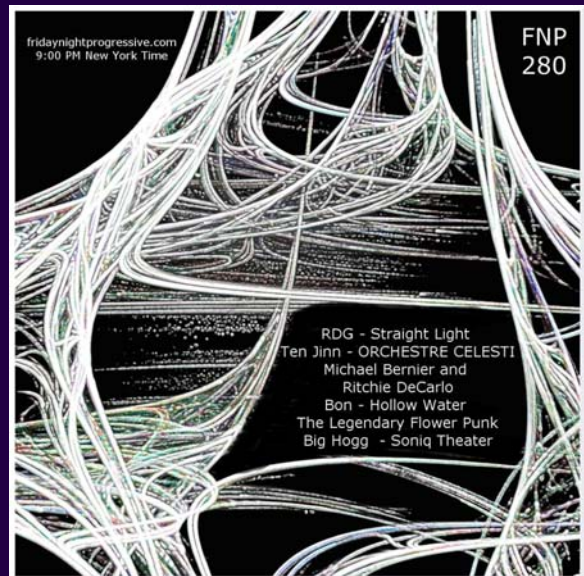
Motorhead: God Save the Queen
General Paulino: Congratulations South Sudan
The Infinite Trip: Stone Freakin' Hippy
Eric Burdon and the Animals: River Deep, Mountain High
The Altered Hours: Grey on Blue
Chip Taylor: Sooner or Later one of us Must Know
Phosphorescent: I Want You
Stan Getz and Albert Dailey: Spring can Really Hang you up the Most
Black Tape for a Blue Girl: Blood on the Snow
Eric Burdon and the Animals: I'm Dying or am I?
Memphis Minnie: Dirty Mother for you
14 Iced Bears: Inside
Cool Ghouls: Time Capsule
Esqurita: Esqurita and the Voola
Alice Coltrane: Yamuna Tira Vihari
Michael Chapman: Sometimes you Just Drive
Sparklehorse feat. Thom Yorke: Wish you Were Here
Eric Burdon and the Animals: Gemini/Madman
Running Through the Fields
Juxtavoices: Helvetica
Save the Queen General Paulino:

[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

RDG

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

Straight Light

<http://www.facebook.com/Straight-Light-1795255820724907/>

Ten Jinn

<http://www.facebook.com/Ten-Jinn-380683175392072/?fref=ts>

ORCHESTRE CELESTI

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

Michael Bernier and Ritchie DeCarlo

<http://www.facebook.com/BernierDeCarlo/Bon>

<http://soundcloud.com/bon-lozaga>

Hollow Water

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

The Legendary Flower Punk

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

Big Hogg

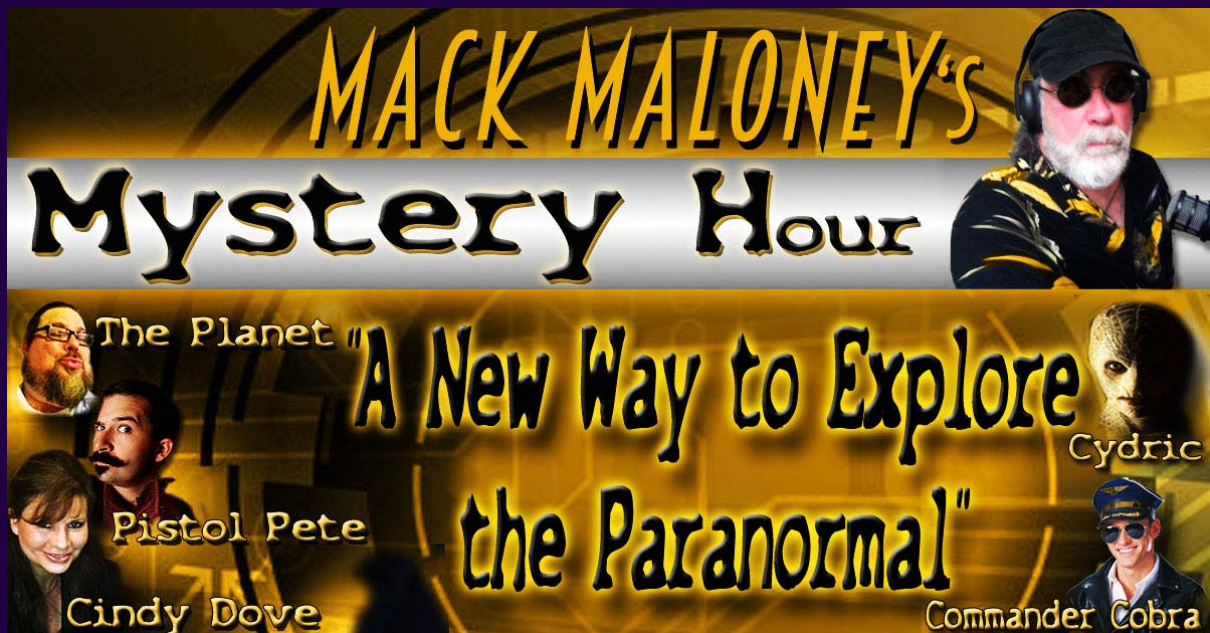
http://www.facebook.com/bighoggband/?fref=ts&ref=br_tf&qsefr=1

Soniq Theater

<http://www.soniqtheater.de/> — with Raymond DiGiorgio, Michael Bernier, Nick Gaughan, Alfred Mueller, Brent McDonald, Bon Lozaga, John Strauss, Federico Fantacone, Kamille Sharapodinov, Stephen Lambe and Alan Cookson.

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).

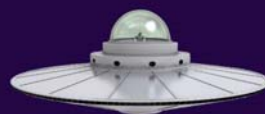
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

SPECIAL BROADCAST : Every Day Should be Veterans' Day

Mack, Juan-Juan and Commander Cobra talk to Iraqi War veterans Luke Hartmetz and Mellanie Ramsey about their tours of duty. Cobra tells of his own experiences flying over The Sandbox. The gang remembers the famous Doolittle Raid. Navy pilot/stand-up comedian Mitch Stinson calls in to bring the funny. Special in-studio guest: Agent X.



Listen
Here

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



**Tom McClung
(1957 – 2017)**

McClung was an American jazz pianist and composer. He released several jazz albums, both as a leader and as a sideman to other artists. He played and recorded with musicians such as Archie Shepp, Yusef Lateef, and Marion Brown. He spent years residing, performing, and recording music with other artists in Paris.

Beginning in 1996, he toured and recorded internationally as a member of the Archie Shepp quartet. Their recording, "Gemini", features two McClung originals and a guest appearance by rapper Chuck D of Public Enemy. McClung's solo piano recording "Declassified" features arrangements and re-interpretations of classical composers.

McClung died in 14th May of cancer, aged 60.



**James "Jimmy" Copley
(sometimes credited as Jim Copley)
(1953 – 2017)**

Copley was an English rock drummer who was largely a session musician, working with Jeff Beck, Graham Parker, Paul Young, Magnum, Ian Gillan and Glenn Hughes of Deep Purple, Killing Joke, Tears for Fears amongst others. He was also the drummer with Manfred Mann's Earth Band since 2007.

In 1998, Copley released his first solo album, *Slap My Hand*. He was a master of the open-handed drumming technique. The method is without crossing the hands when playing the hi-hat (or ride-cymbal) and snare drum simultaneously as opposed to the more traditional way of playing drums which features crossed hands as the basic playing position. This allows players to play more freely and also to incorporate more melodic motifs to songs.

Copley died on May 13th, due to leukaemia.



**Keith Mitchell
(? – 2017)**

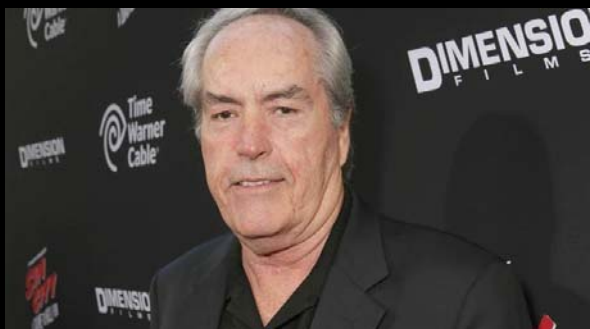
Mitchell was an original member of Mazzy Starr, an American alternative rock band, joining the group back in the late 1980s after the band was formed from the ashes of a previous group, Opal. He was also a member of Monitor and Green on Red.

He performed on their 1990 debut album 'She

THOSE WE HAVE LOST

Hangs Brightly', returning to the kit for 1993's breakthrough 'So Tonight That I Might See' (which featured their hit single 'Fade Into You') and 1996's 'Among My Swan'.

He died on May 14th.



Powers Allen Boothe
(1948 – 2017)

Boothe was an American television and film actor. Some of his most notable roles include his portrayal of the crazed cult leader Jim Jones in *Guyana Tragedy: The Story of Jim Jones* and his turns as TV detective Philip Marlowe in the 1980s, Cy Tolliver on *Deadwood*, "Curly Bill" Brocius in *Tombstone*, Vice-President and subsequently President Noah Daniels on *24*, and Lamar Wyatt in *Nashville*.

After graduating, Boothe joined the repertory company of the Oregon Shakespeare Festival, with various roles in Shakespeare plays. His New York stage debut was in the 1974 production of *Richard III*, and five years later, his Broadway theater debut came in a starring role in the one-act play *Lone Star*, written by James McLure.

He appeared in such films as *Southern Comfort*, *A Breed Apart*, *Red Dawn*, *The Emerald Forest* and *Extreme Prejudice*, as well as the HBO films *Into the Homeland* and *By Dawn's Early Light*. He was also part of the large ensemble casts for Oliver Stone's *Nixon* (as Chief of Staff Alexander Haig) and *U Turn* (as the town sheriff).

In 2001, he starred as Flavius Aëtius, the Roman general in charge of stopping the Hun invasion in the

made-for-TV miniseries *Attila* and in 2012, he appeared in Joss Whedon's *The Avengers* in a secretive role as a shadowy governmental superior to S.H.I.E.L.D. In 2015-16, he reprised the role, now named Gideon Malick, in ABC's *Agents of S.H.I.E.L.D.*

Boothe died in his sleep on May 14th, aged 68.



Chris Cornell
(born Christopher John Boyle)
(1964 – 2017)

Cornell was an American musician, singer and songwriter, best known as the lead vocalist, primary songwriter and rhythm guitarist for Seattle rock band Soundgarden and as lead vocalist and songwriter for the group Audioslave. He was also known for his numerous solo works and soundtrack contributions since 1991, and as founder and frontman for Temple of the Dog, the one-off tribute band dedicated to his late friend Andrew Wood.

Cornell was known for his role as one of the architects of the 1990s grunge movement, for his extensive catalog as a songwriter and for his near four octave vocal range as well as his powerful vocal belting technique. He released four solo studio albums, and co-wrote and performed the theme song

THOSE WE HAVE LOST

to the James Bond film *Casino Royale* (2006).

Along with Alice in Chains, Nirvana, and Pearl Jam, Soundgarden became one of the most successful bands from Seattle's emerging grunge scene in the early 1990s. *Superunknown* became the band's breakthrough album, which launched several successful singles, including "Spoonman" and "Black Hole Sun", and granted Soundgarden international recognition.

In 1998, Cornell began working on material for a solo album on which he collaborated with Alain Johannes and Natasha Shneider of the band Eleven. The album, *Euphoria Morning*, was released in September 1999. His second solo album was released in June 2007.

In 2007, Cornell appeared as support to Aerosmith on at least two legs of their 2007 world tour, and to Linkin Park in Australia and New Zealand. These shows formed part of his own ongoing world tour which began in April 2007 and continued into 2008 and 2009.

Cornell joined Audioslave, whose debut album, *Audioslave*, was released in November 2002. All of Audioslave's lyrics were written by Cornell, whilst all four members were credited with writing the music. On February 15, 2007, Cornell officially announced his departure from Audioslave, and the band disbanded soon after.

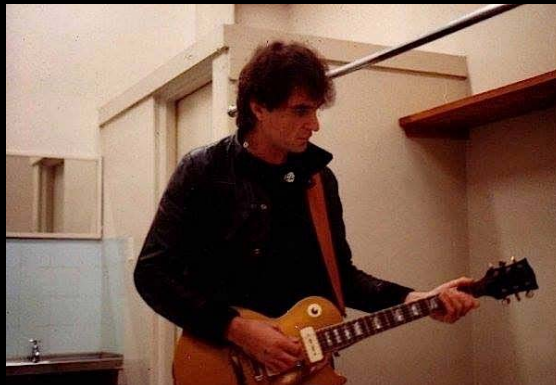
From 1986 to 1987, Cornell was also a member of the satirical Western swing band Center for Disease Control Boys. And while still in Soundgarden, Cornell recorded an album with members of what would become Pearl Jam. This collaboration went under the name Temple of the Dog, and the self-titled album was released in 1991.

In 1992, Cornell and three other former members of Temple of the Dog played under the name M.A.C.C. (McCready, Ament, Cameron, Cornell), recording the song "Hey Baby (New Rising Sun)" for the 1993 album, *Stone Free: A Tribute to Jimi Hendrix*.

Cornell's songwriting often features non-standard chord progressions and melodies that do not conform with one diatonic scale. A prominent example is "Black Hole Sun", which not only involves many kinds of open chords and several key

changes in short sequences, but also unique melody phrases with large-interval jumps. He had a multi-octave range and a vocal style that has been described as gritty and soulful; he was a baritone with an ability to sing extremely high in the tenor range, as well as in the lower register of a baritone voice.

Cornell died on May 18th, at the age of 52 after performing at a show in Detroit.



**Kevin Stanton
(1955-2017)**

Stanton was a co-founder of Mi-Sex with Steve Gilpin, formed in New Zealand in 1978. The band relocated to Sydney in 1978 and quickly made its fanbase becoming one of the cities most popular live bands. Stanton left the band for a while in 1982 to attend to health issues.

He returned four months later before being joined by second guitarist, and former Silent Movies player, Colin Bayley, in 1983, staying with the band through fourth album *Where Do They Go?* before departing for good.

The guitarist was the songwriter or co-songwriter of several of Mi-Sex's best-loved tunes, including their seminal hit *Computer Games*, from their 1979 debut album *Graffiti Crimes*, as well as that record's title track and other songs including *But You Don't Care* (1979), *People*, *Space Race*, *It Only Hurts When I'm Laughing* (all 1980), *Shanghaied!* (1981), *Castaway*

THOSE WE HAVE LOST

(1982) and more.

Stanton suffered from severe cervical spondylosis, a serious spinal condition, and relocated to France in March this year to await an operation in England after it was found that local doctors could not help him further. He recently returned to Australia and died on 17th May in his sleep, aged 61.



Derek Poindexter
(? _ 2017)

Poindexter was bassist for Cleveland's the Waynes, among scores of bands, including Pale Hollow and Pleasure Void, and a former college professor. He was also a member of the house band for the local production of *Hedwig and the Angry Inch*.

