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THE THREE COMMANDMENTS OF GONZO WEEKIY:

- 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 peculiar little magazine. As is so often the case these days, I am sitting in my favourite armchair writing this editorial before tea on Sunday evening. My body clock is just about getting back into synch after the extreme damage that I inflicted upon it over the last few days. Thursday morning I woke up extremely early (for me) and was downstairs, writing deathless prose in

this very same armchair on this very same iPad before seven in the morning. And then I was awake straight through.

Because of the General Election I was up all the following night, and because I forgot to take my meds, I couldn't get to sleep when the drama was all over by 6:30ish on Friday morning. I stayed up, therefore, and worked through for the next twelve and a half hours, and went to bed after dinner that night. But I was so wired I didn't get to sleep until gone ten, at which time I had been up for forty plus hours.

I then slept for nearly twenty four hours, emerging long enough to eat, say hello to my loved ones and watch Dr Who, before sleeping for another thirteen hours, followed by breakfast and another four hour doze. So here I am at eight on Sunday evening, having been awake for only a handful of hours this weekend. And you know what? I feel remarkably chipper.

But all of this is really a digression because what I really want to talk about is that perennial journalistic pitfall; the temptation to state the bloody obvious.

Right at the beginning of the year I thought I



What had never occurred to me was that my "innovative" headline was so completely bloody obvious, that everyone else would have thought of it as well

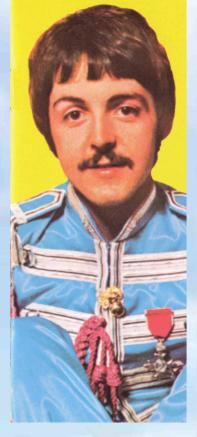
was being remarkably clever when I remembered that this year was to be the demicentennial of the Summer of Love, back in the balmy days of 1967, and thus - amongst other things - it was the 50th anniversary of Sergeant Pepper's Lonely Hearts Club Band. And so, I came up with a headline for the relevant issue of this magazine of "It Was Fifty Years Ago Today" and thought that I was being oh so clever and innovative. What had never occurred to me was that my "innovative" headline was so completely bloody obvious, that everyone else would have thought of it as well, so I made an executive decision that I would not put Sgt P on the front cover.

On the demi-centennial itself, a new "deluxe" version of the album has been released. In fact, there are several different versions, including an enormously expensive Japanese version costing about two hundred and fifty quid. But I am ignoring all the out-takes, rehearsals, and aborted takes. To be brutally honest, there have already been enough session takes of *Strawberry Fields Forever* released now to keep the non-obsessive fan happy, and not needing any more. And although I am still an ardent fan of the band, I stopped being a complete obsessive decades ago.

The finished album, however, continues to astonish, and no it has been remastered and generally cleaned up by Giles Martin, the son of *The Beatles'* sonic guru Sir George. Giles told *Mojo* earlier in the year:

"Originally, I was against remixing the Beatles... But there's a technical answer, which is that the stereo mix was never theirs and the mono mix, which they did themselves and is superior, does sound 'old', like it was done 50 years go. But this is one of the most important albums of all time – I don't want it to ever sound 'old'. Nor do the Beatles. How is Pepper

going to stand next to everything in the streaming world, with people flicking and swiping?"



The history of the album is too well known to repeat here in any great detail. Sufficient say that mono mix that many people continue claim superior is the one authorised by The Fabs, whereas stereo mix was put together a few days later by person or persons

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unknown 'cos in those days stereo was a tiny portion of the market that nobody much cared about.

Yes, I basically agree with the tide of opinion. The mono mix is much superior. In his very funny and often poignant autobiography, Wreckless Eric tells a story about his first encounter with the album. Now, I am not sure where my copy if this book is (if I am to be honest, since my darling 88 year old mother-in -law and a Cornish psychic called Julia took over what was once my library, I don't know where most of my books are) I shall have to paraphrase. Basically the young Eric (13 at the time) had been allowed - under sufferance - to attend a party thrown by his elder sister. He had even been allowed to invite a solitary friend to keep him company, and the two teenage miscreants spent the evening getting wasted under the dining room table, with only occasional forays out for more hooch.

He recounted how they heard the Sgt. Pepper

album again and again, and how awesomely original it sounded. He then tells how disappointed he was by hearing the stereo version some years later, and this seems to be a common complaint.

Giles Martin describes what he decided to do in order to carry out his remit:

"I'd had this idea about mono'ing the stereos, if that makes sense. Moving the vocals into the centre. It makes it sound more direct and the Beatles are better when they are direct".

The new version of the record sounds fantastic, but I have to admit that there is something about the record that makes me feel somewhat uneasy. As Giles himself notes:

"...Like on A Day In The Life, there's something so intense about the mono. It's deep and honky, and other-worldly. But the old stereo, with the voice coming from the side,



coming from nowhere, there's something brilliant about that, too. Next to that, voices in the middle sound boring. So with that, it was about getting a balance between 'mono' and 'stereo'. Ultimately, it's all to do with how the track makes you feel."

And, unfortunately, the new sonic experience of this watershed album, doesn't make me feel the same as it did. There was something truly magickal about the way that the vibe of 1967 bled through the grooves of both the original mono and the original stereo versions, that is now missing. I am certain that it was this magickal essence leaking out from these records into the aether that prompted Timothy Leary to proclaim that:

"I declare that The Beatles are mutants. Prototypes of evolutionary agents sent by God, endowed with a mysterious power to create a new human species, a young race of laughing freemen."

The pristine new version sounds fantastic, and will certainly succeed in its aim to turn a new generation of listeners on to some of the most amazing music of the last century. But does it have the "mysterious power to create a new human species"? Probably not. But as we can see as we look around us at the desolation surrounding us all. In 2017 does anything?

Roll on the 23rd of the eighth.

Hare bol

JD



Sergeant Pepper's Lonely Hearts Club Band, Goldie, Neil Young, Phil Collins, Libertines, Woodstock, Liam Gallagher, Alice Cooper, Skunk Anansie scholarship, Wilko Johnson, Strange Fruit, Friday Night Progressive, Canterbury Sans Frontieres, Mack Maloney's Mystery Hour, Anita Pallenberg, Charles P (Chuck) Thacker, Rosalie Sorrels, Corneliu Stroe, Adam West, Norris "Norro" Wilson, Sam Beazley, Mary Hopkin, Steve Howe, Ashton, Gardner and Dyke, Tony Klinger, Alan Dearling, Isle of Wight Festivals, Dave Houghton, Circus Zyair, John Brodie-Good, Summer of Love, Owsley "Bear" Stanley, Lindsey Buckingham, Christine McVie, Todd Rundgren, David Crosby, Kev Rowland, Miss Peach and the Travellin' Bones, Richard Foreman, Deke Leonard, Tim Burness, Tyrannosorceress, 8Kids, Art Fristoe Trio, Barrows, Beasto Blanco, Mr Biffo, Roy Weard, Hawkwind, Martin Springett, Beatles, Jimi Hendrix, Eminem, Elvis, Derek and Clive

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



THE GONZO WEEKLY

all the gonzo news that's fit to print

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,

(Sub Editor, and my lovely wife)

Graham Inglis,

(Columnist, Staff writer, Hawkwind nut)

Douglas Harr,

(Features writer, columnist)

Bart Lancia,

(My favourite roving reporter)

Thom the World Poet,

(Bard in residence)

C.J.Stone.

(Columnist, commentator

and all round good egg)

John Brodie-Good

(Staff writer)

Jeremy Smith

(Staff Writer)

Alan Dearling,

(Staff writer)

Richard Foreman

(Staff Writer)

Mr Biffo

(Columnist)

Kev Rowland

(columnist)

Richard Freeman,

(Scary stuff)

Dave McMann,

(Sorely missed)

Orrin Hare,

(Sybarite and literary bon viveur)

Mark Raines,

(Cartoonist)

Davey Curtis,

(tales from the north)

Jon Pertwee

(Pop Culture memorabilia)

Dean Phillips

(The House Wally)

Rob Ayling

(The Grande Fromage,

of whom we are all in awe)

and Peter McAdam (McDada in residence)

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

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

Jonathan Downes,
Editor: Gonzo Daily (Music and More)
Editor: Gonzo Weekly magazine
The Centre for Fortean Zoology,
Myrtle Cottage,
Woolfardisworthy,
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EX39 5QR

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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).

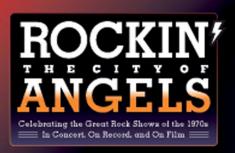
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Not a Sausage. But I digress.

So make an old hippy a

happy chappy and

SUBSCRIBE TODAY



N THIS LAVISHLY ILLUSTRATED celebration of classic and progressive rock bands of the 1970s, author Doug Harr shares his vivid memories of the mindaltering 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 handpicked collection of brilliant images-most never-before seenby the era's best rock photographers. This 396-page hardcover book is nearly the size of an LP cover and features over 600 images. Foreword by Armando Gallo.

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

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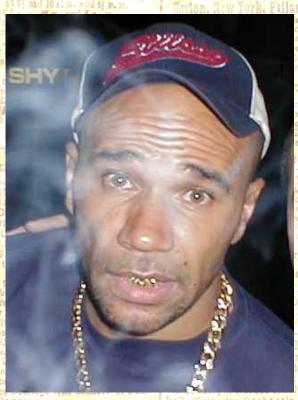
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SOLID GOLDIE: Eighteen years after Goldie and I bumped into each other in the Gents at the studio where we were both recording, (totally true story) he joined Julie Adenuga in the studio ahead of the release of his first album in 20 years (dropping Friday.) He told her 'When there's political unrest, there's change, and that's good' On the show they discussed upcoming music with Skepta, talked about the new album, Goldie's upcoming memoir, London right now and much more!

Goldie on working with Skepta

G: "Even with your boy, that Skepta track is pretty deep, and I really love that track and I hope it sees the light of day, I think we're going to do a collaboration. It was a song we did after the album, it's coming as a limited 12, like a really limited, Boy Better Know Metalheadz, there's always been this thing about two crews and no man is an island, and I love that project, I think it's one of those standalone piece.'

Goldie on London G: "It's a weird place at the minute, but I just think that, a lot of people are latching on to the Grime thing which is great, obviously Skepta's doing really well, Boy Better Know has been smashing it up, I think the whole general thing with everything is that, when there's political unrest, there's change, and that's good. I kind of welcome the change in the music really, and you need that. You need a few upstarts and cat amongst the pigeons and all that."

Read on...

THE HITCHHIKER'S GUIDE TO BERNARD SHAKEY: Long forgotten unreleased Neil Young songs from a 10 day session in 1976 will finally be released as the album 'Hitchhiker'.

Young recorded the songs from 'Hitchhiker' live and in one take on August 11, 1976 with producer David Briggs in Malibu. Many of the songs from 'Hitchhiker' were released on Young albums over the next five years although the title track was saved until 2010 when it first appeared on 'Le Noise'.

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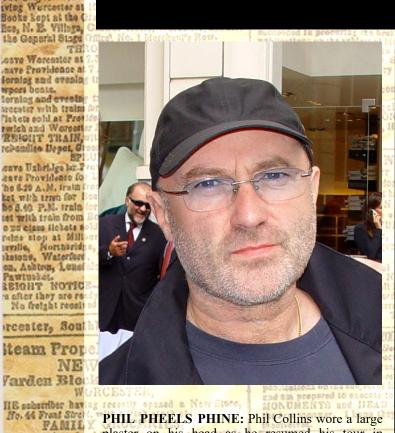
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"Capitalism is the extraordinary belief that the nastiest of men for the nastiest of motives will somehow work for the benefit of all."

John Maynard Keynes



PHIL PHEELS PHINE: Phil Collins wore a large plaster on his head as he resumed his tour in Germany on Sunday night (11Jun17) following his recent hospitalisation. The You Can't Hurry Love singer postponed two shows on his Not Dead Yet tour this week (ends11Jun17) after he fell over in his London hotel room in the middle of the night and hit his head on a chair. He was rushed to hospital where he was given stitches for a serious

gash on his head.

The 66-year-old returned to the stage on Sunday night to kick off his five-date residency at the Lanxess Arena in Cologne and wore a large white plaster on his forehead during the show. Pictures posted on social media show the plaster stuck just above his left eyebrow and there appears to be spots of blood on it.

Like his recent London shows, the singer appeared onstage with walking sticks and remained seated throughout his set, which included hits such as Against All Odds, Another Day in Paradise, and Easy Lover. Read on...

LIBERTINES LIVE: The Libertines have announced the '... Tiddeley Om Pom Pom Tour' of seven British Seaside towns commencing in Blackpool at the Empress Ballroom on 22nd September and culminating at Brighton - Centre on the 2nd of October. Tickets go on sale 9:00am Friday 16th June and are available above.

The full dates are:

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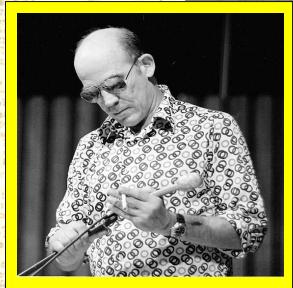
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WHO GONZO? WHY GONZO? WHAT GONZO?

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...

"Finding meaning in life is not about looking for a specific goal. That is a fruitless path. It is about seeking a life path that is the right one for you. Decide on the way you desire to live and do all you can to create that life. Only you can define what pathway is best for you and make choices in that direction.

That being said, everything is possible, once you strive towards it."

Hunter S. Thompson



Dreamland)
02nd Brighton Brighton Centre

Tickets on sale through Amazon Tickets.

@AmazonTicketsUK

Read on...

WOODSTOCK: On August 15 to 17, 1969, an estimated 400,000 people traveled by any means possible to the farm of Max Yasgur for the Woodstock Music and Art Festival. That weekend made history, not only for the massive traffic jams and the convergence of so many people with few incidences, but also for the incredible lineup of talent that took the stage, rain or shine, daylight or moonlight. The site now includes the Museum of Bethel Woods and the Bethel Woods Center for the Arts.

In 2016, Governor Mario Cuomo of New York applied to have the Woodstock site put onto the National Register of Historic Places. On Tuesday (June 7), Cuomo announced that the application had been accepted and the grounds of the festival added to the registry, adding that the site was a "pivotal moment in both New York and American history". Read on...

WIBBLING RIVALRY: Rocker Liam Gallagher has followed his estranged brother Noel's example and donated his royalties from sales of Oasis' Don't Look Back in Anger to the families of the Manchester terror attack victims.

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JIMILAND

Seattle's new city park Jimi Hendrix Park

will be officially opened this Saturday June 17. The 2.5 acre park located adjacent to the

Northwest African American Museum in

Seattle's Central District at 2400 S.

Massachusetts St has undergone a \$2.2

million improvement. Phase One, the Little

Wing, opened in October 2016. The new park features "a grand entrance and stairway

adorned with Jimi's signature at the corner of Massachusetts and 25th Avenue South. A walkway toward the central plaza

incorporates a timeline of Jimi's life and

career embedded in the pavement. Lyrics

from timeless Hendrix songs, "Little Wing

and "Angel" are etched into a purple ribbon

along the timeline. New plantings include

numerous trees as well as four rain gardens

with native plants and a butterfly garden with

flowering shrubs to improve environmental

sustainability. Also new are an informational

kiosk and bike racks". Read on...

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It was recently revealed the track's songwriter and guitarist Noel Gallagher had quietly arranged for his share of the royalties to be donated to those affected by the attack, and now a representative for Liam, who is credited as one of the song's performers, has confirmed to Pitchfork.com the singer has done the same. The news emerges days after Liam slammed his brother online for reportedly snubbing his request to reunite Oasis for the One Love Manchester benefit concert on Sunday 4th. The siblings have been estranged since Oasis' 2009 split.

COOP WHOOP: On May 14th, 2017 following Alice Cooper's customary execution via guillotine on stage at his Nashville concert, fans were treated to something rarely seen since 1973. The stage went dark and original band members, bassist Dennis Dunaway, guitarist Michael Bruce and drummer Neal Smith reunited to perform a five song mini-set of their classic hits with Alice.



This followed the recent announcement that his forthcoming album - Paranormal, out July 28th on earMUSIC - will include two new recordings written and recorded by the original line-up ("Genuine American Girl and "You And All Of Your Friends"). Now, Alice announces that the three members of the original Alice Cooper band will join him on tour in the UK, returning to these shores 46 years after they first shocked and enthralled us on their historic 1971 tour. In Nashville, they were

mi matter, Manchester Arena, after mourners broke into omes of sisspontaneous sing-a-longs at memorials held for the PRIO WOOM, atent lam at much de a buteblindel, me perceita, la venter, i informetica di attelusent. Enginer.

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Sales and streams of the British band's 1996 hit have surged in the wake of the 22 May (17) bombing outside an Ariana Grande concert at England's

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joined by current band member Ryan Roxie filling in for the late Glen Buxton on guitar. The band ripped through "I'm 18," "No More Mr Nice Guy," "Muscle of Love," "Billion Dollar Babies" and then closed with "School's Out," bringing back current band members - drummer Glen Sobel, bassist Chuck Garrie, and guitarists Nita Strauss and Tommy Henriksen for a grand finale. Read on...

motor

SKIN SCHOLARS: The Academy of Contemporary Music (ACM) is proud to announce the launch of their first ever Skunk Anansie scholarship. The recipient of this prestigious award will receive a fully funded place on one of the academy's prestigious degree courses, worth up to £27,000. All applicants that have successfully auditioned and enrolled for Degree programmes in Bass, Drums, Guitars, Keys or Vocals at either ACM Guildford, ACM London or the group's newest campus, ACM Birmingham, will be eligible to apply. Those applying will submit a video performance for screening by ACM's world class teaching faculty, with a shortlist delivered to Skunk Anansie for a final decision to be made.

The award winning British rock band have been

working for more than 20 years, selling over 6 million LPs and completing many sold out world tours and are therefore perfect role models for ACM's students. In between studio recording and touring with the band, guitarist Ace works at ACM as its Head of Creative Industry Development and drummer, Mark Richardson, is a Wellbeing Coach for the academy's students. Read on...

ROGER WILKO: To celebrate his anniversary concert at the Royal Albert Hall on Tuesday 26th September, Wilko Johnson is pleased to confirm his special guest will be Dr John Cooper Clarke.



Poet, movie star, rock star, TV & radio presenter, comedian, and social & cultural commentator, John Cooper Clarke first shot to prominence in the 1970s as the original people's poet. His career has spanned cultures, audiences, art forms and continents. Today, JCC is as relevant and vibrant as ever. His influence is relevant in today's pop culture. Aside from his trademark look continuing to resonate with fashionistas young and old, and his poetry included on national curriculum syllabus, his effect on modern music is huge.

His influence can be heard within the keen social observations of the Arctic Monkeys and Plan B. John has been involved in two global No.1 albums in the last two years; with The Arctic Monkeys putting one of John's best loved poems, "I Wanna Be Yours" to music on their critically acclaimed "A:M" album. Read on...

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THE LAST WEEK AT GONZO DAILY

Sunday Monday Tuesday Wednesday Thursday Friday Saturday

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ELIDRIDGE CITEVALES

Two types of people visit rhino in the wild

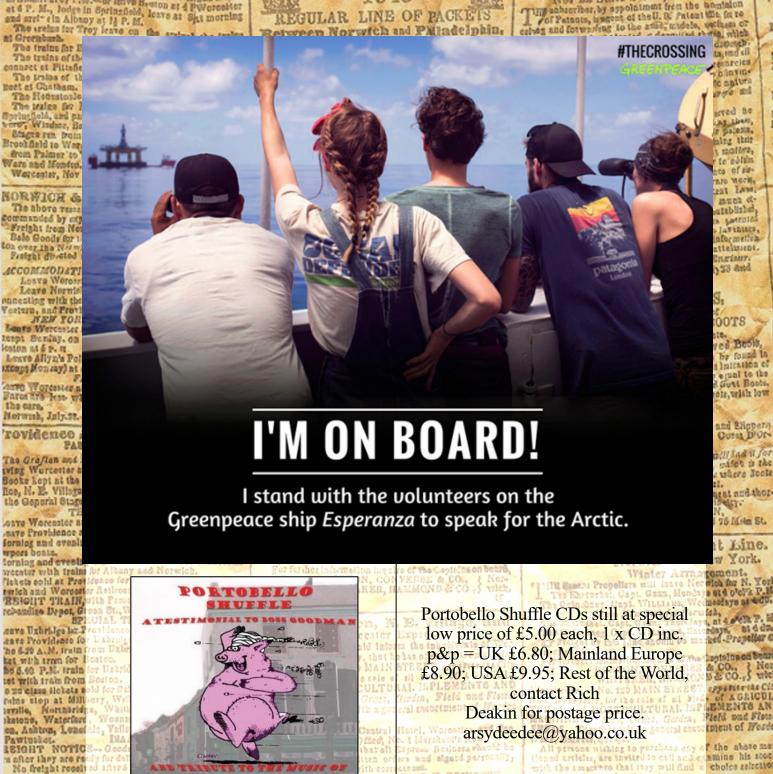
The strong and courageous take a camera

The weak and cowardly take a gun

What sort of person are you?



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



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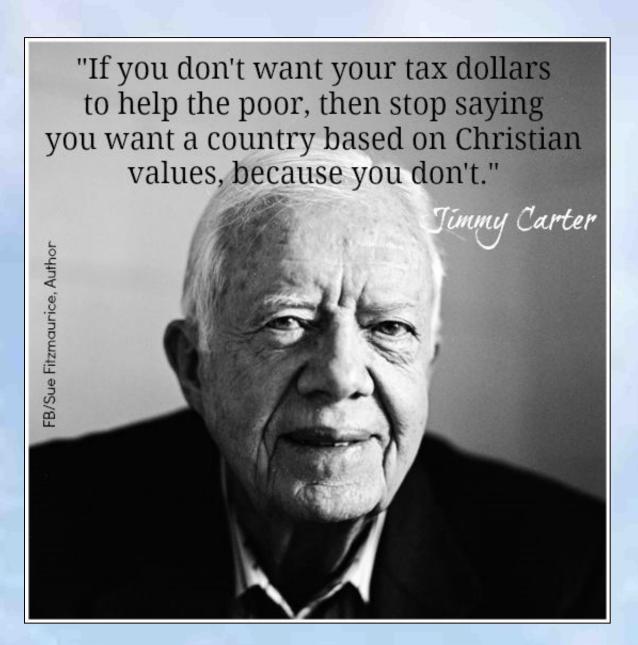
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(FILLING IN FOR ANDREW LOOG OLDHAM)









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

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

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

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

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

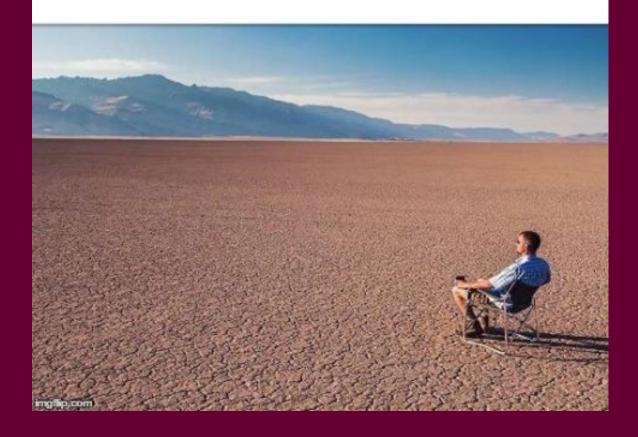








ME TRYING TO FIND GIRLS IN A PROG CONCERT





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.