He died on 15th May, aged 52, while awaiting a double lung transplant



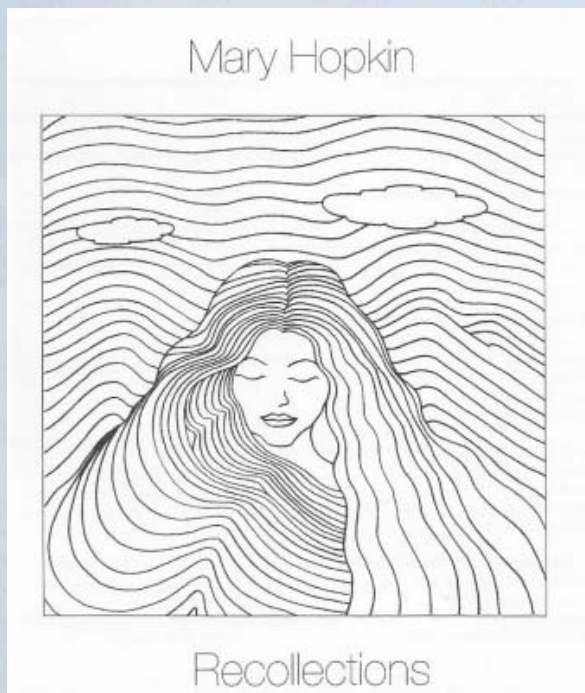
Rosa Nell Powell
(née Speer)
(1922 – May 16, 2017)

Powell was an American southern gospel singer who sang with the well-known Speer Family Gospel Choir.

She died on 16th May, aged 94.



THOSE WE HAVE LOST



Artist Mary Hopkin
Title Recollections
Cat No. MHMGZ103CD
Label Mary Hopkin Music

Mary Hopkin continues to explore her archives, dust off some long-forgotten recordings and sends them out to air and to see the light of day in a new album of old songs. Following the release of 'Valentine' in May 2007, featuring a collection from the archives, 'Recollections', due out in mid-November, is a further 11 gems recorded between 1970 and 1986. 'Valentine' saw 12

previously unreleased tracks from the same stash, including three of Mary's own compositions. 'Recollections' features two of Mary's own, 'Another Day' and 'Who's the One?' with a cluster of other fabulous songs.

"There were about 30 hefty 2-inch tapes weighing heavily on my mind, and also on my bedroom ceiling," recalls Mary. "They had been gathering dust in my loft for many years, and one morning, I woke up to an ominous creaking sound, as a huge crack appeared in the ceiling. So, with some prodding from my daughter, Jessica, we decided to release them from their dusty boxes before the ceiling fell in." Mary Hopkin shot to fame in 1968 with 'Those Were the Days', recorded on the Beatles' Apple label. 'Live at the Royal Festival Hall 1972', the first release on MHM, is a recording of her "farewell" concert, which marked her retirement from the public eye to concentrate on her family. She has since recorded various projects and guest appearances on albums. She has appeared on work produced by her then husband Tony Visconti - most notably on 'Sound and Vision' by David Bowie. The songs that feature on Valentine and Recollections were produced by Tony during this period.

Some other legendary names appear on the album - Blue Weaver (Amen Corner) on piano, Dave Mattacks (Steeleye Span, Fairport



Convention) and Gerry Conway (Fairport Convention, Jethro Tull) on Drums, and Bruce Lynch (Cat Stevens, Richard Thompson) on bass. The original recordings have now been digitally remixed and remastered at Space Studios in Cardiff, where Mary bases her recording work and record label, Mary Hopkin Music. MHM distributes only on the internet at www.maryhopkin.com.

Mary Hopkin Music was set up in 2005 to release material by Mary entirely on her own terms - recording in the studio only without having to do tours, personal appearances or interviews. It is run by her daughter Jessica Morgan from Space Studios in Cardiff (owned by Jessica and her partner Chris Thomas), which is where Mary records new material. Mary loves to write and record with her son, Morgan Visconti, and Jessica. Devoted and loyal fans as well as new listeners can look forward to previously unheard music as well as new songs by Mary.

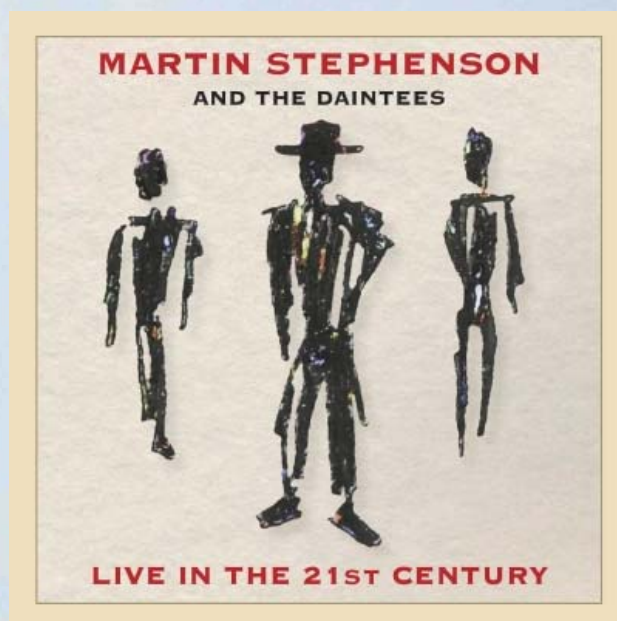


Artist This Misery Garden
Title Hypersticious
Cat No. GLR119CD
Label Galileo

This Misery Garden are unveiling their new opus "Hypersticious". Once again produced by Drop (Samael, ex-Sybreed) at Downtone Studio, this new album reveals a

stronger and harsher side of This Misery Garden's music.

Imagine you plant a seed of Katatonia, a seed of A Perfect Circle and water it with some Mastodon, you will harvest "Hypersticious", the most diverse and emotional tree of This Misery Garden.



Artist Martin Stephenson and The Daintees
Title Live in the 21st Century
Cat No. BARBGZ102CD
Label Barbaraville

Martin Stephenson & the Daintees are a British rock/folk/pop band combining elements of "rockabilly, show tunes, rootsy pop, straight-ahead rock and punk". The band is fronted by songwriter/guitarist Martin Stephenson. The band were signed to a recording contract with Kitchenware Records and released their first single in 1982. Like other Kitchenware acts the group had their origins in the North East England. The band enjoyed a high critical profile and some minor commercial success. Their best-selling and most acclaimed album is Boat to Bolivia released in 1986. In June 1989, Stephenson took part in that year's Glastonbury Festival. They recorded three further albums – Gladsome, Humour & Blue in 1988, Salutation Road, produced by Pete

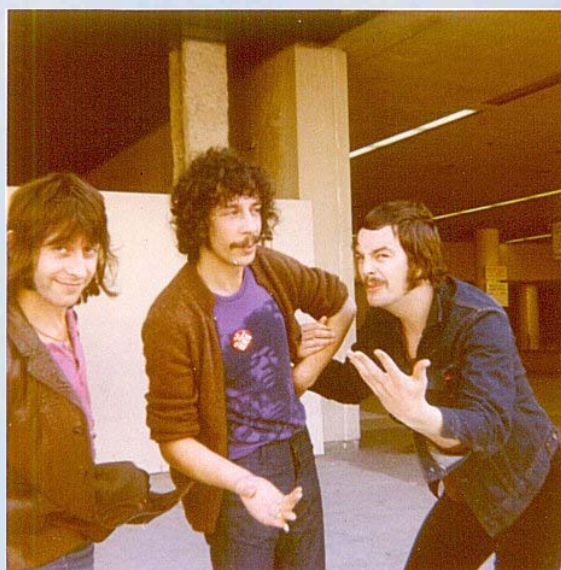
Anderson, in 1990 and The Boy's Heart in 1992 – but sales fell short of expectations and the band were dropped by their label.

After parting company with Kitchenware, Stephenson disbanded the group in 1992, but continued to record both solo and as part of a group. The Daintees reformed in 2000. The next year they recorded this superb live album.



Artist Ashton, Gardner and Dyke
Title Let it Roll Live 1971
Cat No. HST433CD
Label Gonzo

Ashton, Gardner and Dyke were a power rock trio, most popular in the early 1970s. They are best remembered for their song, "Resurrection Shuffle", a transatlantic Top 40 success in 1971. Founding band member, Tony Ashton first met the drummer, Roy Dyke, when playing with various Blackpool based groups. Ashton was invited to join the Liverpool beat group, The Remo Four as organist/vocalist, whilst Roy Dyke became the group's drummer, having joined them in 1963. Their best work came in 1966 when they released their album Smile!. Before their break-up in 1968, they backed George Harrison on his album Wonderwall Music. Harrison later played the guitar on their song "I'm Your Spiritual Breadman".



Ashton and Dyke then joined forces in 1968 with the bass guitar playing Kim Gardner, who had previously played in minor British groups, The Birds and The Creation. The triad simply called themselves Ashton, Gardner and Dyke.

Largely taken from a concert in Belgium in 1971, this captures the offbeat British group when it was at the peak of its popularity. The nine principal tracks are drawn from all three of the band's albums. Included, as most anyone interested in a release like this will be relieved to know, is the trio's big hit, "Resurrection Shuffle," the one Ashton, Gardner & Dyke song that most rock fans will know.





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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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“Naked Radio”

**The Pink Fairies To
Release First New
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GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)

THE ROCK STAR AND THE PRIEST

How Jon and Tony Anderson went in different directions -- Tony became a Pentecostal pastor and has produced a Christian album along with his wife, Sue (Suzanne), and their band, Stop -- while Jon continues as a pop rock legend

ACCRINGTON, UK (ANS – May 7, 2017) -- As one of the most recognizable voices in progressive rock and arguably the creative force behind the British super group, Yes, UK-born Jon Anderson has undoubtedly one of the most recognizable voices in rock music.

And now, Anderson, and the various incarnations of Yes, have finally been inducted into the Rock and Roll Hall of Fame at the 32nd Annual induction ceremony at the Barclays Center in Brooklyn on April 7, 2017, and also their

version of the group -- *Yes with Anderson, Rabin and Wakeman* -- are touring the world and attracting sell-out crowds.

Anderson was the author and a major inspirational influence behind the series of epics produced by Yes, and his role in creating such complex pieces as "Close to the Edge," "Awaken," and especially "The Gates of Delirium" was central to the band's success.

Additionally, Jon Anderson co-authored some the group's biggest hits, including "I've Seen All Good People," "Roundabout," and "Owner Of A Lonely Heart," written primarily by guitarist Trevor Rabin, with contributions to the final version by singer Jon , bassist Chris Squire, and producer, Trevor Horn.



Brothers in Arms -- Tony and Jon Anderson during their recent meeting at an ARW concert in Bournemouth, England.

DAN WOODING



Not many rock stars come from Accrington

Born John Roy Anderson in in the Lancashire town of Accrington, on October 25, 1944, to Albert and Kathleen Anderson, who were of Scottish (father) and Irish (mother) ancestry. Anderson dropped the "h" from his first name in 1970. (By the way, Accrington is a former center of the British cotton and textile machinery industries, but is not exactly known for producing rock stars like Jon, but it does have a soccer team called Accrington Stanley FC, which plays in League Two, the fourth tier of the English football league system, and despite their lowly stature, Jon, who now in the United States, once told me that he is still an avid follower of the team.)

In 1962, Jon joined The Warriors, where he and his almost-look-alike brother, Tony, shared the role of vocalists. He quit this band in 1967, released two solo singles in 1968 under the pseudonym Hans Christian Anderson, and then briefly sang for a band called The Gun.

Later, Jon, who once composed a tribute song to his brother, called "Tony and Me," met the late Yes bassist Chris Squire and

joined him in a group originally called Mabel Greer's Toyshop, which included guitarist Peter Banks.

He then went on to superstardom with Yes, when Anderson, Squire, Pete Banks, drummer Bill Bruford and keyboardist Tony Kaye, launched their eponymous debut album Yes, which was released in 1969.

Among the line-up changes were that Rick Wakeman replaced Kaye in 1971 and Alan White took over the drums from Bruford in 1972, while Steve Howe replaced Pete Banks.

During the years to come, which was now known as the classic period of Yes, Jon was a major creative force and band leader throughout the period (describing himself as the "team captain" and "catalyst," nicknamed by his musical mates as "Napoleon" for his diminutive stature and strong leadership of the band) and is recognized as one of the main instigators of the series of epics produced by the "prog rock" band at the time.

Yes released 11 critically acclaimed albums (including one live album "Yessongs" and



Inductee Jon Anderson of Yes speaks onstage at the 32nd Annual Rock and Roll Hall of Fame induction ceremony at the Barclays Center in Brooklyn on April 7, 2017. Behind him are Trevor Rabin and Rick Wakeman.

one early compilation "Yesterdays" between 1969 and 1979, including such classic titles as "Fragile," which contained the band's first hit "Roundabout," and also "Close To The Edge", "Tales From The Topographic Oceans," "Relayer" and "Going For The One."

I have a humorous story about the release of "Fragile," the first Yes album that keyboard legend, Rick Wakeman, played on after he left The Strawbs, the folk-rock band led by Dave Cousins. Each Yes band member was given a place on an insert on the album cover to thank friends who had helped them in their careers. Rick accidentally gave me two mentions, while Elton John and David Bowie only got one. If you happened to still have that cover, check out the insert from Rick, for he also, for some reason, thanks his dog at the time and features a picture of his favorite pet.

On May 13, 2008, Jon suffered a severe asthma attack which required a stay in hospital and that ended his time with Yes, but as he slowly recovered, and he continued with a solo career, and also did a series of concerts with his old friend, Rick Wakeman, who had by now left the band once again.

A Different Direction

At around the same time, Jon's older brother, Tony, began moving in a completely different direction. He made a commitment to Jesus Christ, and eventually became an Elim Pentecostal Church minister on the beautiful Isle of Wight, located off the British mainland, although Jon would tell people that Tony had become a "priest."

Tony married his wife Sue (Suzanne), and eventually retired from that church, but the two of them continued to minister as they go out to share the Gospel and sing their songs to a wide variety of audiences mainly on the Isle of Wight.

"We both write songs and we've always loved worshiping the Lord and that's the key to what we now do," he told me in a trans-Atlantic interview some time back. "We go out speaking at different churches and often when we do, we take the songs that the Lord has given us to help support the Word that we're sharing. Through all of this, I have learned that you never lose anything when you come to Jesus."

Tony Anderson with his band, including wife Suzanne (right) and Mark Collins, Bass Guitar, and 2nd Lead Guitar.



Why Tony gave up rock and roll -- at least for a time

Tony smiled and then added, "I gave up the whole rock and roll business to follow Christ and yet, a few years ago, the Lord told me, 'You're going to form a rock band so you can go out to the pubs and clubs and sing about Me.' So, we've been into prisons on the island, and we sing at local pubs, community events and uphold the church outreaches... nothing big; we're just so happy to get out there and sing."