SHOW 216 18 June 2017 BLUE 23

The Rezillos: Flying Saucer Attack

Mokoomba: Njawane

No Joy: Tearing Apart After Dark
Brian John McBrearty: Things I Recall

Thelonius Monk: Solitude

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Terry Reid: May Fly

Brian John McBrearty: Watching the

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Martha Tilston: Frizzby
Napalm Death: Self-Betrayal
Dale Hawkins:See you Soon Baboon
Spike Milligan: Q5 Piano Tune
The Cimarons:Harder than the Rock
Elbow: Jesus is a Rochdale Girl
Arboretum: Fall from an Eyrie

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The Order of Israfel: The Thirst Steve von Till:Birch Bark Box

Brian John McBrearty: Ballad by

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Vulcan Freedom Fighters: Is Anyone

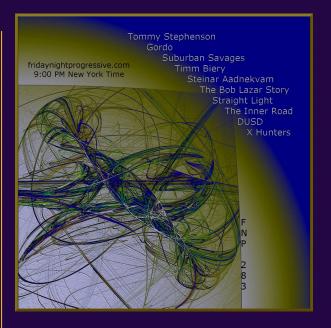
Aboard

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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 shear 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:

Tommy Stephenson

http://soundcloud.com/tommysmusic

Gordo

http://www.facebook.com/GorMusik-

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Suburban Savages

http://www.facebook.com/SuburbanSavages/Timm Biery

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X Hunters

http://www.facebook.com/TheXHunters/ — with Steinar Aadnekvam, Timm Biery Music, Gordo Bennett, Avery Bacchues-Wilson, Brent McDonald, Trond Gjellum, Matt Deacon and Steve Gresswell.





CANTERBURY SANS FRONTIÈRES: **Episode Forty—eight**

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

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

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

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

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

THIS EPISODE FEATURES:

Robert Wyatt live on BBC TV in 1983, Caravan

and Hatfield both live in '74, a standout track from a lesser Gong album, something newish from North Sea Radio Orchestra, something oldish from Penguin Cafe Orchestra, a classic slab of Hendrix, something from Soft Machine around the time they were touring with him, Alice Coltrane, an extraordinary tribute to her by Seattle's Sun O))), almost-forgotten Anglo-French Henry Cow-influenced band Officer!, a couple of new things from Bristol's BLOOM collective (Evil Usses, Spindle Ensemble) and a tribute to BBC Radiophonic Workshop's star employee Delia Derbyshire. The middle hour is dedicated to the pioneering studio work of Osbourne Ruddock, a.k.a. King Tubby, in the form of a mix of some of his finest 70s dub tracks.



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 bestselling "Wingman" science-fiction series, plus "UFOs in Wartime, What They Didn't Want You To Know," (Berkley Books).

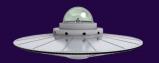
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

More Mystery at the Mystery Airport

Mack, Juan-Juan & Commander Cobra discuss more strange happenings at a small airport in Massachusetts. UFO therapist Dr. Lira conducts a follow-up session with the boys and confirms that Cobra is definitely the "feelings" man. Rob Beckhusen on an aircraft carrier made of ice. Switchblade Steve on the Scareships of 1909. The big free Wingman book giveaway begins.



Listen Here

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



Anita Pallenberg (1944 – 2017)

Pallenberg was an Italian-German actress and model. A style icon and "It Girl" of the 1960s and '70s, Pallenberg was credited as the muse of The Rolling Stones; she was the romantic partner of multi-instrumentalist and guitarist Brian Jones, and later, from 1967 to 1980, the partner of Stones guitarist Keith Richards, with whom she had three children.

She was expelled from school when she was 16, after which she spend time in Rome with the Dolce Vita crowd, and then went to New York City to hang

out with Andy Warhol's Factory crowd. She then began her career as a fashion model in Paris. She studied medicine, picture restoration and graphic design without achieving a degree. Before settling in London, she lived in Germany, in her native Rome, as well as in New York City, where she was involved with the Living Theatre, starring in the play *Paradise Now*, which featured onstage nudity, and Andy Warhol's Factory.

Pallenberg appeared in over a dozen films over a 40-year span, one of her first appearances being as The Great Tyrant in Roger Vadim's *Barbarella*. She also had roles in the German crime thriller *A Degree of Murder* (which featured music by Brian Jones), the cult film *Candy* and the avant-garde *Performance*,

in which she played the role of Pherber.

Pallenberg appeared in a documentary about Rolling Stones, *Sympathy for the Devil.*, and in 1985, for the video of "Wild Boys", Duran Duran used a clip of Pallenberg from *Barbarella*. She portrayed "The Queen" in the comedy-drama *Mister Lonely*, and played a character named Sin in *Go Go Tales*.

Pallenberg returned to education to study fashion during the 1990s, and graduated from Central Saint Martins in London in 1994 with a fashion and textile degree, but she decided not to continue with a career in fashion, finding it too cutthroat and cruel.

Pallenberg has been portrayed several times by other performers: Monet Mazur played a young Pallenberg in the film *Stoned*, a biographical film about the last year of Brian Jones' life, while the television show *Studio 60 on the Sunset Strip* included a story arc in which the character Harriet Hayes was hired to play Pallenberg in a film.

Pallenberg is known for her romantic involvement with Rolling Stones' band members Brian Jones and later Keith Richards. She first met the band in 1965 in Munich, where she was working on a modelling assignment; Jones spoke German and they began a friendship that turned into two-year relationship. She later recalled that they took a lot of acid during this time, but it caused Jones to have nightmares. She ended her relationship with Jones in 1967. Keith Richards saw Jones assaulting Pallenberg, pulled her away and then took her back to England, where she moved in with him. She and Richards began a relationship that lasted until 1980, although they never married.

There were rumours that Pallenberg also had a brief affair with Mick Jagger during the filming of *Performance*, and Keith Richards states in his autobiography *Life* that it happened. However, Pallenberg denied the affair in March 2007 when *Performance* was released on DVD, and again during an interview in 2008.

Author A. E. Hotchner mentions Pallenberg's influence on the development and presentation of the Rolling Stones from the late 1960s and through the 1970s. She played an unusual role in the maledominated world of rock music in the late 1960s,

acting as much more than just a groupie or partner of a band member. Jagger respected her opinion enough that tracks on *Beggars Banquet* were remixed when Pallenberg criticised them, and in the 2002 compilation release of *Forty Licks*, Pallenberg is credited as singing background vocals on "Sympathy for the Devil".

Pallenberg spent a lot of time with singer Marianne Faithfull, Jagger's girlfriend in the late 1960s, who remained a friend of Pallenberg's, and they appeared together in the fourth series of the BBC's *Absolutely Fabulous*.

Pallenberg at one point was interested in writing a memoir but decided not to go ahead with it, after the publishers "want to hear only about the Stones and more dirt on Mick Jagger and I'm just not interested. I had several publishers and they were all the same. They all wanted salacious. And everybody is writing autobiographies and that's one reason why I'm not going to do it. If young Posh Spice can write her autobiography, then I don't want to write one!"

Pallenberg died on the 13th June, aged 73.



Charles P. (Chuck) Thacker (1943 – 2017)

Thacker was a American pioneer computer designer, who worked on the Xerox Alto; the first computer that used a mouse-driven Graphical User Interface. He was also coinventor of the Ethernet LAN, and contributed to many other projects, including the first laser printer.

In 1983, Thacker was a founder of the Systems Research Center (SRC) of Digital Equipment Corporation (DEC), and in 1997, he joined Microsoft Research to help establish Microsoft Research Cambridge in Cambridge.

After he returned to the USA, Thacker designed the hardware for Microsoft's Tablet PC, based on his experience with the "interim Dynabook" at PARC, and later the Lectrice, a pen-based hand-held computer at DEC SRC.

Thacker died after a short illness on June 12th.



Rosalie Sorrels (Rosalie Ann Stringfellow) (1933 – 2017)

Sorrels was an American folk singer-songwriter,

who began her career as a singer and collector of traditional folksongs in the late 1950s. In 1963 Rosalie began a four decade relationship with Manny Greenhill and Folklore Productions, and her first main gig was at the Newport Folk Festival in 1966. She produced an album in 1964 for Folk-Legacy Records entitled *If I Could Be the Rain*, which was her first album, and which included her original songs, as previous recordings contained her renditions of traditional songs she had collected.

She recorded more than 20 albums, and wrote two books. Throughout her career, she performed and recorded with other notable folk musicians, including Utah Phillips, Mitch Greenhill, Dave Van Ronk, Peggy Seeger and Pete Seeger. Strongly influenced by Malvina Reynolds, Sorrels went on to record several of her songs on the album *What does it mean to love?*

Sorrels was a long established figure on the national folk singer-song writer scene. She was well known for her story telling.

She died on June 11th.



Corneliu Stroe (1949 – 2017)

Stroe was a Romanian drummer and percussionist, born in Bucharest. He became a member of several local bands in Medias, among them Orfeus. Between 1981 and 2005 he was a member of Creative, together with Harry Tavitian, with whom he participated in many Romanian jazz festivals.

He died on 11th June of a heart attack, aged 67.

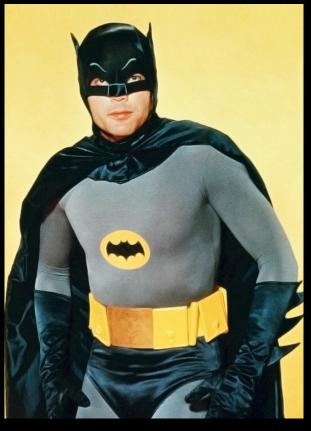


Adam West (born William West Anderson) (1928 – 2017)

West was an American actor, whose career spanned seven decades, and who was widely known for his role as Batman in the 1960s ABC series of the same name and its 1966 theatrical feature film.

West began film acting in the 1950s; he starred in Geronimo, The Outlaws Is Coming, Robinson Crusoe on Mars amongst others, as well as performing voice work on The Fairly Odd Parents, The Simpsons, and Family Guy, playing fictional versions of himself in all three.

Producer William Dozier cast West as Bruce Wayne and his alter ego, Batman, in the television series *Batman*, in part after seeing West perform as the James Bond-like spy Captain Q in a *Nestlé Quik* commercial. The show ran on ABC from 1966 to 1968; a feature-length film version directed by Leslie H. Martinson was released in 1966.



In his Batman character, West appeared in a public service announcement in which he encouraged schoolchildren to heed then-President Lyndon B. Johnson's call for them to buy U.S. Savings stamps, a children's version of U.S. savings bonds, to support the Vietnam War.

In 1970, West was offered the role of Bond by producer Albert Broccoli for the film *Diamonds Are Forever*, but did not accept, as he believed the role should always be played by a British actor.

West's first post-Caped Crusader role was in the film *The Girl Who Knew Too Much*. West made a living, for a while, doing personal appearances as Batman, and one of his more memorable Batman appearances after the series was when he made an appearance in the Memphis, Tennessee-based United States Wrestling Association to engage in a war of words with Jerry "The King" Lawler while wearing the cowl and a tracksuit, and even namedropping Spider-Man, though he is a Marvel Comics hero.

West also did guest shots on the television series such as Maverick, Bonanza, Alias Smith and Jones, Emergency!, Laverne & Shirley, Bewitched, and Hart to Hart. West also made several guest appearances as himself on Family Feud. In 1986, he starred in the comedy police series titled The Last Precinct.

West often reprised his role as Batman/Bruce Wayne, first in the short-lived animated series *The New Adventures of Batman*, and in other shows such as *The Batman/Tarzan Adventure Hour, Tarzan and the Super 7, Super Friends: The Legendary Super Powers Show*, and *The Super Powers Team: Galactic Guardians*.

The actor vocally reprised his role as Batman for the CGI-animated short film *Batman: New Times*, and co-starred with Mark Hamill, who vocally portrayed The Joker. He became a pop culture icon and during the '90s appeared as himself in several TV series and in the film, *Drop Dead Gorgeous*.

In 1994, West, with Jeff Rovin, wrote his autobiography, *Back to the Batcave*. And in 2003 West and Burt Ward starred in the television movie *Return to the Batcave: The Misadventures of Adam and Burt*. In February 2016, West guest-starred as himself on the 200th episode of *The Big Bang Theory*. He died on June 9th, aged 88, following a brief battle with leukaemia.



Norris "Norro" Wilson (1938 – 2017)

Wilson was an American country music singersongwriter, producer, and member of the Nashville Songwriters Hall of Fame. He wrote or co-wrote numerous hit songs during more than 40 years in the industry, including songs for David Houston, Jean Shepard, Charlie Rich, Charley Pride, George Jones, and Tammy Wynette, among many others. He also produced or co-produced songs for dozens of artists. Earlier in his career, Wilson also charted ten singles, the biggest of his three Top 40 hits being "Do It to Someone You Love."

He died on June 8th, from heart failure.

Sam Beazley



(1916 - 2017)

Beazley was a British stage and film actor, who began acting professionally as a teenager in the 1930s, including appearances with John Gielgud in productions of *Hamlet* and *Romeo and Juliet*. After serving in World War II, he owned an antique shop for several decades, and at the age of 75, returned to acting, and subsequently appeared in a variety of stage and film productions, including *Bridget Jones: The Edge of Reason*, and *Harry Potter and the Order of the Phoenix*. He also became a painter in his nineties.

Beazley died on 12th June, aged 101.



Artist: Mary Hopkin Title: Now and Then Cat No. MHMGZ104CD Label: Mary Hopkin Music

Mary Hopkin has one of those voices that perfectly combines clarity with a lilting and unclouded sweetness. It is pure and strong and has remained so ever since the days of her early classic 'Those Were The Days'.

In recent months she has been exploring her archives, dusting off some longforgotten recordings and sending them out to see the light of day.

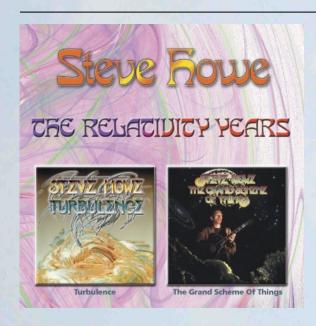
Original recordings have now been digitally remixed and remastered at Space Studios in Cardiff, where she bases her recording work and record label, Mary Hopkin Music.

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 Mary Hopkin Music, is a recording of her farewell concert which marked her retirement from the public eye to concentrate on her family.

Now And Then comprises 14 gems recorded between 1970 and 1988 and follows the release of Valentine in May 2007 and Recollections in January this year, both also collections from the archives. Valentine saw 12 previously unreleased tracks, including three of Mary's own compositions while Recollections featured two of Mary's own, 'Another Day' and 'Who's the One?' with a cluster of other fabulous songs. Both albums were produced by her then husband Tony Visconti.

Now And Then features a Mary original as well as songs from other legendary names including Bert Jansch, Tom Paxton, Jim Croce, John Kongos and Patti Hill. Some of the tracks have been brought bang up to date with the use of modern technology notwithstanding being classics such as 'Happy Birthday'.





Artist: Steve Howe

Title: The Relativity Years

Cat No. HST447CD

Label: Gonzo

Stephen James "Steve" Howe (born 8 April 1947) is an English musician, songwriter and producer, best known as the guitarist in the rock band Yes across three stints since 1970. Born in Holloway, North London, Howe developed an interest in the guitar and began to learn the instrument himself at age 12. He embarked on a music career in 1964, first playing in several London-based blues, covers, and psychedelic rock bands for six years, including The Syndicats, Tomorrow, and Bodast.

After joining Yes in 1970, Howe established the band's change in sound which led to commercial and critical success from their albums which became a mainstay in progressive rock until their disbanding in 1981, including The Yes Album (1971), Fragile (1971), and Close to the Edge (1972).

Many of their best-known songs were cowritten by Howe and singer Jon Anderson, including "Roundabout". Howe returned to the group in 1990 for two years; he has been a full-time member since 1995.

Issued under licence from Sony Music Entertainment UK Limited.



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



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

http://www.zazzle.co.uk/gonzoweekly

JON MEETS TO INTERMEDIATE TO SETS TO

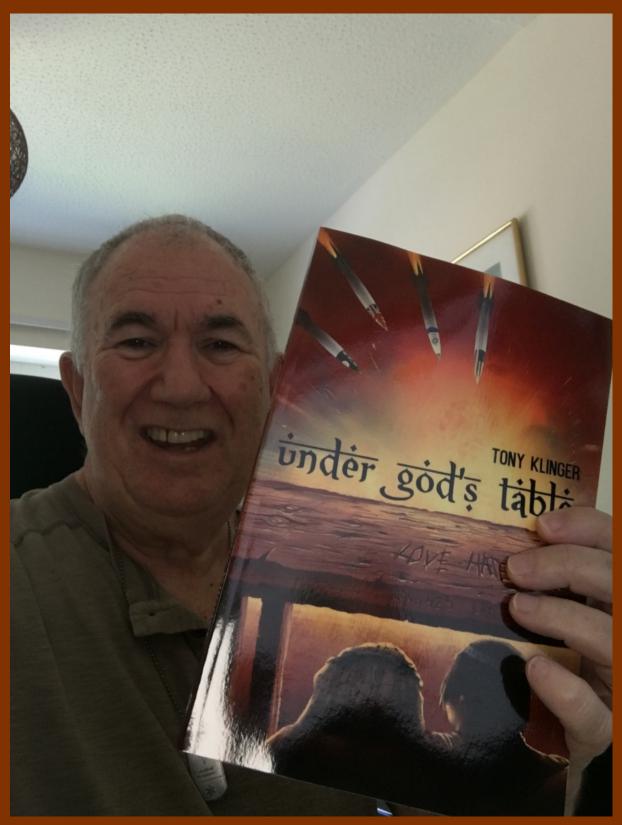
One of the things I like most about this job is that I meet a wide range of interesting people, many of whom I would not have met otherwise. A case in point is Tony Klinger. He is one of those people whose work I have followed for years without realising it; he started out working out on *The Avengers*, which as any Fule Kno was an iconic 1960s TV show featuring the inestimably suave Patrick Macnee as artistically undifferentiated secret agent John Steed, and the delectable Diana Rigg as Emma Peel (1960s showbiz Argot for M-Appeal, or 'Man Appeal').

The very British surrealism whimsy of these television shows, I suspect, acted as an excellent training ground for the young Klinger, who went on – at a surprisingly early age – to work on action-adventure films such as *Gold* (1974) and *Shout at the Devil* (1976). Klinger also made rock films, documenting Deep Purple "Deep Purple Riser Over Japan" and "The Butterfly Ball" and The Who, including The Kids Are Alright (1979).

It also has to be said that he comes from an

eminent film-making family. His father was Michael Klinger who co-owned the Compton cinema chain and distribution company and financed *Repulsion* (1965) and *Cul-de-sac* (1966) both directed by Roman Polanski. He also directed the 1971 movie *Get Carter,* which starred Michael Caine, on which Tony also worked, and was the executive producer of an artistic triumph which starred Tony Blair's father-in-law; *Confessions of a Window Cleaner.*

I first 'met' Tony when I was putting together the new edition of his magnificently gripping account of working on The Who's movie, *The Kids Are Alright*. It confirms various things that I had already suspected about the band, who — although being one of my favourite groups — are/were (because both the bass player and drummer have gone to that great rehearsal room in the sky) not the easiest of people to deal with. The fact that he singles out dear, sweet, doomed Keith Moon as being the nicest of them only underlines what Tony Fletcher wrote about his



encounter with the legendary Wildman drummer.

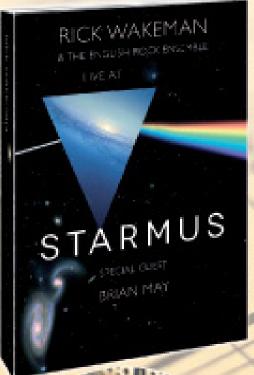
And then I laid out his extraordinary new novel; a thriller called *Under God's Table*. A bit like forming rock bands, a lot of people think they can write thrillers, but the results are mostly rubbish. Not this one!

When not editing yer favourite music mag (this one, in case you needed reminding) I am a devotee of sharply written political thrillers, and Tony's is one of the best. So, we had a lot to talk about...



Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May



live from STARMUS 2015

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

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







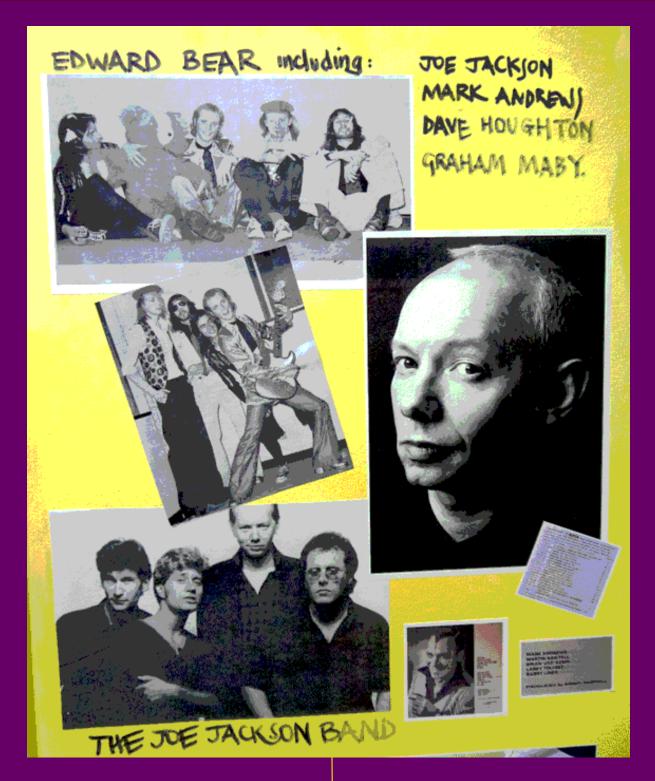


Dylan, The Airplane, Hendrix, the Doors, ELP, The Who (and lots more) – and the Isle of Wight

Exhibitions, books and rose tinted spectacles – remembering the original Isle of Wight festivals in 1968, '69 and '70 with Alan Dearling.