In their latest musical project, Tony and Sue have released a Christian reflective CD, with their band, Stop, called "Songs of Eshcol." [Eshcol was one of three Amorite confederates of Abram in the Hebron area, who joined their forces with those of Abraham in pursuit of King Chedorlaomer and his armies who had taken Abram's nephew Lot and others as captives. (Genesis 14:13-24)]

Sue told me, "We have also produced a seasonal song called 'Christmas Blu', the latter with our band Stop." [For more information either of these recordings, just send an e-mail to Sue at suezi@mail.com, and if you are with a radio stations and would like to feature this music, she can give you details].

Was he ever recognized?

I then asked Tony if, as he looked quite a bit like his legendary brother, if people ever recognized him, and he replied, "Occasionally someone will say, 'You remind me of someone' and I tell them who that 'someone' might be. And also, through the years, I'd be at a cafe having a coffee and I'd be thinking about how I could share the gospel with someone and then one of Jon's song will just come on the radio and I'll say, 'That's my brother singing'. Then, I'll tell that person my story and it's an



Tony (far right) and Suzanne (far left) in Accrington, where they recently met up with older brother, Stuart, and his wife, Marilyn, and enjoyed some “pub grub” in the town where all the boys were born.



opportunity to share about Jesus. Thank you Jon, for giving me that opportunity!"

He added: "We love Jon so much and Sue and I saw him last month in Bournemouth where he was playing as part of ARW (Anderson, Rabin and Wakeman), and I had a wonderful couple of hours reminiscing with him, while Sue chatted with Jon's wife, Jane. It was a really special time."

Jon's voice is as good as ever

Tony said that his brother's voice was quite incredible, and added, "The Grace of God was evident. Even after his health setbacks, he sounded just like he did as a teenager. We just love each other to bits. When you're as close as Jon and I, nothing can separate us."

Tony and Sue also recently made a nostalgic visit to Accrington, where they met up with older brother, Stuart Anderson, and his wife, Marilyn, and enjoyed some "pub grub" in the town where the boys were all born.

Spiritual tone to Jon's music

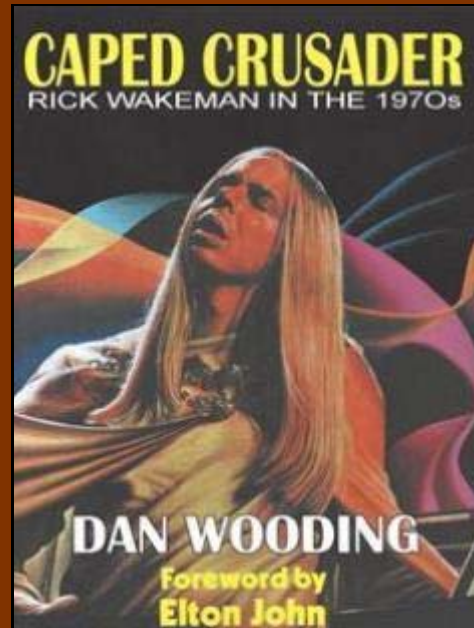
I told Tony that I'd noticed that there's quite a spiritual tone to his brother's music these days.

"Yes, there is," he replied. 'He wrote a song called 'Just One Man' which is all about Jesus. He wrote it just after our sister Joy had died and he send me a message saying, 'Tony. I'm sending you a lovely song about Jesus. You'll love it.' I've actually taken those words to a service or two and would say, 'I just want to read you some beautiful words that my brother wrote.' There are so many people praying for Jon and I do believe that he's getting closer and closer to that time when he will say, 'I am a Christian, too.'"

Jon has also worked with the Contemporary Christian music band 4HIM, and in 1999, his vocal was featured on the song "The Only Thing I Need," which appeared on a "various artists" CD entitled *Streams*.

If you would like more information about the couple's music ministry, just go to <http://stopband.weebly.com/>, and for more about Jon Anderson, go to www.jonanderson.com. You can also watch and hear one of the beautiful songs recorded by Tony and Sue, called "I Will Sing," by going to www.youtube.com/watch?v=XnsUYHYF81k. I promise you that is quite special.

Note: Jon's close band-mate, Rick Wakeman, has been a friend of mine for around 50 years now, and recently my authorized biography of Rick called "Caped Crusader, Rick Wakeman in the 1970's," has been updated from the original version, re-released and also features material



about Jon Anderson and Yes during that period. It also carries a foreword by Sir Elton John and to order a copy, please go to: <https://www.amazon.com/Caped-Crusader-Rick-Wakeman-1970s/dp/1908728302>.

Dan and Norma Wooding with Jon Anderson after a ARW show in Anaheim, California.



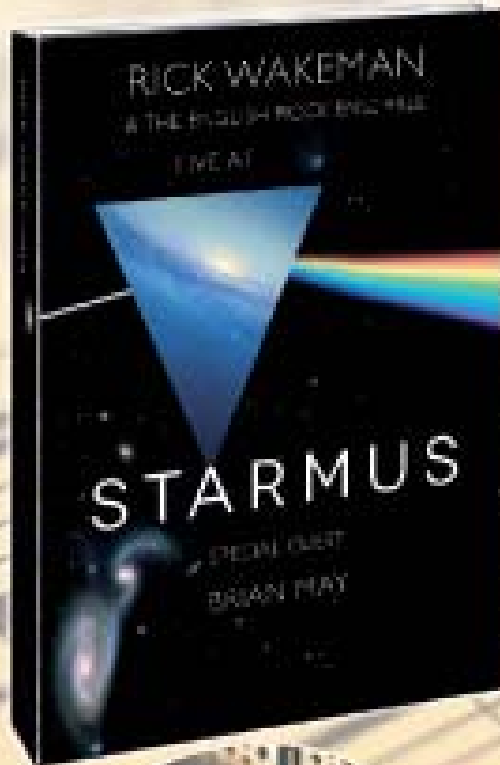
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Rick Wakeman & Brian May

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



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



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The Band FAQ

by Peter Aaron

Backbeat Books isbn: 9781617136139

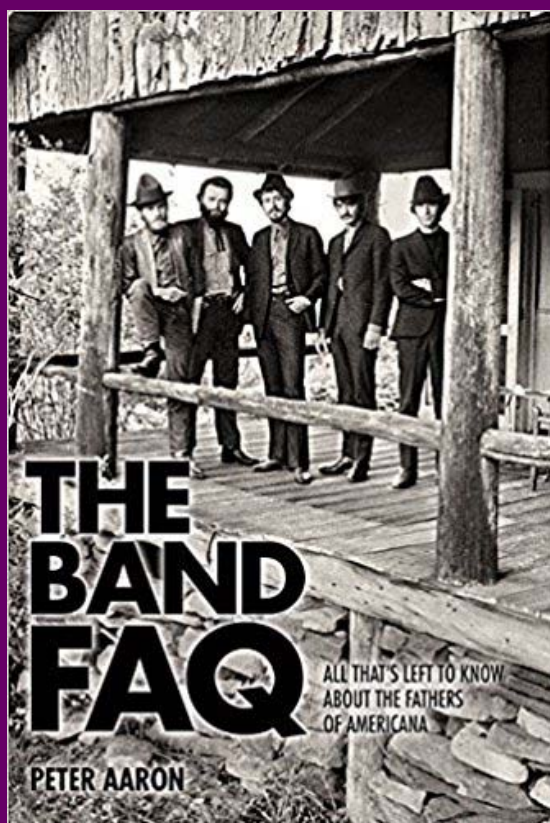
This is a recently published book in the 'FAQ' series. It's an almost never-ending tribute to The Band. It's not a re-minding of, or, remembrance of, The Band's days first as the Hawks with Ronnie Hawkins as a major r&b act in Canada, and later as Levon and the Hawks, and then as The Band with, and beyond Bob Dylan. It's rather, a full-on eulogy. There are oodles of examples. Try these for hyperbole:

"Without The Band, not only would the current roots rock and American genres not exist, but much of our own great music might simply have been forgotten."

"They loved Motown, which they viewed as an evolution of 1950s R&B, but they scoffed at the Beatles, Beach Boys, et al., whose music they considered lightweight teenybopper fare."

"While there were existing bands with musicians who dabbled on other instruments in the studio - the Beatles, the Rolling Stones, the Byrds, the Who - on stage those players tended to keep the program streamlined...The Band, however,

alan dearling



whose members could play seventeen instruments between them, famously shattered this constricting mold, on record, and right before the eyes and ears of their audiences."

So, at the end of the 'read', I'm better informed, but ultimately satiated and slightly exasperated. The book weighs in at 400 pages. The chapters are largely self-contained, and they are sometimes chronologically dealing with places and music-making, such as Chapter 9: 'They Call My Home The Land of Snow: Band Landmarks in the Toronto Area'. Sometimes I found myself returning to check the various details about tracks like 'The Weight', which was off-performed, recorded, released and bootlegged with a variety of performers. Reading the book, I was minded of the prodigious talent that has come from

Canada: Joni Mitchell, Neil Young, Leonard Cohen. And (endlessly), that all the original members of The Band hailed from Canada: Robbie Robertson, Richard Manuel, Rick Danko and Garth Hudson - indeed all, except Levon Helm, who injected the Deep South stories and sentiments into The Band's music, mostly through the lyrics of Robbie Robertson. As a reader, I felt like I was meant to bow and scrape in wide-eyed adulation and homage, before having the Damascus, biblical moment where I finally succumb, hold up my arms, and yell, 'Hallelujah! I've seen the Light. I Believe! Rag Mama Rag. The Night they drove Old Dixie Down.'

Along the way, I guess I managed to seep up large dollops of the massive sea of minutiae about once-played tracks; the fabled Basement tapes; drugs and alcohol intake by Band members (especially Manuel who peaked at possibly 15 bottles of Grand Marnier liqueur a day) and the aftermath, and pre-Band days, of 'not so goods'.

Some good 'stories' and signposts

What the book did do that is positive, is that it energised me to check out my memories of The Band. I was never in thrall. Live, I thought they sounded muddy, muffled and samey in their support set when I saw them on stage with the Great White Wonder (Mister Dylan) at the Isle of Wight Festival in 1969. The Band performance at the Isle of Wight is described by Aaron, thus:

"The Band won the irate punters over,

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playing most of 'Music from the Big Pink'," and their performance with Bob Dylan was,"...a stunner".

And my memory of them live as a support act to Crosby, Stills, Nash and Young and Joni Mitchell at the major 1974 Wembley Stadium gig, was that they were un-co-ordinated, poorly harmonised, still messy and still samey. Even Aaron tends to agree, saying that:

"(Manuel) with his voice shot and his drumming abilities questionable, the group had to find ways to compensate, so they spent an inordinate amount of time tuning up when they got on stage."

In reality, they were often dire in live performance. No change there then from my perspective.

But, courtesy of author, Peter Aaron, I have enjoyed some of the stories of The Band's glory years, the time of the first

three albums, post- their emergence from under the shadow of Dylan. I found myself wondering what do I think 'now' of the original output of music. Essentially, 'Music from the Big Pink' (1968); 'The Band, aka the Brown Album' (1969) and 'Stage Fright' (1970). The first two were produced by John Simon. The third was produced by The Band themselves. It definitely shows their darker side, and the dysfunctional relationships, abuse of drugs and alcohol can perhaps be discerned in the sentiments of tracks like 'Strawberry Wine' and 'Sleeping'. It's in such observations that Aaron's new FAQ book is genuinely enlightening and thought-provoking. And, actually, I've enjoyed revisiting these old albums. They do contain some genuinely memorable songs epitomising a mythical age of Americana. So, thanks to Peter Aaron for getting my musical taste-buds going.



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And in the end...

The Beatles decided that 'All things must pass' and that 1970 was the time to 'Let it Be'. Members of The Band had been around in various groups for even longer than the Beatles, way back to 1957 for Levon Helm, when he first joined Ronnie Hawkins as a Hawk. But, they only had their own separate 'identity' as a group in the public world from 1968. Prior to that, they were mostly known, if known at all, as the electric band that backed Dylan as he transformed into a new rock 'n' roll monolith, from his earlier roots as an acoustic folkie and protest-troubadour. And, probably for me, therein lies The Band's greatest lasting legacy.

To my mind, 'The Last Waltz' film, released in 1978, was over-long, over-blown, over-stuffed with guests and

over-produced by Martin Scorsese. But, it really does have its moments. And even more than ever is available on Youtube for you to judge for yourself. It is centre-stage in Chapter 24 in Aaron's book (and elsewhere), where it is described as, (are we surprised?) as:

"The Last Waltz is a veritable pageant of memorable moments. Every viewing yields new and previously passed-over pearls of transcendent performance, aesthetic delight, and poignant, lost-in-the cracks genius."

Some of it (total running time at up to 4 hours 20 minutes) really is great. You can get your full version of the film including the opening, rip-roaring, rousing version of 'Cripple Creek' at: <https://www.youtube.com/watch?v=q2yW372qWH8>

As a potpourri of data, 'The Band FAQ' is a

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real resource. It's especially useful for Dylan archivists too, who want further information on where and when different Basement Tapes were actually recorded. Certainly not all at the Big Pink. Aaron has unearthed a lot of useful info for that audience base.

There are also some crate-digging ideas that are worth following-up. For instance, go search out the 1968 film, **'You Are What You Eat'**, described by Aaron, probably quite accurately as:

"Directed by Barry Feinstein (Monterey Pop), this flower-power freak-out flick features music supervised by John Simon and the film's producer, Peter Yarrow. A certain group of Big Pink denizens back bizarro TinyTim for two songs heard in the movie, which also stars Frank Zappa, David Crosby, and Paul Butterfield."

Now this really is worth the price of admittance for weirdness. Wonderful stuff. Gum-chewing Americans, plings, bleeps, footage of mountains in the mist, drum circles, rainsticks, sitars, drones, Tiny Tim Superstar (I go you babe), John Simon's 'My name is Jack', 'n' all, hippies, big and bigger joints, psychedelic glasses, US police and much more. Amazing:

<https://www.youtube.com/watch?v=NvXHSDgv4g8>

Overall though, **'The Band FAQ'** - unbiased, it ain't. So, at the end of the day, it is probably, largely a book for fans of The Band. And for this reviewer, it is a testament to the motto: 'Less is often more!'