Let me take you down to Hampshire, just to the north of the stretch of water, the Solent, that divides the southern English mainland from the Isle of Wight. Venturing upstairs to the first floor in Portsmouth's Guildhall, after a rather mystifying labyrinth of doors, halls and more doors, is a sizeable hidden gem. The Guildhall used to be the local town hall and it is an impressive old Victorian building with a main auditorium that can house up to 2,500, plus an assortment of other function rooms, café, bar art gallery.





Books and the Exhibitions

The PME is free to enter, as are a number of other facilities in the Guildhall. The Last Great Event costs £3/£2.50 for concessions. Do check with the Box Office on 02393 870 200 for the latest news on visiting times, as the spaces often get used for private

functions. More info on the Guildhall events at:

www.portsmouthguildhall.org.uk

The Guildhall has played host to hundreds of major UK and world renowned stars, which makes the PME exhibition more than a bit special. That roster of artists includes everyone from the Beatles to Bob



Dylan, the Rolling Stones, the Cream and the Who. Plus lots of local artists including Spike Edney, keyboard player with Queen and Joe Jackson. There's an entire passageway with posters and photos celebrating the rich heritage of the South Coast music scene, especially back in the 1960s and '70s. Other local venues included the Birdcage Club at Eastney, the Clarence Pier at Southsea and the





Thornhill Halls at Gosport.

I was nearly 'local', living around Bognor Regis, just over the county border in West Sussex. So, I have my own fond memories of bands performing around 'Pompey', bands like Geno Washington's Ram Jam Band, Simon Dupree and the Big Sound, and somewhat later in 1974, a lot of the Ken Russell film of the Who's rockopera, 'Tommy' was filmed locally, and used many 'extras' recruited from the





surrounding area. The PME has a special room featuring first-hand accounts of the filming along with lots of pics of the incorrigible members of the 'Orrible and Outrageous, Who.

There is even a well-equipped recording studio.

As Nigel told me: "Many visiting artists drop in to the PME and are fascinated. Donovan recently dropped by and

during his show at the Guildhall, went out of his way to tell the audience to visit the exhibition."

The Beatles didn't actually play at the IoW events, but John, George and Ringo, minus Paul, whose wife Linda was having baby Mary, visited Bob Dylan before the event in his holiday home at Forelands Farmhouse. Ray Foulk has said that, "We sold Bob on the Island itself and its natural



beauty, the cultural heritage of the place - Tennyson in particular and Keats - and that is what is appealing to him." And the three Beatles with their respective partners were there to watch Bob Dylan on the Sunday evening – the final act of the 1969 event. I have to say that myself and those around me at the 1969 IoW festival were underwhelmed by Dylan and the Band's performances. His Bobness seemed largely uninterested in performing at the largest event of his career. I felt he was only just about fulfilling his contractual obligations. Going through the motions, in other words. Perhaps he was nervous after the three and a half year gap in performing following his motorcycle accident, holed up in his Woodstock home, just 70 miles from Bethel where the Woodstock Festival took place in 1969. Ray Foulk and Nigel Grundy in their book accompanying the exhibition, remember it differently, saying: "The performance lasted exactly one hour, including two encores, and the Band accompanied him for all but four acoustic numbers in the middle. The audience was animated throughout and to say that the vast majority seemed 'highly delighted' would be no exaggeration."

As I remember personally, Donovan was one of the IoW festival artists who really went down well, playing a long acoustic and electric set on the Sunday afternoon, after a series of confrontations between the festival security with anarchists and libertines of all shapes and creeds at the 1970 Afton IoW festival. This had led to the ever-

over-the-top on-stage compere, Rikki Farr, declaring, "...whoever wants to come in, let them in, and whoever wants to go out, let them out, and for God's sake just let's have some music". A bit earlier he had screamed at the audience: "Bastards -Well, you go to hell!" The fences, especially below East Afton Down and surround area re-branded 'Desolation Row/Devastation Hill' - had been under siege for days, now the gates opened and I remember a section of the fence being caved in. It was declared a 'free festival'. I'll leave it to Ray Foulk to continue that story from Volume 2 of his memoir (with Caroline Foulk) of the Isle of Wight festies: 'The Last Great Event with Jimi Hendrix and Jim Morrison'.

"Donovan was the first act of the so-called free festival. He had witnessed the emotional scene at close quarters but was scarcely phased by it..."

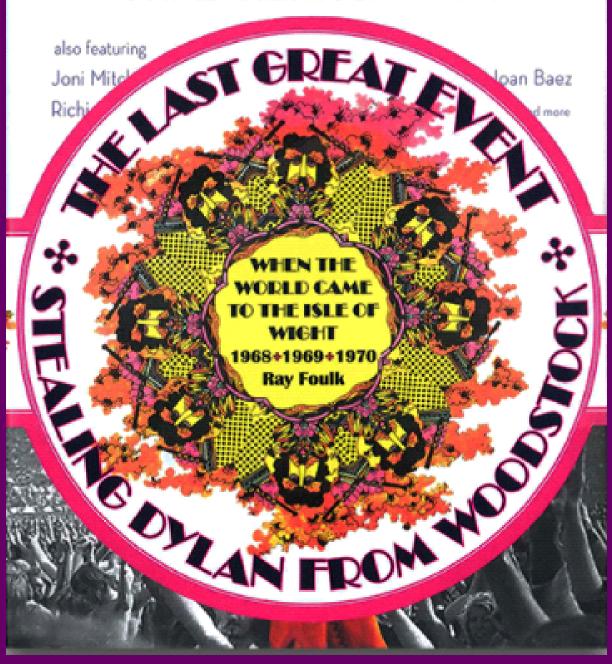
This was also the last time we were to see Jim Morrison in the UK. I'd seen the Doors at the Roundhouse in 1968, so it was a bit of a shock at midnight on the Saturday at IoW 1979, to witness the overweight, bearded Jim Morrison growling his way through the set. But it was a good, if not absolutely outstanding performance. It also underlined Jim's problems with drink. Ray Foulk suggests, "...the heavily bearded, tousled-haired man, a shade podgy and hunched over and clinging to the mic stand, his vocals as sombre as his overcoat. Was his muted delivery due to his drinking duel with Daltrey?"

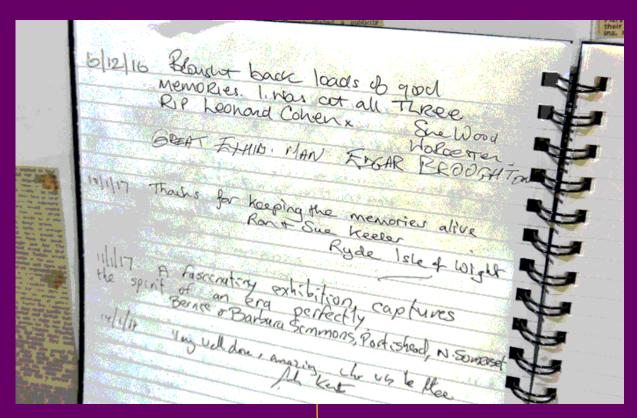
The two volumes (first is 'Stealing Dylan from Woodstock'), signed, are published

When the World Came to the Isle of Wight 1970

THE LAST GREAT EVENT

WITH JIMI HENDRIX AND JIM MORRISON





by Medina Publishing at £35; they also published the smaller volume by Nigel Grundy and Ray Foulk that accompanies the IoW exhibition:

https://medinapublishing.com/product/ when-the-world-came-to-the-isle-ofwight/

Another recent visitor to the exhibition was Edgar Broughton, who signed the visitor book.



The music at the 1970 Last Great Event was sometimes over-shadowed by the battle scenario which was played out around the fringes of the festival site. Ray Foulk describes them as, "...the kind of unholy alliance that had mobilised earlier in the day: militant anarchists and Hell's Angels." My own memory differs a bit. I paid for a ticket to the 1970 event, as I had in 1969, but the site in front of the stage became unpleasant and claustrophobic. And in reality the sound was better up on the Hill. Indeed, there were a range of more 'alternative' bands at the festival, playing in the Canvas City and around the edges of the site including sets from the Pink Fairies and Hawkwind. A bit earlier in the year, I'd attended the Phun City event and the anarchist vibe there may have spilled over into the enormous event at the Isle of Wight. The eventual estimate was that 600,000 attended. The biggest ever such event. As Ray points out, a silverfaced Nik Turner from Hawkwind, who was always on the edge of all things alternative, was actually on stage during the Jimi Hendrix set, which Ray describes as, "...imperfect, but its raggedness was part of the texture." Jimi had earlier told the DJ, Jeff Dexter, to announce his set as, "The Wild Blue Angel Music". Jeff didn't. I have a rather vague memory of Jimi introducing his band with the line, "...we're just a band of Gypsies".

What made the Isle of Wight festivals 'special' for me was in part the journey to and from the island by ferry. In 1969, the journey off the island, in the

aftermath of the Dylan' Great White Wonder event, was incredibly scary. Thousands were jammed onto Ryde's mile -long pier trying to get onto the ferries. As more joined, the crush was intense and frightening. I climbed over the railings for the last half mile of the pier towards the ferry terminal and edged along the outside of the pier. Madness. But it made it an 'experience' that was almost life-changing. Perhaps not akin to the Second World War for my parents' generation, but it was a right of passage to have actually seen the likes of Miles Davis; Jimi Hendrix; the Doors, to share the early morning rays of sunshine with the likes of Melanie and Leonard Cohen; The Who (twice) including all of 'Tommy'; the nearly performance of 'supergroup', Emerson, Lake and Palmer; Joni Mitchell; John Sebastian; Taste with Rory Gallagher in truly storming form – and many more.

Those memories are evoked in the exhibition and the books on display. And that includes the much smaller, 1968 IoW event, billed as the 'Great South Coast Bank Holiday Pop Festivity' with Jefferson Airplane and the Crazy World of Arthur brown topping the bill. And there's a film showing at the exhibition too: Meridian TVs' documentary of the early festivals.

Two conundrums that I am still uncertain about:

Number One: Was the first shout for 'Wally' at either the 1969 or 1970 festival? I think that this is where it originates from. After one cry, the whole field took it up: 'W-A-L-L-Y!!!!'



Number Two: An obscure instrumental version of 'Amazing Grace' by the Great Awakening was played persistently at both the 1969 and '70 events. Who chose it? Was it definitely DJ, Jeff Dexter? Who was David Cohen who appears to have been credited on the record of the Great Awakening? Was he the DC with Country Joe and the Fish? Ray Foulk says in his book that Great Awakening was Roland Chamatand. I'm a bit confused. Here's a link to the track:

www.youtube.com/watch?
v=xvPbKbju8Hc

It was also a track that John Peel played a lot and was used by the pirate radio station, Geronimo.

I found this quote from back in the day, from Ray's brother, Ron Foulk promoter. Monday morning September 1st 1970:

"This is the last festival, enough is enough, it began as a beautiful dream but it has got out of control and become a monster."

Keeping performances live!

As an aside, I like to support live music and performance, so I attended The Clives' set at Park Tavern in Alverstoke, Gosport on the Saturday night. And who should be the drummer? None other than Dave Houghton, drummer with the Joe Jackson Band. Here's my pic of him in action.