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Summer of Love +50

Part 2

2017 - Festivals PLC

In many ways it is great to see how Festivals have become so mainstream in the UK and elsewhere in recent years. The concept of people gathering in the outdoors, celebrating music and the other arts, outside of the far more rigid social structure of our daily lives is good for the soul. Unfortunately, the majority of modern day events are, of course, very commercialised. I drove past a big billboard in town yesterday with an advert for a 'Festival Hair'

product FFS! The genuine, local 'community' events are few and far between although often on much smaller scales of course. The internet can as always be a mixed bag, the smaller events staying out of national listings can help keep their character more, without 'outsiders' pouring in. When I first lived here in Bristol in the mid-'90s we had an excellent two day local free festival called Ashton Court every August. Well attended, very chilled, bands, classical and jazz tents, theatre, local stalls etc. As the internet took off it starting appearing on national websites. Numbers suddenly swelled, no one donated the paltry pound asked for and all of a sudden the money numbers didn't add up for the organisers, and the atmosphere had gone anyway.

Come April every year, numerous magazines, websites and national newspapers carry 'best summer Festival' features and listings. I waded

John Brodie-Good

THE SUMMER OF LOVE EXPERIENCE



ART, FASHION, and ROCK and ROLL

DE YOUNG

GOLDEN GATE PARK

SAN FRANCISCO

APRIL 8 - AUGUST 20, 2017

through *The Times* and *Sunday Times* versions which made for some interesting reading. Lisa Verrico pens a fascinating piece on VIP tickets for many of the up to 700 Festival which will contain music, planned for the UK this year (!). The most 'desired' are the ones that allow backstage access, meet the stars, sip cocktails in private bars, relax on sofas, need a pamper? need advice to how to dress for the festival? (please.....) in addition to the luxury yurt or whatever. A source in the US claims 25% of Festival revenue can come from selling 10% of the tickets as some form of VIP. The 'top level' for Glasto is rumoured to be £10,500 a pop! It seems the capitalists have made the basic concept of people coming together outdoors two class as usual! Money as always, the dividing line.

I've been looking at taking the Mrs to Hyde Park to see Stevie Nicks live (part of the Tom Petty day line-up) but can't get enthusiastic about being part of such a large crowd, even though the tickets are 'only' £66 each. I then noticed Gold and Diamond options. I clicked on through and discovered this is a 'three class' event! The area in front of the stage is the Diamond zone, £249 a pop! Behind that, the Gold zone, £129 a pop and then the masses. So even the option of paying an extra tenner and being let in an hour early is ultimately not gonna get you any closer to the stage. Who dreamed that one up? No food and drink to be brought in to the site either, you have to buy their expensive shit (or starve and be thirsty for at least 9 hours). The spirit of rock and roll..... 2017. (Somewhat surprisingly, smoking is allowed however!)

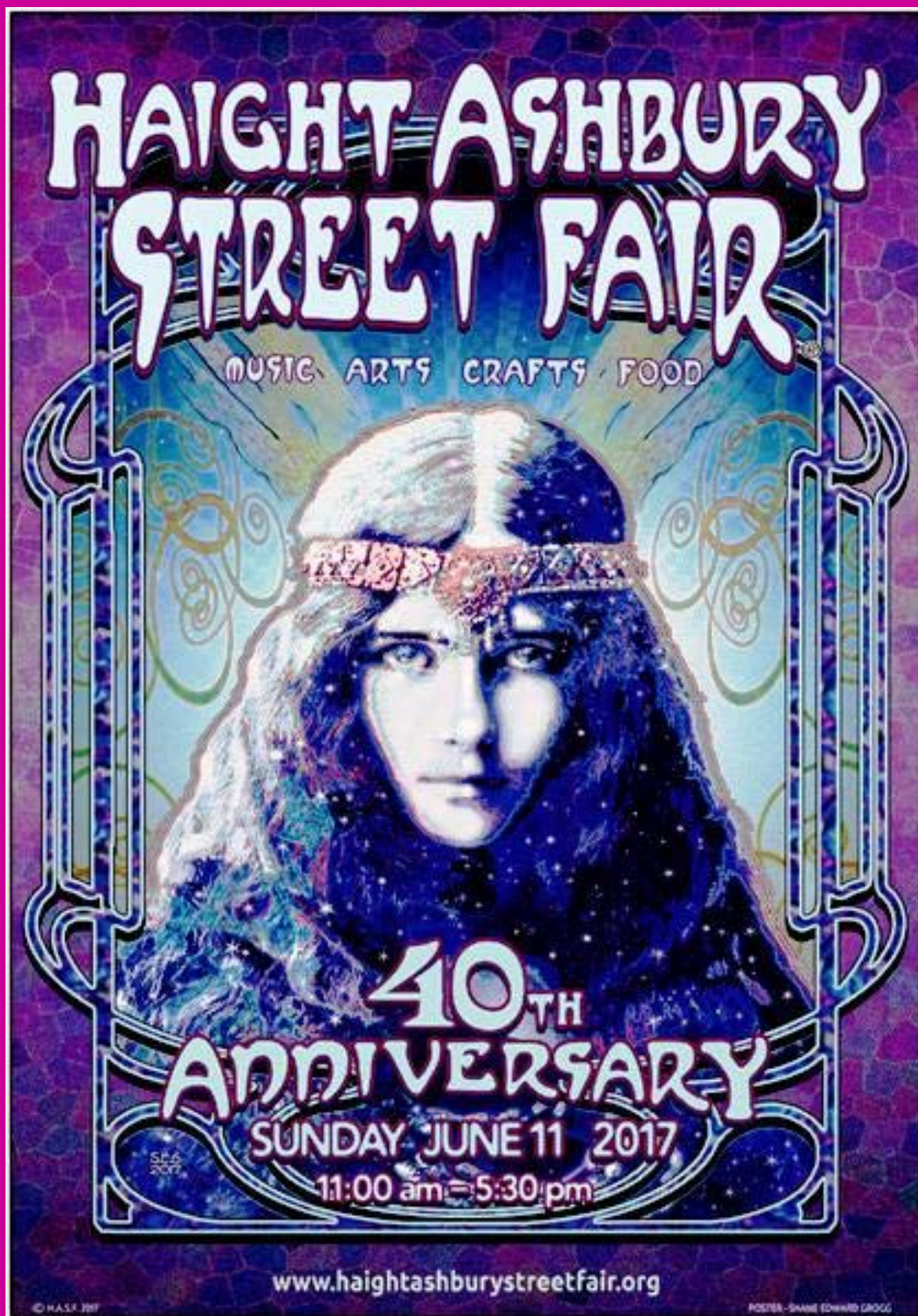
West Coast Dreaming.....

I've been quietly looking forward to next month's London gigs by the Airplane Family/Live Dead 69, when I came home from work the other evening to find two refunds from Paypal. It took me a minute or two to work out it was refunds from Dingwalls; the gigs had been cancelled. No e-mail from the venue, no comment about the cancellations on the band's FB page. Nul points chaps. The two night non-refundable hotel in London is doubtless my problem, ho hum, lesson learnt.

But every cloud often has a silver lining.....Steely Dan & The Doobie Brothers suddenly announced a pair of October gigs, London & Dublin. The 'Dan are on fire live at the moment so a no brainer and the Doobies....a band I've got more than a soft spot for, so we are going to Dublin. It's an arena but needs must, it could be the last time.....

Speaking of which, I've been pouring through the web again looking for other tours and gigs this summer Stateside and there is a lot going on. Many of the 'survivors' are on the road again..... Jefferson Starship, Quicksilver Messenger Service, Dead & Company, Sons of Champlin, The Airplane Family, Live Dead 69, Steve Miller Band, It's a Beautiful Day and Big Brother & The Holding Company to name a few.

If you have an interest in this type of music, this year might be the year to go west young (or old) man, whilst we still have the chance. In this increasingly bland, uniform world, great live music seems to be more of a cultural gem than



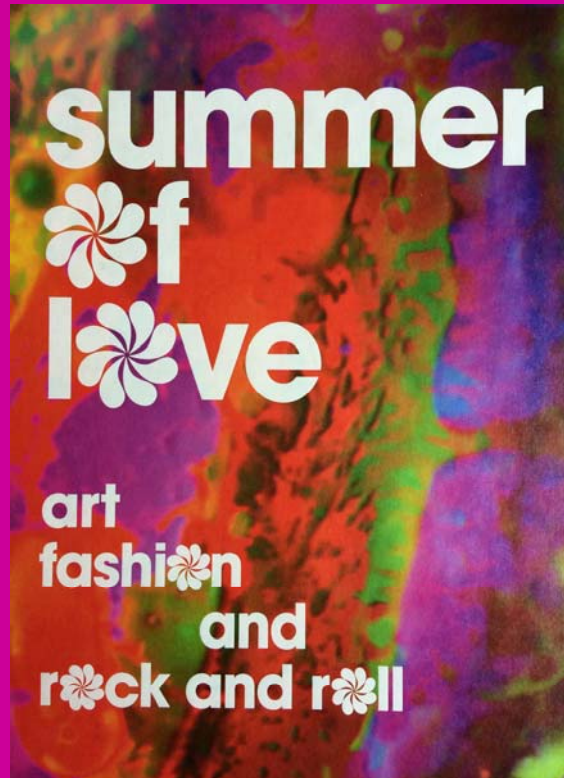
ever to me. And no one is getting any younger.....

So I'm taking the view if I go again this year I ought to really try and see people I haven't seen before. I've spent the last 24 hours working on seeing The Steve Miller Band in NY State one night and David Laflamme (IABD) in California two nights later. I've also just noticed if we stay a few days extra we could include Moonalice in Union Square..... very tempting indeed.

This year's Haight Ashbury Street Fair is on Sunday 11th June but the organisers have still to announce the headline musical acts, it couldn't top last year for me but it's a great free, day out.

Summer of Love art fashion and rock and roll

Unsurprisingly the city of San Francisco is celebrating the 50th anniversary in many other ways, including an excellent looking exhibition at the Fine Arts Museum – de Young, which runs until August 20th. For the first time, I've got the 'programme' and the t-shirt, but haven't been to the gig! I didn't think I would be going again this year so ordered both online, but with new plans afoot for a West Coast visit that may change. The p&p was almost as much as the goods themselves but at least I could 'track' my order. Wish I hadn't, it crossed the Atlantic and ended up in Coventry in less than 48



hours. The dreaded name 'Parcelforce' appeared on the screen. It then went to Scotland for a few days. When I next checked it seemed to have moved to Carlisle. Nearly 10 days passed when I got a demand from PF for another £14 or I wouldn't get my delivery. Another lesson learnt.

The catalogue for the exhibition is a beautifully produced, heavily illustrated tome, with lots of high quality images of gig posters, bands, people, badges (buttons), places and clothes of the era. I suspect the exhibition itself would be well worth a visit if you are passing through.

Tomorrow night, back to live music, Ryley Walker.....yeah, and next week Hawkwind at The Roundhouse. Summer is finally here, bring it on.

<https://deyoung.famsf.org/summer-love-art-fashion-and-rock-roll>

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:

"A passport to a parallel planet where nothing means quite what you thought it did, this book offers an excursion to a strangely familiar place that you have never previously dreamed of. Get your shots and book your ticket today." Alan Moore *Watchmen, From Hell, Voice of the Fire, Jerusalem*

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Readers:

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richeff.moonfruit.co**



THE ELECTRIC MUSE RIDES AGAIN

TRADarr —
Ebbesbourne Wake —
13.5.17

Ebbesbourne Wake is a small village in the Chalke Valley somewhere between Shaftesbury and Salisbury. It has a modest village hall that punches well above its own weight in terms of prestigious folk acts. Check through the 'previous acts' on the Ebbesbourne Folk website and you'll see the likes of the Albion Band, Fairport Convention, Show of Hands and many more. Someone in the village has contacts!

Last Saturday they put on a second show by TRADarr, part of a tour they're doing to launch their new album 'Further Tales of Love, Death and Treachery', a follow-up to 'Cautionary Tales', their first.

A much anticipated show it proved one of my highlights so far this year, but first – for any Gonzo readers not familiar with this band – a bit of background. The band centres around three former members of 'Little Johnny England': PJ Wright (guitar), Mark Stevens (drums, cornet) and Guy Fletcher (fiddle, mandolin). Formed in the late 90s, LJE played mostly contemporary material but in a largely folk-rock style, and they did it extremely well over the course of three studio albums, and a final 2CD compilation that included several excellent live selections.

I was completely unaware of the band until I saw them play a headline set at the 2015 New Forest Folk Festival and was blown away. Towards the end of their set, they played a phenomenally good version of the traditional song 'The Plains of Waterloo', with a cracking guitar solo by PJ Wright which in my book was on a

RICHARD FOREMAN



par with the playing of Richard Thompson. In fact, the feeling I got was pretty much that this was extraordinarily reminiscent of the Fairports back in the days of 'Liege and Leaf' and 'Full House'.

Little did I know but PJ, Mark and Guy must have been thinking along the same lines, as the TRADarr concept was being cooked up at pretty much that time. There's a sort of mission statement on the home page of their website which begins:

It's 45 years since Liege & Lief almost single-handedly created the genre folk-rock. Since then, that simple marriage of traditional music and electric instruments had been suborned and sidetracked, dissected and documented, Oystered, Albioned and Steeleyed. Time for a fresh approach. Enter TRADarr.

The freshness, they go on to claim, comes with the addition of brass, jazz elements

and 'even the occasional mariachi riff'. Well, I'm not sure that the Oysters, Albions and Steeleyes haven't incorporated similar elements at one time or another, but never mind – it's the skill, energy and enthusiasm with which they electrify traditional music which captivates me. They built their line up further with the addition of Marion Fleetwood (guitar, fiddle, cello) and young Northamptonian singer Gregg Cave (guitar). 'Cautionary Tales' also featured a strong set of guest musicians including Jerry Donahue, Ric Sanders and Dave Pegg. By the second album, they had settled to seven piece, adding Tim Harries on bass and multi-instrumentalist and singer Gemma Shirley.

Which brings us pretty much back up to date and to the not particularly large stage at the Ebbesbourne Wake village hall onto which these seven had to squeeze, fronting a nativity backdrop. They kicked off with a couple of the more up-tempo



songs from the new album, which demonstrated their muscular yet harmonious approach to the material in full force. Gregg Cave takes the largest share of the vocals, but is by no means the only strong singer in the band. For a third offering they slowed the pace with 'Lowlands of Holland' with just Marion and Gemma on vocals (the latter playing keyboards) and Mark Stevens adding plaintive cornet fills. With arrangements like this one they really do add some interesting new elements to the folk-rock formulae.

For the rest of set 1 and the second set too they continued to work with their usual gusto through nearly every track from the new album, and threw in a selection of strong songs from its predecessor. Gemma took the vocal lead for 'The Drowned Lover' and Guy for 'The Golden Vanity'. The former also featured the three-fiddle 'string section' that's another strong feature of the now expanded line up.