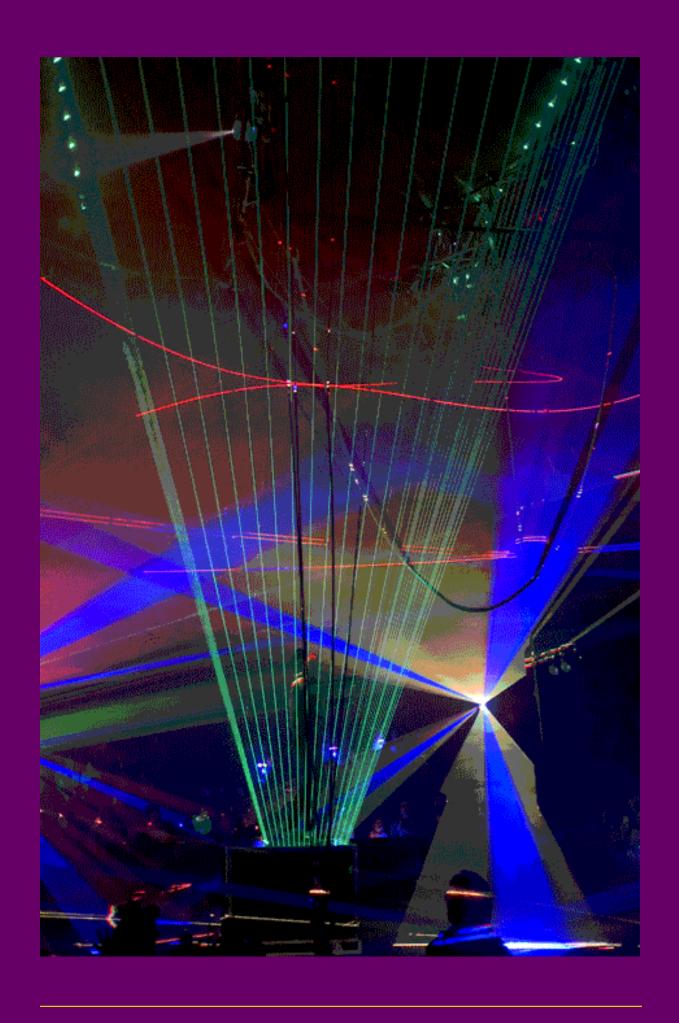


Apologies for this being a bit schizophrenic, but my experience of the PME/Last Great Event exhibitions is inextricably bound up with my own memories of being at the 1969 and 1970 events. And those memories have been rekindled by reading through Ray and Caroline's beautifully produced and hugely informative book, plus the nice book that Nigel Grundy and Ray Foulk

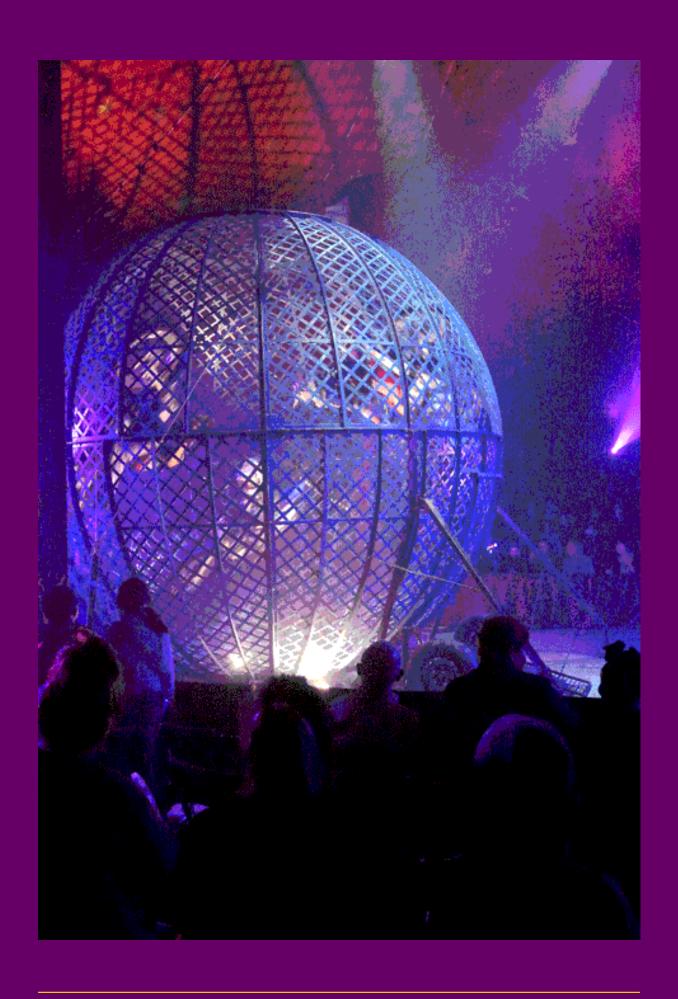
have produced to accompany the exhibition: 'The 1968, 1969 and 1970 Isle of Wight Festival Experience'. Do try to go to the show, or failing that, treat yourself to a book.

Finally, whilst down in Gosport, I was well impressed with the visiting circus. It reminded me of elements of the infamous, Circus Archaos, back in the late 1970s/

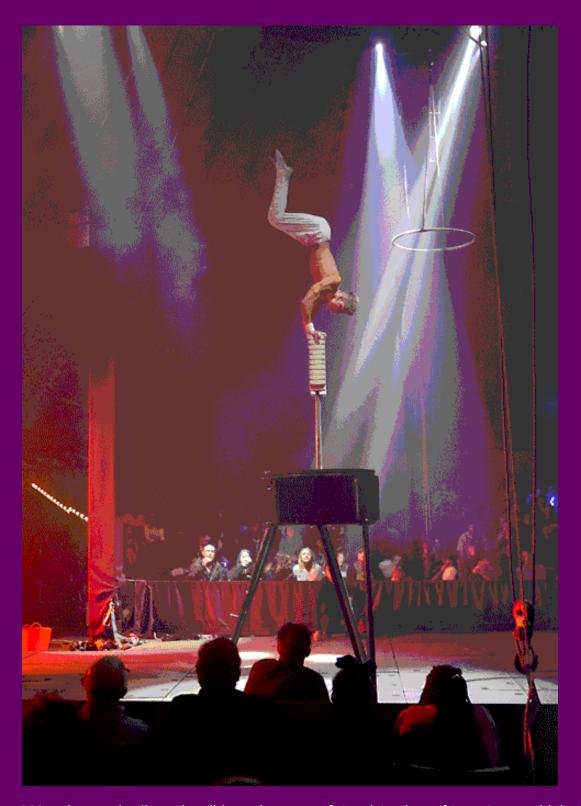




alan dearling



alan dearling



early 1980s. Plus vaudeville and well-honed stage-craft involving lots of ingenious and hilarious audience participation – a great clown MC!

And a show that includes the noise of an EDM event, the light show of a major music event, and the spectacle of live acrobats, three motor-cyclists in a circular ball-cage and more. And the laser show by a single performer bending and diffracting bars of light is pretty jaw-dropping...

Check out Circus Zyair: http://circus-zyair.co.uk/



Summer of Love +50

Part 3 'The Man'

Today's mainstream media have also been celebrating the half-century ago musical and subsequent cultural explosion that came from the growing 'underground' movement in and around San Francisco.

BBC Four TV in the UK seem to be leading the field with their two-part documentary, *The Summer of Love: How Hippies Changed The World*. Part 1 was screened last week and the second part goes out tonight (Friday) at 2100. Both will also be available to watch on I-Player for the next few weeks at least.

The first programme deals with the build-up to Summer 1967, with the influences from around the world that blended together to form the basis of the 'new age'. The second episode deals

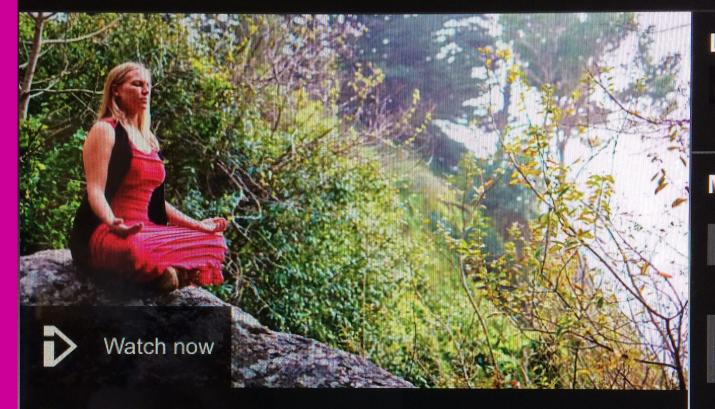
John Brodie-Good

The Summer of Love: How Changed the World

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Episodes

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Episode 1

Series 1 Episode 1 of 2

The first episode looks at how ideas, music and lifestyles from Asia, Europe and the American Left became entwined in California. It traces the roots of the hippies back to a 19th-century German sect of wandering naturalists called Lebensreform who brought their freethinking ideas about nature to California after the Second World War. There they merged with a growing interest in Eastern mystical concepts of human nature imported to America by maverick British thinkers like Aleister Crowley and Aldous Huxley. Add to this mix a wonder drug first developed by the CIA called LSD and a wave of student activists and anti-war protestors agitating for revolution and you have the astonishing story how these forces came together to give birth to the Summer of Love in San Francisco, 1967.

24 days left to watch

O 1 hour

See Hov

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with social upheaval that has resulted since, including the premise that the hippies led to today's modern IT age.

Murdoch's boy, Hugo Rifkind, takes the piss in his review of part 1 in *The Times* last week, but along the way makes lots of references to some very interesting snippets from the programme, so I'm looking forward to watching both this weekend for sure.

The Times also carried a more positive and interesting piece the previous weekend too, with some UK memories of the era from their cartoonist Peter Brookes and others. He even cites getting married in '67 and being together still. Just like the 'hippie from the cover of the Woodstock Festival album, who are also still happily together today according to FB.

Bear's 'Sonic Journals' on CD/Vinyl

The legendary acid king and early Dead soundman, Owsley 'Bear' Stanley always recorded the many gigs he mixed the sound for. His vast collection

of 'high-quality' reel to reel tapes are now being digitised, some having been stored for 50 years now. His son, Starfinder, (!), is running the project and the first release is about to hit the streets. The list of artists that could follow is very mouth-watering and includes all the main west Coast acts, Mile Davis plus early Fleetwood Mac to name but a few.

https://
owsleystanleyfoundation.org

Summer 2017 Songs

With all the truly awful UK and World news around it's hard to remember it's supposed to be summer. But it is mid-June and this evening, even looks and feels like it, the Solstice not long away already. Nice to find a few great new summer sounds from the USA to take all the madness away, even for a few minutes.

Whilst often regarded as verging on pop more than rock in their current

format, Fleetwood Mac can deliver a fresh, original and unique sound. The single, In My World, from the just released Buckingham/McVie album illustrates perfectly their giant drummer's immense and powerful drumming, which simply propels their best songs along. Mick's playing is almost as good as on the classic Dreams (check-out the live version from 2016 Isle of Wight Festival on You Tube), rock solid in his groove, really lovely stuff.



Lindsey Buckingham/ Christine McVie – In My World

https://www.youtube.com/watch?v=VwBy3TvzPEU

Todd Rundgren I always had down as a talented, but deranged prog rocker back in the day, although I had a really great time with the sister of the only person I knew who was into him at school. I wonder what happened to her? I suspect his recently released

White Knight album may be hard to swallow for his older fans but has hit me as sheer musical delight, pretty much from start to finish. It's chilled largely, it gleams, it's wonderfully produced, I can't stop playing it. Almost every track features guest singers or musicians, Donald Fagen from Steely Dan bringing me to it in the first place (an anti-Trump ditty, done in a sort of Pretzel Logic style). I Got Your Back is my current favourite tune from this summer aural delight at the moment, but that could change again. An album of the year.