PJ Wright strikes me as a man who could take a much larger share of the limelight, but chooses not to. Possibly the oldest member of the band, his CV goes all the way back to session work with Bobby Vee and the Coasters, and takes in an awful lot of other session work and various bands - including a long stint as lead guitarist with the Steve Gibbons Band. His guitar playing modestly but

firmly augments TRADarr's music, but every now and then he lets rip with a short, precise and generally stunning solo. He's also got a lovely singing voice. In Little Johnny England he took most of the vocals and its one of my few niggles with TRADarr that he doesn't sing a bit more now. In fact he confined himself to backing vocals until the second set reached a powerful climax with the first album's pairing of Nottamun Town (sung by Gregg) and Pretty Polly (on which he shares vocals with Marion). It's full throttle thrust all the way on these two – a great end to a great show.

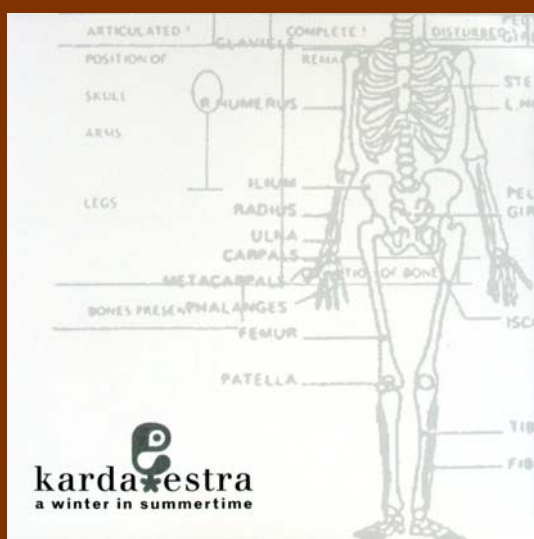
But having a picked out PJ I have to say there's not a member of the band who isn't well worth their weight. Seasoned musicians with a great love for what they are doing. And it shows. They rock, they soar and between songs they keep the audience (and themselves) laughing throughout. They've a few gigs listed on their website for July and August, and if ever you've been taken by the 'electric muse' approach to folk songs, I thoroughly recommend you go and hear them. And check out the new album – I've not had time to listen to my copy yet, but I know from this gig that I'm going to enjoy it.

**THANK YOU TO KEITH CURTIS
FOR PERMISSION TO REPRODUCE
THE PICS ON THIS AND THE
OPPOSITE PAGE**



KEV'S WORLD

KARDA ESTRA
A WINTER IN SUMMERTIME
(NO IMAGE)



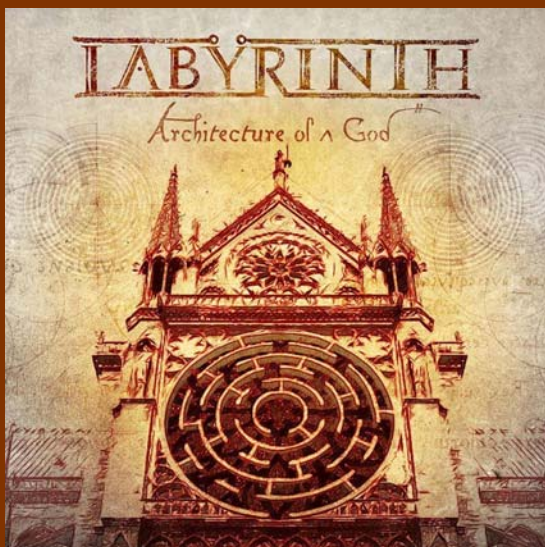
In 1997 Lives & Times released their final album, 'Hoarse', on their own No Image label: at the time they were a duo, comprising Richard Wileman (all instrumentation) and Ileesha Bailey (vocals). A year later they were back in a new incarnation, Karda Estra, being joined now by Zoe King (flute, clarinet) and Rachel Larkins (viola). 'A Winter In Summertime' was their first mini-album, with seven instrumental tracks and just over twenty-seven minutes

long. For some strange reason, I never heard this when it was released, so some nineteen years on I'm coming across it for the very first time. Right from the off this is classic Karda Estra, as Richard combines all the instrumentation plus Ileesha's wordless vocals into something quite magical and special. This is a soundscape, a musical feast for the ears. Richard, to my mind, is one of the most important composers of modern classical cinematic music, creating images and drama with wonderfully layered arrangements and perfect juxtaposition of different instruments and sounds. Using Ileesha as another instrument adds to the other worldliness of the album, and combining this with gently picked classical guitar and a lighter curtain of sounds is simply wonderful. There is so much depth within this album, it just draws in the listener so that nothing else exists except the new world of Karda Estra. It goes from lulling to something more frantic, and the switch between the end of "The Excavation Site" and the introduction to "Transference" is quite mean, as I found myself quite rudely awakened from a dreamlike state. I may be nearly twenty years late to the party, but I am so very glad that I finally got there.

www.kardestra.co.uk

KEV ROWLAND

LABYRINTH
ARCHITECTURE OF A GOD
(FRONTIERS)



In the spring of 2016, the band's founding members, Andrea Cantarelli and Olaf Thorsen received a call from Frontiers asking them to discuss with vocalist Roberto Tiranti the possibilities of a reunion, some six years after their last album. After much discussion, the guys agreed, and a new version of the band was brought together with the addition of drummer extraordinaire John Macaluso (TNT, Riot, Ark etc.),

Oleg Smirnoff (Vision Divine, Eldritch) on keyboards, and Nik Mazzucconi (Aleph, Edge of Forever) on bass. Many people still feel that their finest album was released as long ago as 1998, with 'Return To Heaven Denied', but that is only one of seven studio albums released by the band prior to this one. I haven't heard it, but it is going to have to be something very special indeed to beat this.

What we have here is power metal which is in a very similar vein to Stratovarius, played at great speed with guitars and keyboards both shredding when they need to. Andrea and Olaf have been playing together since 1994, and this really comes through in the way that they harmonise and combined their runs in perfect harmony. But, they do know when to take a step back, as on "A New

Dream", where they use a quite different style to break things up. Roberto is also an amazing vocalist, who sings in a melodic manner for most of the album but also knows when to really life it by hitting even higher notes. In some ways, this album is quite dated, but in others it is very much for today. If you enjoy melodic hard rock played by guys who really know what they are doing, then look no further.

LICHTGESTALT
TEMPUS FUGIT
(PRIDE & JOY)



This is the second album from Lichtgestalt, and is yet another band from Germany attempting to jump on the Rammstein bandwagon, singing in their native tongue and a strong beat-driven style of music that is both oppressive and hard-hitting. I have nothing against bands being heavily influenced by others, I mena, where would the prog scene be if no-one could be influenced by Genesis, Pink Floyd et al? But, to my non-informed ears this is way too close to the original, and given that they aren't one of my favourite acts, I find this album incredibly hard to listen to.

Possibly if I was a fan of Rammstein then I would understand the nuances and rave about these guys as apparently, others have done in the past, but this isn't something to

which I will be quickly returning. Of course, if you love Rammstein then you may want to check these guys out at their Facebook page, www.facebook.com/lichtgestaltband

LOATHE
THE COLD SUN
(SHARPTONE)



This debut album from Liverpool quintet Loathe is very special indeed, and is going to make a lot of people stand up and take notice. It's only thirty-five minutes long, but here is something that takes deathcore as a starting point and then promptly leaves that genre in a far more twisted state than one could ever imagine. Treated vocals, weird electronic sounds, moving from doom into frenetic death with hints of black metal, this is quite a statement. Apparently, this is a concept album, meandering into the depths of a dark, post-apocalyptic tale as it follows the adjacent timeline of two protagonists (A & B), who exist during a dystopian future, stricken by tragedy and the ever-looming apocalypse. Given that I only have a digital download I will have to take the record label's word for it, but given what is going on musically it doesn't surprise me at all.

This is bleak, it is dark, nihilistic and aggressive, yet is also always compelling and immediate. This is music that may well frighten many people, but for those with a more eclectic look on life are going to find a

great deal to enjoy here. The only issue really is just how loud to play it, as my speakers don't go up to eleven. Heavy bass lines dominate the sound, underpinning the crunching guitars as they downtune and lose all the dandruff. There's no need to worry that they are going soft with the introduction to "Loath" itself, as they soon crank it up to let the listener know that they were just having some fun. There is plenty of light and shade, in true deathcore fashion, with different vocal styles being used, and the result is something very special indeed. They offer a complex sonic architecture which weaves together post-punk, hardcore, heavy electronics, djent and deathcore with a side of prog... melding their sonic threads into an anguished and searingly surreal entity which reels you deep into the abyss. You've been warned.

MAMMOTH MAMMOTH
MOUNT THE MOUNTAIN
(NAPALM)



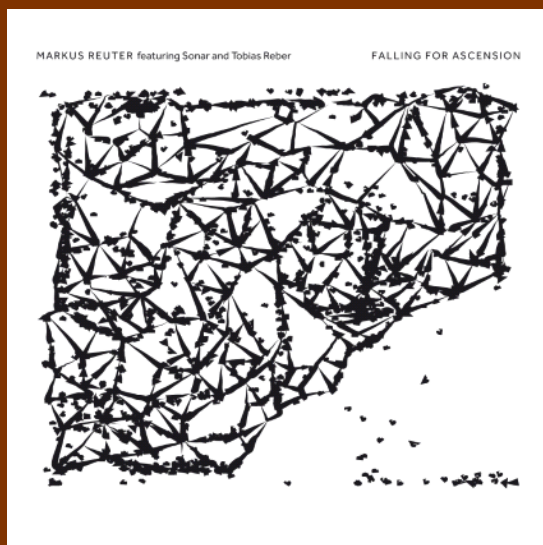
Back in my younger years, I was lucky enough to see Rainbow in full flight. But, before we could enjoy the guys kicking things off with a roaring rendition of "Spotlight Kid" we had to suffer Rose Tattoo.

This was back in the days with Angry Anderson used to have to be carried off stage at the end of the set as he had expended so

much energy, or drunk a bottle of vodka, whichever you chose to believe. To this day, I swear the only reason that Ritchie allowed them to be support was because it made Rainbow look even better than they were. This came to mind as soon as I put on this album, as here is another Aussie band that are looking to follow in Acca Dacca's footsteps, and in case we didn't get the double meaning of the title, they of course put a topless woman on the cover. Is this 2017 or forty years ago?

I am sure that their high-octane rock boogie goes down very well at home, and they certainly know what they're doing. But to me this is both dated and out of date. Next.

MARKUS REUTER
FALLING FOR ASCENSION
(7D MEDIA)



Since the late 1990's, Markus Reuter has steadily made a name for himself as a formidable player, a gifted improviser and a composer for both rock and classical music ensembles. As one third of Stick Men, he tours extensively across Europe, Asia, Australia, and in North and South America alongside King Crimson's Tony Levin and Pat Mastelotto. In 2013, his large-scale composition for orchestra, 'Todmorden 513' received its world premiere performed by

the Colorado Chamber Orchestra. Here he is working with Switzerland's post-minimal quartet, SONAR and live electronics specialist, Tobias Reber.

Reuter leads this ensemble through a series of compositions that are amongst his earliest, having all been written between 1985 and 1987. "For me the striking thing about this album is that the themes and melodies and rhythms that you're hearing were written when I was 14 years old," explains Reuter. "I had these little motifs set aside for such a long time and I never knew what to do with them." Recorded in just one day under Reuter's direction, the pieces were prepared as modules, most of which contain a 12-tone row and assigned to an individual player. "They had the freedom to decide when to move to the next stage within the module, independent of each other," says Reuter.

Within each module, a finite number of choices are available. "The choice is limited to the 'when', not the 'what'. There's a specific thing asked of you but you can decide when to move to the next element in the series."

Personally, I've had real issues with this album, as when I think I'm just about getting to grips with it the feeling goes away and yet again I think it's dire. But, I honestly think that is more down to me than it is to the album itself.

This is incredibly repetitive, but there are similarities with Can, and for some reason I found myself thinking of Art Zoyd, although they sound nothing alike. This is something that takes perseverance, and at the end of it I'm still not sure if the effort was worth it. This is music that needs to be worked at, and certainly won't be to everyone's tastes. www.markusreuter.com



YE GONZO ISLAND DISCS

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

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



A recent arrival to the Gonzo family is the lovely Sandy Huskisson who is the New Projects Manager. So what do us old hippies do when confronted by a charming lady with an impressive job title? We send her to a desert island that's what. But the big question is what ten records do we allow her to take with her?

Sandy's Top Ten

Paul Weller..Broken Stones/Pebbles on a beach)

T Rex ..Get It On...

New Order Blue Monday...

Marc Almond & Bronski Beat... I Feel Love

Lighthouse Family...Lifted

Black Sabbath...Paranoid

REM...Loosing My Religion

INXS...Mystify

Fleetwood Mac...The Chain

and finally.....The Muppets....Mana Mana Song...

THE COMPLETE GOSPELS

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

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



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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate.

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

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

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

Reproduction A4 x 12 page concert program.

The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



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Digitiser 2000

* VIDEO GAMES!
* FUNNY STUFF!
* OTHER STUFF!

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 IT'S LIKE TO WIN AND LOSE AN AWARD - BY MR BIFFO

So, it was the BAFTA awards last night. Congrats to Charlie Brooker's 2016 *Wipe* for deservedly winning Comedy Entertainment Programme. His mantlepiece

must be bowing by now.

In light of this, I thought it might be of interest to some of you to talk about my own experience of being an awards nominee.

I'll try to make this as non-show-off-y as possible. I mean it sincerely when I say that getting an award, or being nominated for an award, mean very little to me in the grand scheme of things. I mean... it's nice and all, but I suppose I don't feel defined by my work, so that when I'm rewarded for it by the promise of a little statue, my reaction is "That's nice," rather than "I've made it! I am complete and whole at last!"

I enjoy my job immensely, but I'd rather get an award for, I dunno, being a decent person. Please believe me when I say that's no false modesty. I'm more proud of the fact I've managed to sustain a career in an industry that's horrifically hard to get into, and even tougher to stay in - least of all to reach the top of (albeit with the caveat that kids' TV is a sort of microcosm of its own that is mostly ignored by the rest of the industry, and that I constantly worry about the work drying up, and going broke, and that).

Even then, I accept that the prolific work-rate which allowed me to collaborate with an enormous number of people, and produce a huge amount of writing - never missing a deadline - was, at least in the early days, driven by a need to distract myself, and by a pathological desire to get paid. The by-product of this is that I got a reputation in the industry of being fast and reliable, and managed to improve quite quickly. Put enough hours into anything and you git gud.



<http://tinyurl.com/lddyndb>

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..

We had an open air show in Luxembourg, which also featured Joe Cocker headlining and had Herbert Groenemeyer just below Roger on the bill. It was a bright, sunny afternoon and we sat around backstage relaxing while the other bands played. Joe suggested that, as an encore, he would do a basic 12 bar and Roger could come on and sing the second verse, with Herbert joining them for the last verse. They all thought this would be a good idea so it was agreed. When Joe was on I went out to the front of house desk. Sure enough, when the encore started Joe played the 12 bar and Roger, accompanied by Geoff Whitehorn, joined them onstage for the second verse. I wondered if Geoff might need a guitar so I went backstage to check just as Herbert stepped onto the stage and made his way to the other microphone. One of Joe's road crew spotted him just as he reached the mic, and before he could sing a note grabbed him by the collar and gave him the bum's rush off the stage.