Todd Rundgren/Donald Fagen - Tin Foil Hat

https://www.youtube.com/watch?v=los9WulxBjM

My third delight is another old-timer, David Crosby, doing a song from his forthcoming album Sky Trails, sounding not unlike 'Aja' period Steely Dan, which is not a bad thing at all either.



David Crosby - She Gotta Be Somewhere

https://www.youtube.com/watch?v=cYwo0ZhzFLM

California, Here I Come (again)

Ha, ha, of course I cracked and am flying West later in the month, can't wait. This is the 50th anniversary of the time that the rest of the world saw

what had been bubbling and brewing up in The Bay Area, before exploding onto TV screens and newspaper and magazine covers, changing the way we all live and view the world, almost entirely for the better. We seem to have a fair way to go still of course......We gained our personal freedom from the State and Church ultimately from the myriad of cultural changes occurred in the late 1960s and since. The musical survivors continue to drop however, so go see and hear them whilst we can is my current motto..... So we have tickets for the Steve Miller Band in upstate New York first, we then switch coasts to Marin County for It's A Beautiful Day and quite possibly The Sons of Champlin and possibly more acts too. Golden Gate Park in San Francisco is on the list for a visit, for the night time SOL lightshow at the Conservatory of Flowers, plus the SOL exhibition at the De Young Museum. The Lightshow will be switched on with a free gig on June 21st, featuring Moonalice plus members of a variety of bands including **Iefferson** Ouicksilver Airplane. etc. Sounds groovy, from 6pm.

Ill report back next month.





ver the last few years I have been lucky enough to be working quite closely with the wonderful TeMatera Smith. Not only is he a guitarist and songwriter (check out The Symphony Of Screams), he is also an engineer, producer, runs his own studio and of course has his own record label, AllGood Absolute Alternative Records, known to everyone as Triple A. On top of that, his musical tastes are as broad as mine and he is determined that he is going to do everything he can to ensure that kiwi bands get every opportunity to shine. The biggest success of the label so far has been with Mice On Stilts, whose debut release is still rated the 31st best progressive release in the world for 2013 according to ProgArchives, and have the #2 and #4 top rated NZ releases of all time on the same site.

So, why am I spending so much time writing about Triple A and other bands? Because I firmly believe that Miss Peach and the Travellin' Bones are going to be the biggest thing ever to come out of the label. I was sent some very early mixes of the album to listen to, and was incredibly impressed with the depth and emotion contained within her vocals, combined with the warmth yet bleakness of the accompaniment. This is haunting music, with a drummer who knows that the best

way to have his presence felt is not to play at all at times. Miss Peach provides vocals, guitar, piano, spoons and tin piano, and she is joined by Spurs on double bass and vocals, Pascal Roggen on violin and cello (Pascal was a guest, and Pearl has since joined the band), with Glorit on drums and vocals.

The very first time I played the raw mixes the name that came into my head was Dr. John, although in reality, this is nothing like that. She describes her music as Folk, Gypsy, Indie, Blues with a twist of country. There are elements of all that to be sure, but this is an album where the sum of the parts is far greater than the whole. She a vocal style that is fresh but old, yearning yet melancholic, bright yet with a real darkness. It is the voice of someone who has been travelling the harsh hinterlands with just a horse and guitar for company, camping out under the night sky with a fire and whiskey for company. Every time I hear this album I am transported to a place I have never been, a time when I wasn't born, to a country I have never lived in.

When I came to write the press release, I asked for some background information and this is the response I received.





"MISS PEACH

I fled a life of comfort and familiarity and thrust myself into a new harsh world. A world I was alone in, and had no one to trust except my own hearts beat, and the sun's promise of dawn...and on the long dark nights, as the devil knocked upon my door, my music spoke the truth of my heart. It spoke of the earthquakes I left behind and the sung of the woman I was yet to come.

I came to realise that this collection of music was beginning to become a prophecy of events yet to exist...

This frightened me, yet it also compelled me to go in search of answers. So, I asked the stars and the cards to direct me to company where I could share this music, and to places I could tell my dark tales of love, destruction and rebirth. I asked the stars and the cards to lead me to souls that could immerse themselves in my own compositions, and I was led into the SAND of Bardo: The place where people would bring out their dead. Some call it limbo, others the realm of rebirth, yet I saw it with my own eyes. A land fertile from the ash, smoke and sea spray of spirits long gone. But three souls remained, bound to each other, their life suffering and final breaths entwined. And I was drawn under the full desert moon, to resurrect their souls and entice them to become...

The Travellin' Bones.

SPURS

"A young woman who was oppressed by her fathers fist. Her only joy in her short life was her loyal horse, Freedom. She rode as strong and as skilled as one of the Four Horseman of the Apocalypse. The evening of her 16th Birthday, her father announced she would be sent away to boarding school and her Stallion would be sold to the Union Army to fight in the Rebellion War. Spurs fled.

The hooves of Freedom could not be heard over the god of Thunder's malice, endlessly, Untill Dawn stretched her Rosy red fingers across the wild lands of the new world. Spurs and her horse were found at the bottom of a salted craggy cliff, That embraced the Sea of Hope. Her Father, full of rage and white fisted, rode seething at the bit to Glorit, The Blacksmith. Blind to the truth of her death, that his daughter had taken her own life.

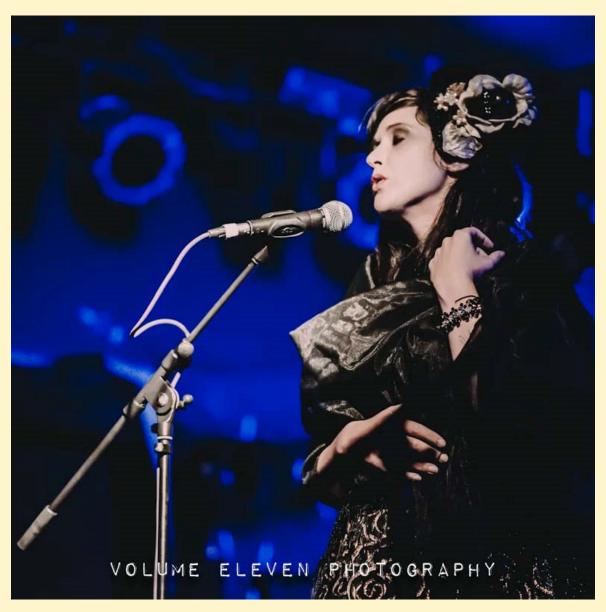
T5HE BLACKSMITH

The Father blamed Glorit. Accusing him, screaming of poor craftsmanship of the horse shoes he crafted. "She is dead!" he spat "My darling Spurs 'could out ride any man' and this was no accident, and her blood is on your hands, Blacksmith!" Glorit was a kind hearted giant, and was sadden to hear the sweet girls' spirit was lost, yet, he firmly asked her father to leave as he knew deeply there was no truth in his accusations.

.....The Father returned under the blessings of Hades, with a New Box of Matches and burned Glorit's home to the ground.

As the flames and smoke engulfed the house and

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The Blacksmiths' gentle soul turned to ash, sleeping on another bed of straw and horsehair was a young man, The Blacksmiths apprentice. A nameless soul, who never spoke a word all his life. But as the smoke filled his lungs he whispered Her name for the first & very last time.

PEARL

The oriental Princess & Mistress of the most notorious opium den nicknamed 'The River Styx'. The Den was gifted to her by her deceased drunk father, the very same who had sold her at 14 to the filthy old man she was whipped into calling 'Husband'

She was a beauty, and her spirit was as delicate as the silk she wore. She never cheated, nor stole, and always held herself far away from the dragon's claw..... The opium was sold as a means of survival that feed her sisters and the children that ran about in the dirt.

The news travelled quicker than the flames that set alight the midnight air. Her first true love had been stolen from her. Her Love, Her Silent One that spoke endlessly through his eyes. She had heard him say goodbye.

Entranced with grief, she stole to coins from her sleeping husband's pocket, walked through the black laced curtains of the den. Laying down, she placed the pennies upon her closed wet eyes, as she chased the Dragon's Tail to the river of The Ferryman.

My own Tale, well... one must keep the cards close to her breast, my secrets and origins are weaved in the fine tapestry of the album SAND.

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The first musical chapter of a time and place I once walked as..... The Sorceress. The Time Traveler. The Dark Story Teller..."

Everyone has their part to play, and Spurs' plucked double bass provides a wonderfully warm background, while Pascal's violin has a sound that can break hearts – it is just so full of angst and emotion, starkness and horror. I can't express just how much this album calls to me – the is one that I always listen to with my heart, much more than I do my ears. Time ceases to exist when I play this, and my world is contained in her voice, and the images the words and music of this amazing band conjure up.

It may only be January, but I find it hard to imagine that there is going to be a more important release coming out of New Zealand in 2017.

KEV: After the souls were resurrected what happened next?

The Bones.....They were bound to me. They changed me, from the naive Irish girl to The Sorceress that breaths life to this story. The Bones are invisible entities apparitions, that guide me to the right path, and sometimes, actually often, the wrong path.

Down dark alley ways being hunted by wild beasts I found my strength.

Into Mirror Mazes, looking the devil in the eye and laughing at its childish tricks brought me greater clarity.

Much more clarity if I had simply taken the 'Right Path' They became my muses, my loved ones beyond the veil. And a family we will always be.

KEV: Where did your travels take you?

I fled from the Homelands of Ireland I travelled over SAND and Sea. I was lied to by the false promises of the New World, I bought with me my Magic and Music and..... Morality.

I blistered under the cruel sun of the bleak lands of wilderness and men. At twilight I shuddered in fear, listening to the coyotes pick at the bones of the weak.

I was yearning for company, for kinship and survival. When I resurrected my Bones, my strength returned. We together, walked into many sunsets and slaughters.

Houses of ill repute and debauchery, I became drunk on the idea of love. I made deadly quick draw decisions in the scorching heat of noon. Collected stars from the night goddess Nyx pouring them and my own into another person's heart to help guide their way...while I kept running away from the void. I kept running West.

I burned towns, bridges and scorched my own wings, I locked doors and threw away too many keys, I lay down upon tracks awaiting the trains, but Love descended again, and again and it saved me in a very Spectacular way.

I crawled, I ran, I climbed and flew, under every type of painted desert moon.

KEV: When and how did you realise that your destiny was to be together?

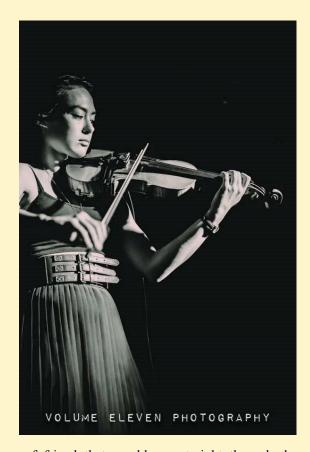
Pure Instinct, Synergy and Fate. The three triplets of destiny. They all walked into my life effortlessly and I am for ever grateful to be in such fine company. My Dearest Bones.

KEV: What others have you met along the way, and how have they inspired you?

Each Character I've met has been a unique brick on the road to the next amazing bend for Miss Peach and The Travellin' Bones. Without them our journey may have not been as inspiring, influential or sweet.