He was wearing a suit, and no one had told the crew this was going to happen so I can see that the guy must have thought that maybe one of the execs or German promoters had decided to go up on stage and join in. Roger and Geoff looked the part and the crew probably knew them anyway, but Herbert was not given a chance. I arrived behind the stage as Joe's tour manager was trying to calm Herbert down.

'I am the number one fucking star in Germany,' he was yelling, 'and that man has just pulled me offstage in front of 10,000 people. This is outrageous. Where is he? I will kick his ass back to England.'

Most of us were trying hard not to look amused by all of this, and it had been a big mistake to make. The tour manager had got the guy to go and stay in the bus and was trying to apologise, but Herbert was rightly furious. Even back at the hotel he was not happy at all, and there was no sign of Joe's backline guy. He, rather sensibly, stayed out of the way. Bruised egos tend to heal far slower than any other wounds.

We did a festival towards the end of the summer and Roger ran into a guy called Bob Pridden. He had been the original roadie for *The Who* when they started out and was still their monitor engineer. During the course of a drink at the hotel, Bob got hired to do monitors for the forthcoming tour. Although I was not unhappy to relinquish the role of monitor engineer, I was a bit put out by the fact that he was travelling with the band and I was expected to set the monitors up for him each day. I was also sure, from the showing on the festival, that



Roy
Weard

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he could not do the job. I said that I would set them up every day, but I would neither EQ them or do the mixes. That was what he was being paid for.

The band Roger used for the tour was going to be Geoff on guitar and vocals, Henry on drums, Tim on keyboards and Nick on sax. There were three new members. Steve Simpson on violin, guitar and vocals, Boz Burrell on bass and vocals, and Poli Palmer on vibes. This was one of the best line-ups that Roger had used since I started touring with him. We kicked off in Germany at the *Metropol* in Berlin, but within a few shows Bob was already having problems. Henry came up to H and I and asked us if we could check out the drum fill because it sounded wrong. The following day, after we had set up we had a listen and it sounded awful. If you hit the bass drum it sounded like someone slapping a kipper onto a sheet of plasterboard. I punched out the EQ and it sounded much better so I knew it was something to do with the graphic. I waited till Bob came in. We led him to the monitor desk and got him to check the drum fill. H sat behind the kit and hit the bass drum.

‘Listen to that,’ I said, ‘There is no bottom end on that at all.’

He went to adjust the channel EQ on the desk, but I stopped him. I put the graphic into bypass. ‘That sounds much better’, H exclaimed.

Bob looked puzzled. On the Yamaha Graphic EQs there is a low pass filter (marked ‘LPF’). This will set the frequency at which the bass, or bottom end, starts to fade off and the filter on the drum fill was set to 200Hz – as high as it would go. I pointed this out to him.

‘Now listen,’ I said, and as H hit the bass drum I lowered the filter and gradually bottom end came back into the fill.

‘What is LPF?’ he asked.

‘Low Pass Filter,’ I replied.

‘What is that?’

‘The thing that turns the bass off,’ I answered – but he did not look any the wiser.

Bob’s other big problem was with the desk. On a front of house board you have a fader that adjusts the level of the channel that is being sent to the master faders, and thence to the PA. On a monitor desk, because it has many different mixes to control, there is not usually a fader. Its place is taken by a row of knobs, each of which controls the sound to a separate mix. The desk we were using had both, and the fader controlled the level that went to all of the mixes. Once you knew this it was relatively simple to set all the faders at ‘0’ and run the mixes from the knobs. Simple to anyone who understood it that is. Roger would ask for a bit more piano so Bob would go to the piano channel and push the fader up. The piano would get louder in everyone’s mix. Some of the others would say turn the piano down so he would go to the piano fader and pull it down a bit, and it would get quieter in everyone’s mix. The whole stage balance would see-saw around all over the place. I tried to explain this to him, but every day he would do exactly the same thing. One gig, Poli got so angry about the mix

changing all the time he pulled out the plug and turned the thing over onto its face. I was also standing beside Bob one night when Boz turned to him and said, ‘A bit more kick drum please, Bob, not that much you cunt!’ all in one breath.

The other problem with running the mixes this way was feedback. Every time he pushed a vocal microphone it got louder across the stage and somewhere it would start to feedback. Instead of trying to pull the fader back, he would try to EQ the feedback away. That would be OK if you knew which mix was feeding back, but because he had turned them all up, he had no idea which one was screaming. It was all getting a bit chaotic and I wondered how he had kept his job with *The Who* for so long.

We made two signs. One of these we put on the front of the monitor desk just before the show started. It read:

‘Welcome to Bob’s Whine Bar.’

The other sign was hung from the truss and lowered down over his head. That read:

‘Have a Hoot And A Howl At Bob’s.’

He never saw these signs because we used to take them away at the end of each gig, but the band saw them and some of them looked over and smiled. Bob thought they were all smiling at him, so he smiled and waved back.

He was constantly talking about *The Who* and Pete Townshend, who was apparently known as ‘Captain Beaky’ (I wonder why?). We had a megaphone in one of the flight cases and would sometimes go up into a dark or high place in the gig and call through it:

‘Telephone call for Mr. Bob Pridden, Telephone call for Mr. Bob Pridden.’

His immediate response was to drop everything and rush off saying:

‘That will be Captain Beaky wanting me.’

It never once occurred to him to wonder why the fake tannoy call was always in English, with a very English accent when we were in Germany. It also never occurred to him to wonder why it was the same voice in every gig – or why he never found a telephone. I must confess we were all a little cruel to him, but he had a combination of things that are guaranteed to make a crew not like you. He was useless at his job and expected us to carry him, he was pompous, and he was pathetically gullible.





c.j.stone

SO YOU DON'T LIKE JEREMY CORBYN?

So you don't like Jeremy Corbyn.

How do you know you don't like him? Have you met him? Have you spoken to him? Did he come round to your house and kick your dog?

No. You saw him on the telly. He was bit scruffy and he didn't know how to do his tie up properly. He didn't bow his head enough at the cenotaph. He didn't sing the national anthem. What else do you know about him really?

You like his policies. You want railways and other utilities back in public hands. You don't see why foreign-based state-owned rail companies should be taking profits from our subsidised rail system. You want to see our Health Service properly funded. You don't want to see our nurses using food banks. You think that corporations that use our infrastructure should be properly taxed. You are against tax havens and tax cuts for the rich. You are fed up with foreign wars.

But you don't like Jeremy Corbyn.

Shall I tell you a secret? We don't live in a democracy. You think it's one person, one vote and that the will of the majority should

prevail? It's not. You get your vote, your thirty seconds of choice, between the man with the red rosette and the man with the blue rosette, but it's the will of the most well off that prevails. Power resides in the hands of those who have the most wealth, and governments do their bidding, not yours. So the choices you get are the choices between one set of wealthy people's priorities and another, between one brand of neo-liberalism and another: between the blue Tories and the red Tories, Tory heavy and Tory lite. Your choices don't come into it.

But you don't like Jeremy Corbyn.

We've had relentless negativity about him since he first appeared on the scene. Why would that be? Maybe it's because he's offering you a real choice. For the first time in a generation, those are your priorities being set out before you, as a set of policies, not those of the wealthy elite. The same policies brought to you by the 1945 Labour government, and by governments across the Scandinavian world. Not extremist policies: Social Democratic policies. Policies that are known to work. So, unable to attack the policies, they attack the man.

It's been non-stop, day-in and day-out, since he first won the Labour leadership, from

every branch of the establishment. From the BBC, from the Guardian, from the government, from members of the Labour Party, those whose career trajectory has been knocked off track. From the Daily Mail and the Sun. Is it any wonder you don't like him, really? If the BBC told you that cornflakes were bad for you, and repeated this message every day for two years, chances are you wouldn't like cornflakes either.

A friend of mine asked me why the Labour Party didn't pick a more charismatic leader, a more handsome leader, someone who looked good on the telly?

That's because we were fed up with Tory lite. We were fed up with only getting the choice between one brand of neo-liberalism and another. We were fed up with being told that if you didn't pick the policies that suited the wealthy elite, you wouldn't get into power. But what's the point of power without principles? Tony Blair got us into power. He was handsome, charismatic and he looked

good on telly, but look where he took us: into an illegal war in Iraq that has caused devastation across the Middle East, and terrorism across the world.

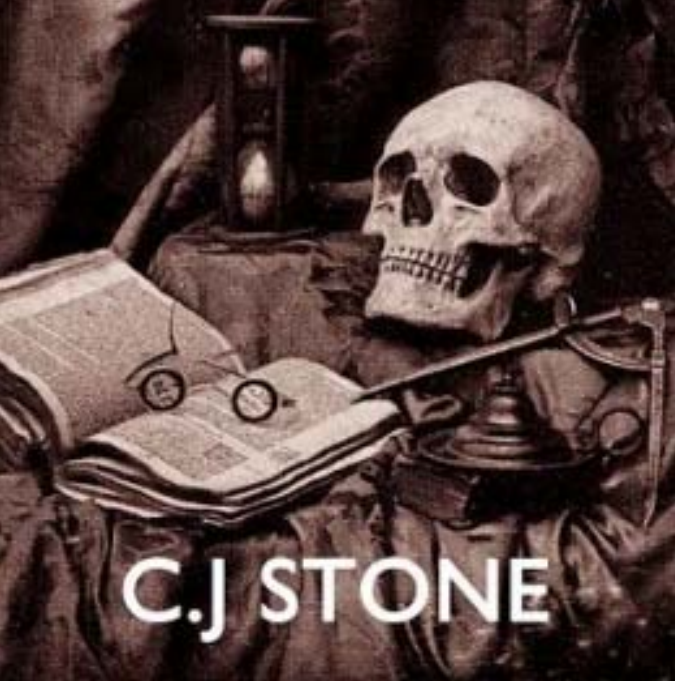
And meanwhile Theresa May is refusing to debate with Corbyn, refusing to meet the public, refusing to take unvetted questions from journalists. She's being sold to us like a commodity, like a soap powder brand or a type of washing up liquid. Strong and stable, strong and stable. Hands that do dishes. It's an advertising slogan not a political platform. How many of you know what her actual policies are?

So this is my appeal to you. So you don't like Jeremy Corbyn. Fair enough. But let's see what the choices are at this election. Let's hear a debate. Don't let Theresa May get away without answering questions.

Read on

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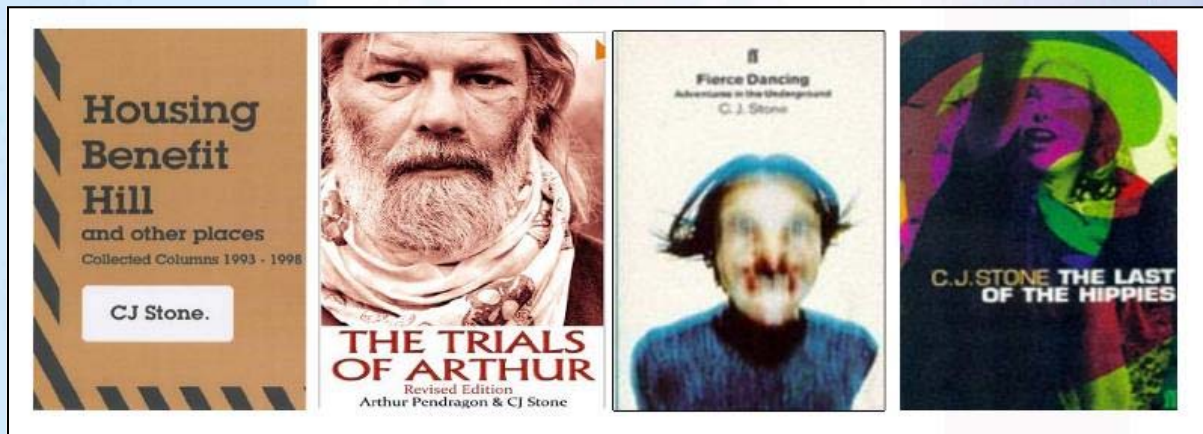
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Independent on Sunday



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OTHER BOOKS BY
C.J.STONE

A YEAR IN THE LIFE OF



The Masters of the Universe do seem to have a steady stream of interesting stories featuring them, their various friends and relations, and alumni. Each week Graham Inglis keeps us up to date with the latest news from the Hawkverse..

Hawkwind's tour, during which the unplugged band will perform a separate set to the main electric set, is now under way. In effect, they'll be their own support band! - except for the London Roundhouse gig, though, where Phil Campbell and the Bastard Sons are already on the bill for that one.



The recent Brock/Chadwick/Wheaton/Dibs core is augmented by new arrival

Magnus Martin from Tarantus, who replaces Niall Hone; and Michel Sosna from Hipersonik, on sax. Sosna is a familiar figure, having played most of the 2013 Warrior gigs.



The opening gig of the tour, in Falmouth, had the main set consisting broadly of early to mid 1970s material interspersed with pieces from the new album; and with *Assassins of Allah (Hassan i Sahba)* as the encore, and fan reports were enthusiastic about the sound and appearance of the performance.

Reports from Weymouth the next night had the acoustic set consisting of:

The Only Ones, The Watcher, Ascent, Get yourself Together (aka Mind Cut), and Psi Power.

And the main set reportedly was:

Earth Calling /Born to Go (1971), You'd Better Believe It (1974), Can You See Them

Spirits Burning

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

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

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



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

GONZO

Multimedia
spiritsburning.com



and *Vegan Lunch* (2017 Woods), *Steppenwolf* (1976), *Darkland* (2017 Woods), *Magnu* and *Golden Void* (1975), *Synchronised Blue* (2016 TMS), *Deep Cavern* and *Into the Woods* (2017 Woods), *The Machine* (2016 TMS), and *Welcome*.



From what I can gather, Weymouth seems to be hunting for a "Rock n Roll Armpit of the Year" award, as the venue was cleared around 10:30, with Hawkwind not being able to play any encore material. Perhaps the Bridport or Dorchester venues might like to advertise themselves as "We're not Weymouth" in their future promotions. Rather a good USP there, really!

After Weymouth was over and done

with, normal service could be resumed. Northampton is a nice safe distance from Weymouth, and Hawkwind's encore here was *Arrival in Utopia*. They also reportedly added *The Awakening* before *YBBI*. This gig was a remarkably late addition to the tour schedule, only being announced a couple of weeks beforehand!

The 'support act' acoustic set for this show saw *We Took the Wrong Step* replace *The Watcher*.

Birmingham is also a nice safe distance from Weymouth, and *Utopia* and *Silver Machine* formed the encore on the night of 16th May.

Folkestone, the following night, finished with a return to *Assassins (Hassan i Sahba)* as the 'bonus track'.

Over the weekend, Hawkwind are set to play in Portsmouth and Ipswich, with Buxton, Bristol, and Norwich - and the one I'm going to, London Roundhouse, following on during the week. And then Mello Festival in Worcestershire next Saturday.



HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

Full Earth Address:

.....
.....

Post Code

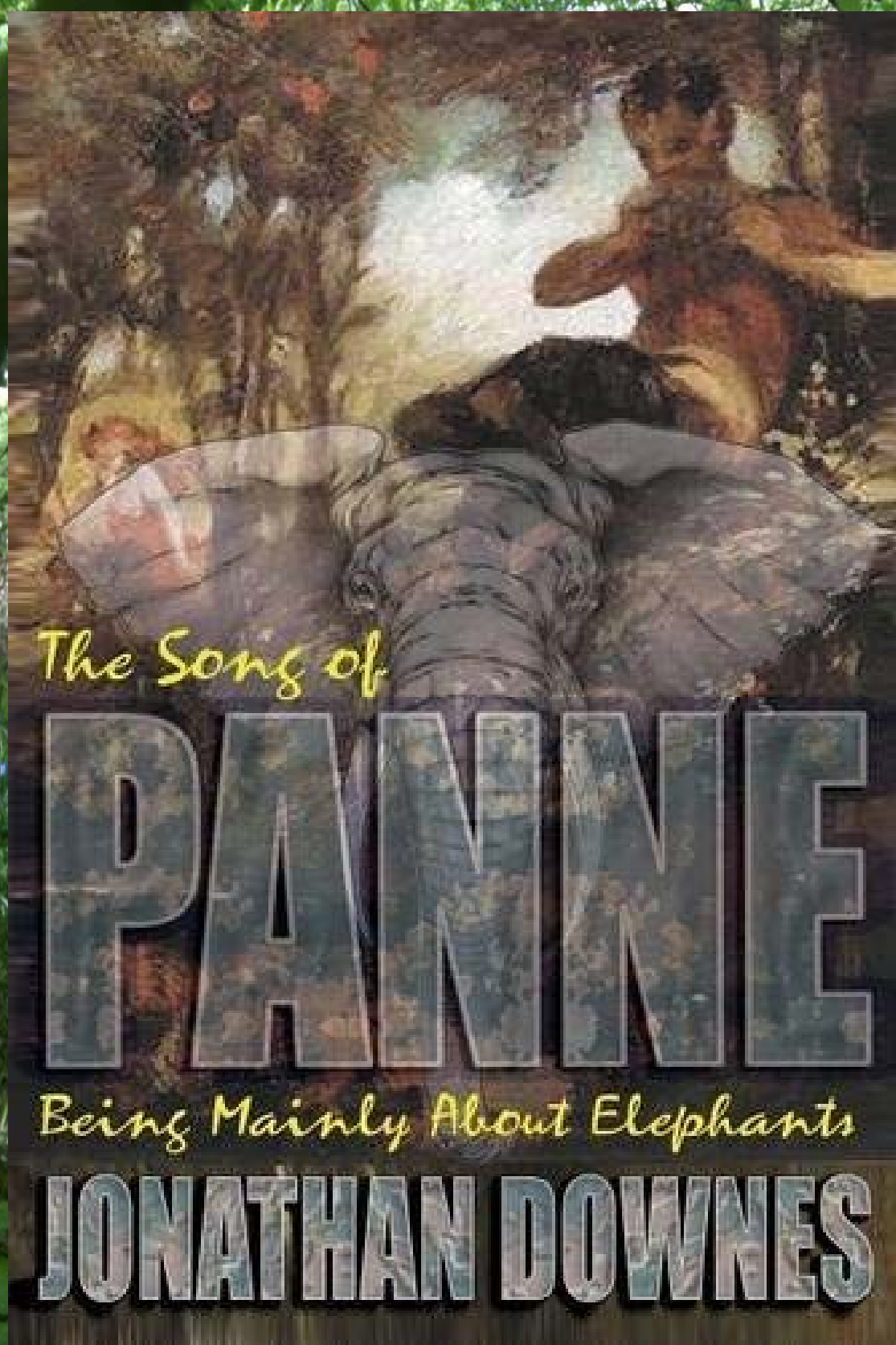
E-Mail Address: (Please print clearly).....

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



The Song of

PANNE

Being Mainly About Elephants

JONATHAN DOWNES

XTUL

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.

LI

In the couple of years that had transpired between Danny's first visit to the redoubt in the deep woods, and his visit subsequent to the ignominious dumping of Victor's Daimler, the security measures had been relaxed slightly. Danny was no longer dumped in the boot of his car (which - considering that on this occasion the aforementioned boot was crammed full of those of his worldly goods that had been salvaged



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



from the house by Tamar Lakes - was probably quite convenient for Danny. However, Skullfuck (and despite the fact that I am guilty of having bestowed his unlovely *nom de guerre* upon him, I always think of him as 'Jeremy') was sat behind the wheel of Danny's car, and Danny was in the passenger seat with a black hood over his head.

Here I should probably point out that the 'black hood' which sounds so sinister, with cultural connotations of falconry, executioners, or at the very least one of the nastier end of S&M roleplayers, was actually a pillowcase that Danny had brought with him for the purpose. As he said to me, he had been going to the redoubt in the woods for a couple of years by this time, and he could *probably* have worked out the route had he tried hard enough, but what would have been the point? He and the 'Children of the Three' were

ostensibly at least on the same side, and he could go there at any time he wanted just by phoning Jeremy.

The Children of the Three were still scary as hell, and he saw nothing to be gained in provoking their wrath, so he was quite content to play it by their rules.

Once they had arrived at their destination, he was allowed to take his makeshift hood off, and he saw that things were slightly different this time around. For all the world, rather than looking like a makeshift camping area at a delightfully hippy rock festival, it was looking more like a WW2 airdrome in an old war movie, except *sans* the aeroplanes. There were a number of neat little prefabricated wooden huts, in a neat open ended square. Each of the huts had a big black sign positioned outside the door, but instead of saying '233 Squadron' or 'Quartermaster's Stores',



each of the signs was emblazoned with an arcane symbol that was totally unfamiliar to Danny.

In the middle of the open ended square, in what would notionally have been the parade ground, was a huge depiction of a symbol that Danny *did* recognise: a pentacle, laid out in large whitewashed stones. As a child in Hong Kong I visited enough small military or police encampments in different parts of the New Territories, that this was all very familiar sounding to me. Danny may have interpreted it by utilising the 1969 Harry Saltzman movie *The Battle of Britain* as his cultural reference points, but I saw it as a surprisingly faithful analogue to one of the smaller outposts of Empire back in the days when the Empire was committing ritualised seppuku.

Something had obviously changed in the couple of months since Danny had been

there last. And Danny was shocked by the changes. There was a new sense of order and purpose, and the whole place felt uncomfortably militarised. But the most unsettling facet of this new order was that not everybody he saw marching purposefully about the place even *pretended* to be human.

From his first visit to the redoubt, when he had met Mr Loxodonta, the elephant headed, wheelchair bound leader of this disparate and unsettling little tribe, and Panne, the hairy, goat-footed, naked, hornéd little forest godling who had run away from the redoubt and now lived (unknownst to anyone but me and my wife) in the airing cupboard in what used to be my Father's Dressing Room) he had been aware that this group of social refugees were not all runaway kids and their quartermaster outlaw biker, but - somehow - Panne and Loxodonta had made some degree of sense to his synapses, addled after a lifetime of

chemical abuse, but what he saw before him now made no sense at all.

The Slender Man (also known as Slenderman) is a fictional supernatural character originally created by Something Awful forums user Eric Knudsen (also known as "Victor Surge") in 2009. It is depicted as resembling a thin, unnaturally tall man with a blank and usually featureless face, wearing a black suit. Stories of the Slender Man commonly feature him stalking, abducting or traumatising people, particularly children. Beginning in 2014, a minor moral panic occurred over the Slender Man after readers of his fiction were connected to several violent acts, particularly a near-fatal stabbing of a 12-year-old girl in Waukesha, Wisconsin. But one thing that everybody over the age of fifteen (and most people under that age) agreed on, was that the Slender Man is a fictional character. Why then was he sitting in a deckchair outside one of the neat little huts, smoking a cigarette and reading *Snowdrops from a Curate's Garden* by the great beast?

But the appearance of this fictional character was not the only thing that Danny had to come to terms with. Because wandering, apparently randomly around the campsite were about half a dozen tall, bulky, humanoid figures about half as high again as Danny or Skullfuck (which would make them eight or nine feet tall). And they appeared to be made of greasy black smoke, because he could almost see through them, as they were something just short of being transparent.

The path that led deep into the woods was now a quite well ordered little road cutting a severe and starched swathe through the trees, and from that direction he could hear a peculiar coughing, rasping, grunting sound which seemed familiar but which he couldn't place. I had a pretty good idea what it was, but - rather than interrupt Danny in mid-flow -

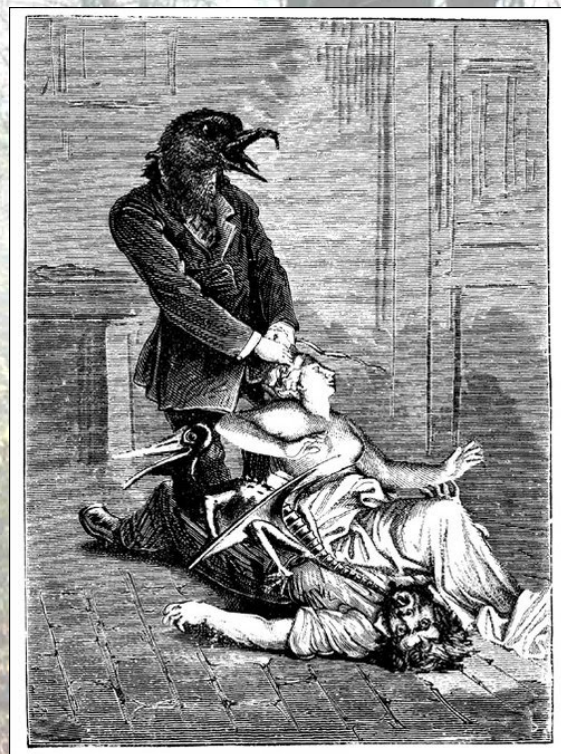
I decided to keep my own council for a while. Danny continued: "and standing motionless next to the furthest hut was that stupid bird headed man you have in the garden, only this one was alive and not made from a shop dummy and a Hallowe'en mask from eBay".

Ummm. Why I have a six foot model of surrealist artist Max Ernst's bird headed alter ego Loplop in my garden is a totally different story which would probably take *une semaine de bonte* to relate.

"What are all these things?" Danny hissed at Jeremy. There was no reply. Danny tried again. "What the fuck is happening here?" He hissed again. The tired, pockmarked middle-aged biker whom I had known a lifetime away, gave a sad smile.

"They are raising and cultivating trolls", he muttered.

"Eh?" said Danny.





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

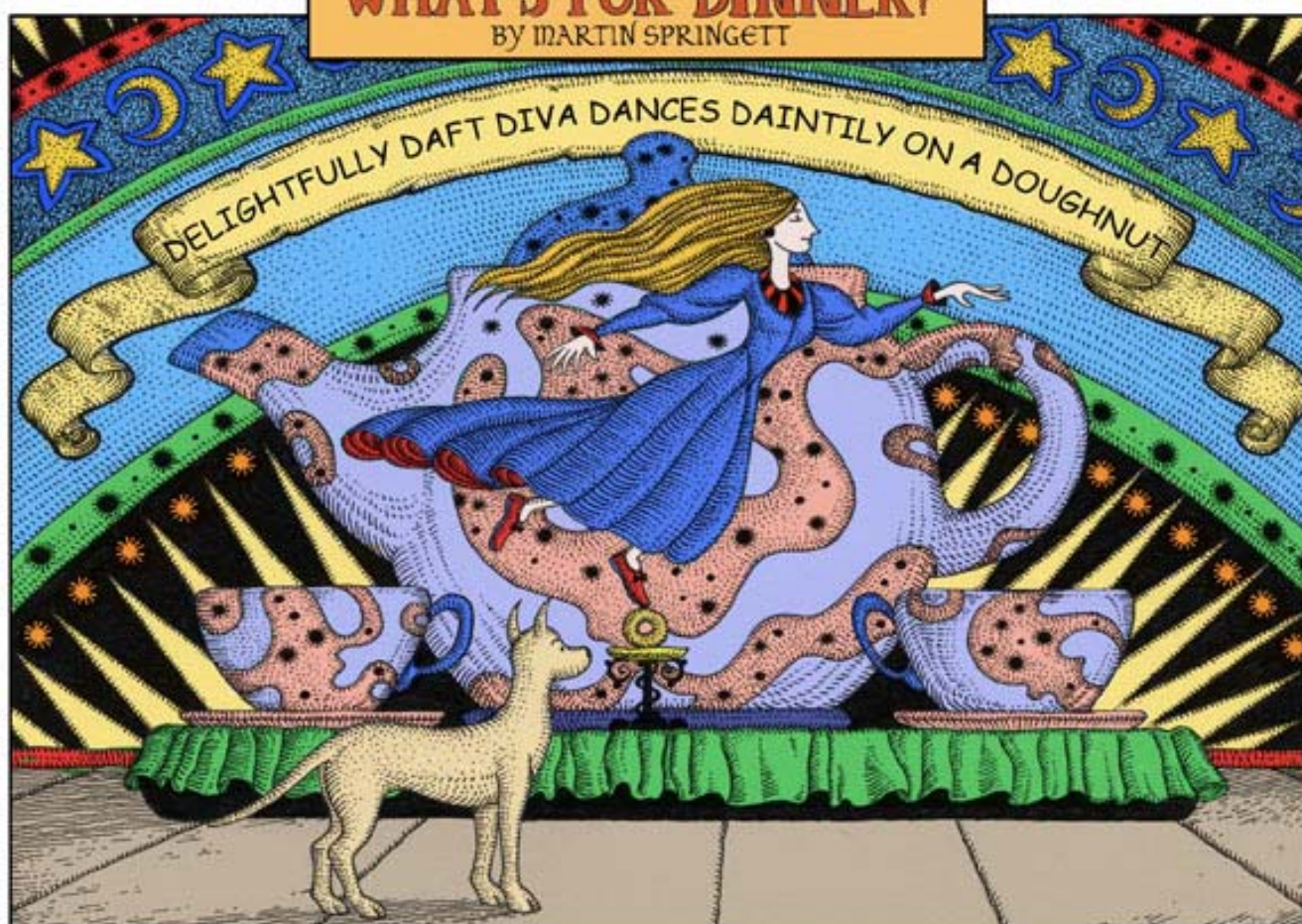
www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>



WHAT'S FOR DINNER?

BY MARTIN SPRINGETT







Thom the World Poet

Rob Ayling writes:

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

FOR CHELSEA MANNING

SEVEN YEARS IMPRISONED

O Oscar Wilde,O Ovid/Catullus!

O Russian Poets banished to Siberia!

O Journalists in Cuba!War on butterflies and all soft hearts
finds whistleblowers on the front lines.Out of compassion
you shared with Wikileaks these war transgressions

we needed to know about.You were released thanks to a Democratic President.

A different (lack of)diplomacy now punishes journalists.

Whistleblowers are still vulnerable.Truth is transgendered.

You ,at 29,must find this New World to mean more
than pizza and slippers.You ,like this country,are still young.

Thank you for service to humanity.Now to release
all those other imprisoned butterflies /some in solitary confinement

To let them know people still care-for Truth,Beauty,Free Speech and Democracy.

Isn't that the least we can ask?



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...

Hello again. Here are the votes from the cabinet jury, and thankfully not a flasher in sight:

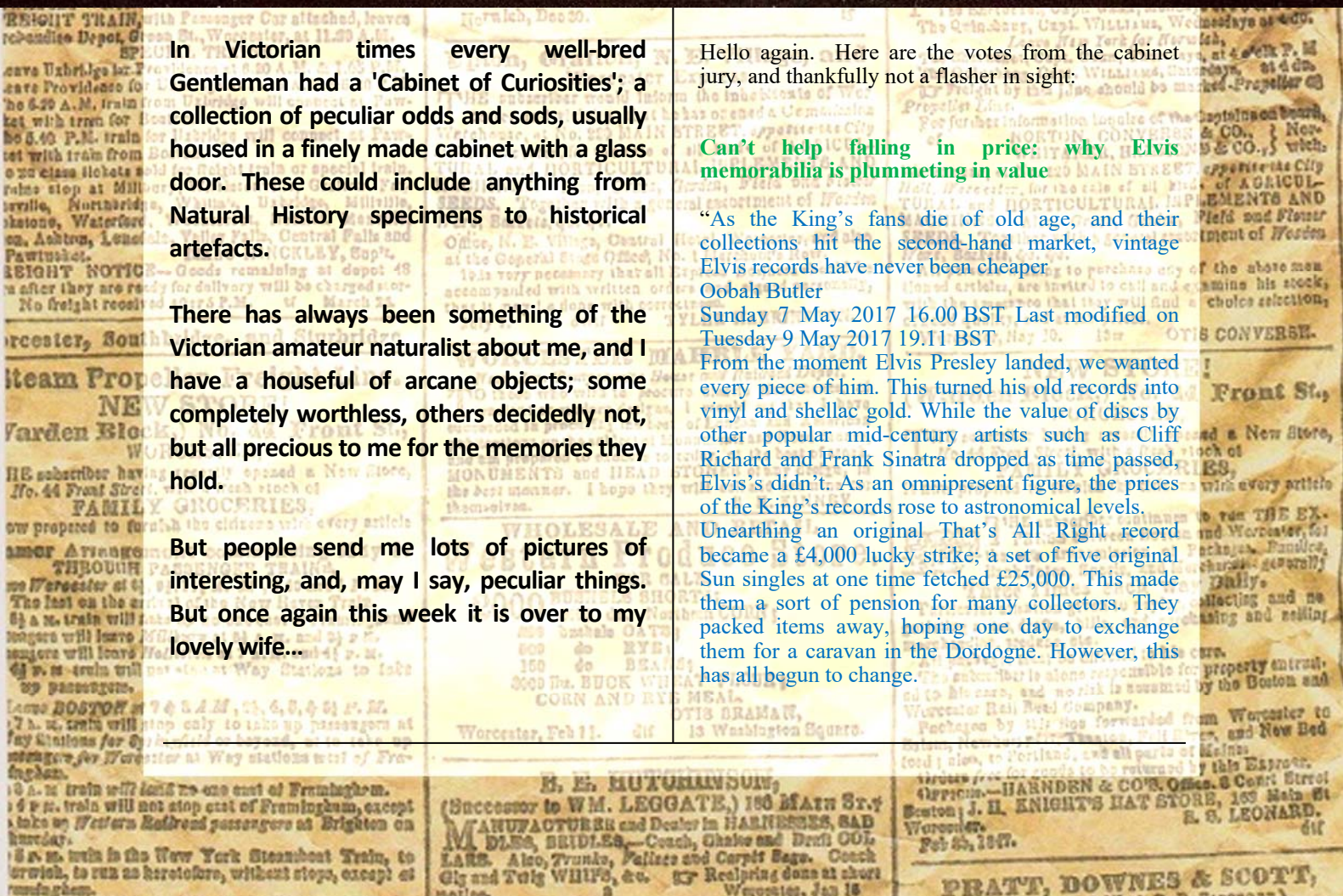
Can't help falling in price: why Elvis memorabilia is plummeting in value

"As the King's fans die of old age, and their collections hit the second-hand market, vintage Elvis records have never been cheaper
Oobah Butler

Sunday 7 May 2017 16.00 BST Last modified on Tuesday 9 May 2017 19.11 BST

From the moment Elvis Presley landed, we wanted every piece of him. This turned his old records into vinyl and shellac gold. While the value of discs by other popular mid-century artists such as Cliff Richard and Frank Sinatra dropped as time passed, Elvis's didn't. As an omnipresent figure, the prices of the King's records rose to astronomical levels.

Unearthing an original That's All Right record became a £4,000 lucky strike; a set of five original Sun singles at one time fetched £25,000. This made them a sort of pension for many collectors. They packed items away, hoping one day to exchange them for a caravan in the Dordogne. However, this has all begun to change.



THE BITCH IS BACK

In December 2015, an unheard, one-of-a-kind Elvis acetate surfaced at an auction house in Aston in the West Midlands. Widely publicised, and open to the worldwide market, the recording of Suspicion was expected to sell for £12,000. It achieved £6,500. This shocked many, but not collectors. It marked the arrival of a moment they had always feared. For the first time in popular music history, Elvis records and collections were dropping in value.

It's sad for those who have spent their lives counting on these hoards that their value is diminishing. But if you consider events in recent years, such as the haphazard sale of the Elvis Presley estate, and Cirque du Soleil's Viva Elvis show in Las Vegas closing after just two years (the first show in the troupe's history to finish early), it seems to be part of a larger issue. One of a once-immovable object in pop culture beginning to slip out of view."

What can one say? Elvis has left the auction house?

98 Degrees Pop Boy Band "Play For Keeps Board Game" w/Prizes 2001 FACTORY SEALED - US \$21.88



"98 Degrees - Play For Keeps Board Game Winterland 2001 FACTORY SEALED

This is no ordinary board game.. in this game you play for prizes.. prizes you can Keep... Do you want to try to win a 98 Degrees poster? How about a key chain? Or stickers? Maybe a magnet? Choose from all kinds of severely cool 98 Degrees stuff. 25 different prizes.

Contents: 60 Cards, Die with Stickers, Thermometer Score Pad, and 25 Prizes.. Prizes: 1 Flex Magnet, 1 Key Chain, 1 Button Magnet, 4 Badges, 2 Posters, 1 Pencil, 5 Tattoo Sets and 10 Sticker Sets."

Doesn't this look exciting? Is your maw slathering with unbound excitement at the thought of getting your hands on this? The girls on the box seem ecstatic - are you feeling the same?

Nsync Backstage Pass board game 2000 boy band trivia questions good condition - US \$22.40

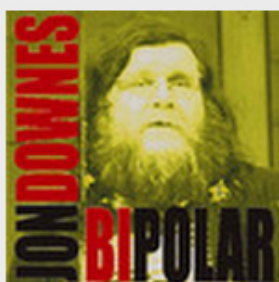


"2000 Nsync Backstage Pass game Near Complete - missing 1 Chris card and 1 back stage pass Games pieces are in very good condition with some wear, tape and small tears on outer box"

Well, if there is 1 Chris card missing along with an all-important back stage pass, you can kiss goodbye to any thoughts of receiving any of my cash.

SHAMELESS SELF PROMOTION TIME

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



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

ELVIS PRESLEY MUSICAL FIGURE DOLL LAMP LIGHT with HOUND DOG SONG NON WORKING - US \$49.99

“ELVIS PRESLEY MUSICAL FIGURE DOLL LAMP LIGHT with HOUND DOG SONG NON WORKING. This lamp is sold in non working order , i tired all buttons and bulb but it seems to



need to be rewired , good for collectable piece, only other issue is guitar strap in almost torn!! Measures aporx 30" tall”

This is, to be honest, a really good likeness. But with the hound dog song non working, this gets another red reject



RETRO Vintage 70's INGRID Glass ELVIS Presley Bust Head German Art Fat Lava Era - US \$149.95



“You are bidding on a vintage 60-70's INGRID Glass sculpture of Elvis Presley. The figure comes with original label.

Vintage condition, no cracks, no repairs. The base is flaky all around. Some other natural age related wear marks might be found due to previous use Height - 28 cm (11"); width - 14 cm x 14 cm (5.5" x 5.5"); weight - 1.805 kg.”

Art is a very personal thing. I will say nothing more.

2 X Reggae Rasta Voodoo Doll Keyrings Wearing Hairband Beads Necklace Bob Marley - £4.99

Um



First Day of Issue the Beatles White Album CD Carson City Nevada August 25, 1987 - US \$86,999.99

“Specifically, by buying this you are receiving the Beatles first day issue White Album CD shown and nothing else. This is part of a series of first day As far as I'm aware there are no other examples in existence. I've scoured the web on various occasions and failed to find any other examples of this. That's

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133 Front St., Worcester, Mass.
Feb 25, 1877.



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



not to say others don't exist. My friends and I were true collectors and ours have remained stashed away all this time. It's totally conceivable that someone else thought of this independently and did the same. The idea of first day issue was not new at the time. It had been done with stamps, coins and currency issues. There may be a few people that know about my first day of issue Abbey Road CD. I had posted a photo of it in 1998 [I had to check the Way Back Machine to see what year I did this] in an obscure section of my web site with a mention of the demise of the CD "long box". It got very few hits over the years."

I wonder if Beatles collections will ever go the same as way as Elvis'?"

Rare Bob Marley Carving - Handmade in Jamaica (1980s) - £155.00

"Rare, hand carved, wooden carving of Bob Marley. Made in Jamaica. Bought by my mum in 1980s on a trip to Jamaica. Kept in perfect condition in the loft. We've just

moved house and have less space and therefore are looking to part with a few of our extra things. Approximately 25cm tall and has a hook on the back to go on the wall."



Awesomeness.

Ta-ra



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

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



AULD MAN'S BACCIE

RESONATING WITH THE BLUES

THE NINE HENRYS



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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



Henry once remarked to a Hanging Finger
"Don't you give up comedy, young man".



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.



**Ivor Cutler:
Dandruff
(Virgin,
1974)
What?
"Never
knowingly
understood."**

It is unlikely the world will ever agree on whether Cutler (19232006)

was a genuine eccentric, a wilfully obtuse performer who traded on a unique style or simply an oddball who couldn't help himself. John Peel supported him with sessions and radio play, Cutler made an appearance as the bus conductor in The Beatles Magical Mystery Tour and after cutting an album for EMI with George Martin at the controls he enjoyed recording deals with a handful of the coolest British labels: Virgin, Rough Trade and Creation. Dandruff – which opened his account with Virgin – is arguably the definitive Ivor Cutler album. The usual tricks and traits are on offer in its 45 (generally very) short tracks. Very simple poems, and songs, spoken word vignettes (generally autobiographical), and a thematic link in the clear influence of Cutler's childhood in Scotland. Dandruff is the earliest Cutler album to feature snippets from the ongoing series "Life in a Scotch Sitting Room" and also features performances from Cutler's long-term collaborator Phyllis King. Cutler's trademark eccentric humour – often with a straight faced telling of some improbable tale in which a clear taboo is downplayed in favour of horror at some minor transgression of manners – is displayed gloriously in fragments like "Dad's Lapse" (wherein his father – having been outed for having sex with a polar bear - stalls for time by arguing about the location of the act) and "Three Sisters" (the recounting of favoured locations for sex of three sisters all still living at home with their parents. The sister telling the story has cold wet sex with her boyfriend on the path from their house to the outside toilet. It is uncomfortable but her parents avoid visiting the toilet during these episodes so the couple have the path to themselves).

Cutler never had anything as crass as a greatest hit but the fifth track "I Believe in Bugs" – a jaunty calypso inspired piece in praise of insects – saw live action throughout the remainder of his career, and typically went down very well. Dandruff is minimal to the point of making singer-songwriters with one instrument sound lavish. When Cutler accompanies himself on the harmonium it is typically with a few simple chords, held for a long time as his voice soars above the sound. Most spoken word tracks use no backing at all and only the "Life in a Scotch Sitting Room" pieces get near three minutes of running time; many tracks clock in well short of 30 seconds. Cutler typically communicated in phrase-length "Cutlerisms;" "Never Knowingly Understood" being a particular favourite. Much of the work here has that quality, existing at the very edge of comprehensibility, and presenting stories and ideas that would fit into a Postit note.

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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www.gonzmultimedia.co.uk

THE WORLD OF GONZO ACCORDING TO

Mark Raines



As most of you will know, for the past seventeen years I promoted the CFZ annual Weird Weekend conference. There are a lot of highs and lows in conference organisation, and one of the most irritating is when a speaker pulls out at the last minute. Every year, I had at least one speaker do this to me, with excuses ranging from the impressive to the facile. And now - I am embarrassed to say - I am doing exactly the same thing.

I was booked to appear at the ASSAP conference in Bristol on the 28th. For various logistical reasons it was changed to the 21st, and either I wasn't told or - more likely - I was told and it didn't register, and this weekend I don't have a car or a driver.



The idea of negotiating a complicated train journey with my wheelchair is more than I can deal with, so I have been forced to cancel my appearance. I do apologise to everybody involved and I hope that the event goes off with a bang in my absence.

In the meantime I am getting a cold, and writing this all on Thursday night, because I intend to go and see Wreckless Eric in Bideford tomorrow night. I feel like crap, but have wanted to see him on stage ever since I bought *Whole Wide World* c/ *w Semaphore Signals* in Exeter HMV back in the summer of the year that 2 sevens clashed, and a small virussy thing is not going to get in the way of that.

Keep yer fingers crossed for me,
Love

jon



GET NAKED!

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Jaki Windmill, Russell Hunter and George Butler

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ANDY COLQUHOUN
String Theory
HST027CD/DVD



**WARSAW PAKT FEAT.
ANDY COLQUHOUN**
Warsaw Pakt
HST086CD/DVD



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



THE DEVIANTS
Dr. Crow
HST186CD



THE DEVIANTS
The Deviants Have
Left the Planet
HST099CD



THE DEVIANTS
Barbarian Princes
Live in Japan 1999
HST187CD

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