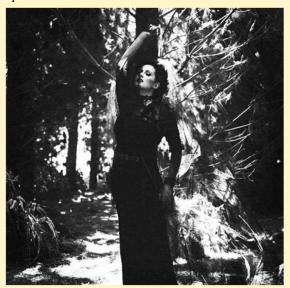
At the very beginning, my instincts again, inspired me to ask the Stars and Cards...and I met a friend.

I still have this wise friend, who became the kind



of friend that would see straight through the smoke, mirrors and table knocking and call me a spade, often using that spade to dig me out of my own grave and when I was composing SAND, that same friend introduced me to the musical family I have surrounding and supporting Miss Peach and The Travellin' Bones.

Within this musical family, residing at AAA records, Red Room Studios and Black & Yellow Management is a collective of vibrant, passionate and talented 'old souls' that I am so





at ease with, creation of music, really does become magic.

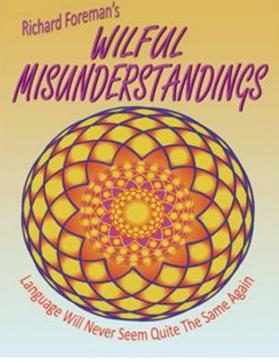
I weave many joyous, troubled and murderous characters through SAND, one including the Beautiful Miss Vaudeville, who told me of her newly departed lover and taught me how to hide a Cut Throat Razor in my hair – just in case the perfect "opportunity" may arise...as she put it.

KEV: With the release of SAND has a story finished or just a chapter, and where to from here?

Let us just say Mr Rowland, that I love to write music and I love to travel.....where ever the muse leads me. I have been working on something rather sumptuous through the winter months, another chapter as you put it. Still a lady should always keep a few cards close to her chest.....







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

"An ambitious and truly original collection from a master storyteller whose memorable characters in often surreal, unsettling situations linger long after the first page." Sally Spedding Wringland, Cloven, A Night With No Stars

"Carefully constructed scenarios with a playbill of disparate characters shrewdly and sympathetically observed. Offspring of a particular and subtle imagination, told with humour, craft and insight." Jamie Delano Hellblazer, World Without End, Leepus - Dizzy

Readers:

"Stories like dreams half remembered, tapping into a seam (or seeming) of the unconscious mind."

- "I love the feeling of shifting, malleable realities. It is so much fun and encourages thinking in new ways about the world.
- "The book is bloody brilliant. I read it in nearly one sitting. It totally messed with my head."
- "This is a collection to reread, a book to tickle and amaze, to ruffle and amuse and sometimes to raise the hairs on the back of your neck."
- "Unafraid to tread off the beaten track into vivid, unsettling worlds where nothing can be taken for granted. Where anything can happen."

Cost:£8.95 (+p&p) percopy

by mail order (signed) from Lepus Books website (http://lepusbooks.co.uk/wilful-misunderstandings/) Or available by order from bookshops (quote: ISBN978-0-9933901-0-4) For more info see Richard Foreman's website at richeff.moonfruit.co



Full On Twang

Deke Leonard Memorial Concert – Princess Royal Theatre, Port Talbot, 10.6.17

I never had any personal dealings with Deke Leonard, except once – online. On a file sharing website which specialises in unreleased or hard to obtain music, I had downloaded the album 'Live at the Rodon' by the Nick Gravenites/John Cipollina Band (which can now be accessed on CD). My files being available, other people downloaded them from me, as you do. Only one person messaged me to say thanks, he'd been

after the recording himself for years. The tag name was 'deke leonard'. Intrigued, I messaged him back to ask if he was the Deke Leonard, so to speak. He was. Exchanges followed, with one or two reminiscences from Deke and a promise to upload some rare live Man material. After that I lost the connection, but it gave me a nice feeling of the man's accessibility and enthusiasm for music with which he was associated.

This was very much in tune with messages from musicians read out by MC Sam Sampson during between band set-up interludes throughout the evening

RICHARD FOREMAN

– a feeling of warmth and affection for a man of generous spirit. Deke was a well loved figure in the South Wales rock music scene and for good reason. This gig was a fitting celebration of his life and work. To a greater or lesser extent, all the musicians who appeared had taken some inspiration from his style and sound.

We arrived 15 minutes before the billed start time only to find that first band Glas were coming to the end of their set, which appeared to chime with the more rockabilly aspects of Deke's history. First band we saw proper was Pollen Count. Most of them looked pretty young to me but questing with them was Tweke Lewis, who'd played guitar in one of the many versions of Man over the years. I was well impressed, having never come across this crew before. Like the two bands who followed, they'd taken time out to learn and then played one of Deke's songs, in this case 'Looking For a Man'. They also assayed a creditable version of Frank Zappa's 'Peaches En Regalia' – no mean feat in my book. Their own stuff was enjoyable, Man-influenced rock and they wrapped up their set with 'Ain't Their Fight' – a large gent whose identity I'm not sure of joining them on guitar and vocals.

Next band Bigfeat took on 'Razor Blade and Rattlesnake'. A tight, hard-rocking unit, I found their own songs less distinguished, though one number introduced as 'Three Miles High' had some nice twists and turns to its construction. Throughout the evening the mix tended to favour instruments over the vocals, and perhaps if I'd been able to pick up on the lyrics a bit more I'd have got more out of their set. Same applied to Buck and Evans, the band who followed them. At times there was a touch more heavy metal to their approach, at others they took a more welcome diversion into a soul style. The latter I think being more the speciality of their gutsy female singer and keyboard Their Deke cover was the player. amusingly titled 'What Am I Going to Do When the Money Runs Out'. I was particularly impressed by their drummer,





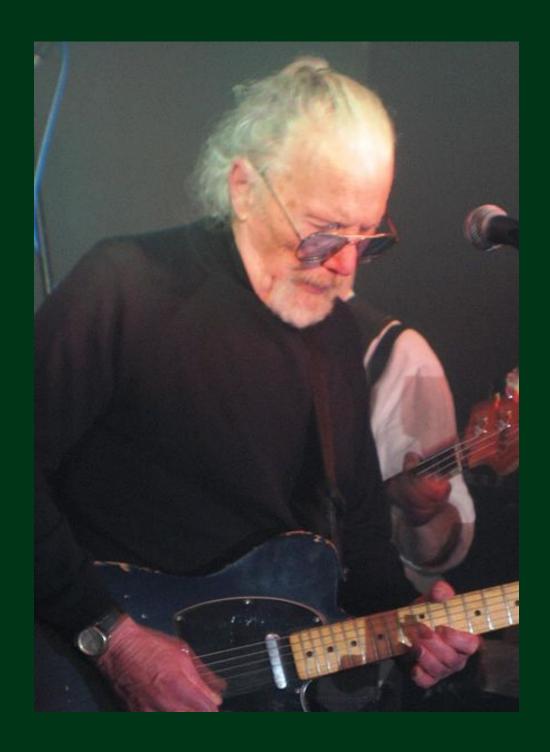
who added a lot of nice, creative touches to their sound. Turned out that the same gent was the drummer for headliners Son of Man.

As mentioned there were messages of support from far and wide, all read out by the MC, who at one point took time out to reminisce about roadying for pre-Man band the Bystanders, mentioning that in those days Deke had played a lot of harmonica. At this point he pulled out his own harp and gave us a nice version of a tune from those times, titled – if I heard it right – 'Bye Bye Bird'. A nice interlude.

And so to Son of Man who kicked off with the announcement that they would be playing a set entirely of Deke's songs (though they did slip in at least one of their own, and why not?). I hadn't realised, but this unit had originated some years back at the memorial concerts for Mickey Jones in Pontardawe. I'd been to the second of those (a thoroughly fine night) where they'd played as an ad-hoc line up. Apparently they'd enjoyed it so much that they decided to continue. Good for them. At their core is Mickey's son George who has matured into a fine guitarist and not a bad vocalist — though

he leaves most of that to lead singer Richie Galloni.

Songs played So what did we get? Way 'Hard included to Live', 'Circumstances', 'Fools Like You'. 'Daughter of the Fireplace', 'Romain' and a wild and wonderful 'Bananas'. There was, I felt, a slight lack of light and shade, overall. At least one of Deke's quieter, more melodic songs - like 'California Silks and Satins' maybe - would have been a nice change of pace. But this, along with the frequently drowned out vocals, is all I offer in the way of quibbling. It was damn played with power set, enthusiasm by a damn fine band. Various guests came and went, most consistently James Beck, who played guitar in one of the later versions of Man - so at times there were three, even four lead guitarists giving it large. George played guitars inherited from both his father and Deke, and he didn't let either of them down. He concluded with a statement of commitment to keep this music alive, and I for one was really glad to hear it. There's no replacement for the originals, of course, but this is not a covers band. They've already released

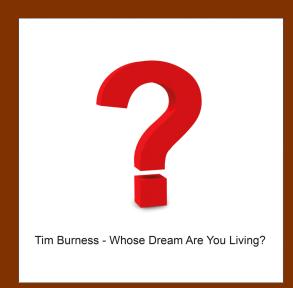


one album of largely, I gather, their own material and doubtless have a bright future ahead of them.

The night ended with Deke's widow Mary onstage, thanking the band and all of us for coming – and for all the loss that she has suffered, expressing some solace in the knowledge that the spirit of Deke's work lives on. The tunes and the humour too. Some profits from the gig were donated to the Human Appeal Gaza Emergency Fund, supported by the guitarist in his lifetime. Some, it is hoped, will also go towards a lasting memorial. A final album is also being completed.



TIM BURNESS WHOSE DREAM ARE YOU LIVING? (EXPANDING)



Originally released digitally towards the end of 2015, Tim has now slightly remixed and extended (three new tracks) and made this album available on CD through the Expanding Consciousness label. As with his 2007 album 'Vision On', the core of the band was Monty Oxymoron (keyboards, vocals, Theremin and percussion), Fudge Smith (drums) and Keith Hastings (bass), while there were contributions from guests such as Gregg McKella (synthisizers and effects), Lee Abraham (sub-bass guitar), and

Andrew Bradstreet (bodhran). Tim of course made his name with Burnessence in the Eighties, and had been around the progressive scene for some thirty-five years or more, but doesn't release albums that often, so this was the first since 2007.

That is a real shame, as he has a very English approach to progressive and neo-progressive rock and hits many, many musical bases. He is a bit like a musical magpie, picking up the shiny things and hoarding them, and while they are all valuable they certainly don't all sound the same. The first number, "These Are The Days" could have come from Fudge's previous band Pendragon in the very early Nineties, while "And Set Your Spirit Free' has so much energy that one can imagine it being played in the clubs in Ibiza. Some songs are full on and over the top, while others (such as "Hold Me") are incredibly delicate and restrained. This is what makes this such an incredibly solid album, there is huge variety and depth in what he does.

Tim feels that it is his best work, and even his cynical bass player (his words, not mine), agrees with that. I believe that Tim and the band recorded far more tracks than they used on this album, so hopefully the next album will be here much quicker! For more details on his music,

KEV ROWLAND

and far more, visit his site at https://timburness.wordpress.com

TYRANNOSORCERESS SHATTERING LIGHT'S CREATION (TOFU CARNAGE RECORDS)



Texas-based black metal Tyrannosorceress, present their debut through Tofu Carnage Records. Formed in 2010 by members of Dallas-based Cleric, Tyrannosorceress released a demo as long ago as 2011, but it has taken until now for the quintet to release an album, and I find it hard to fathom why that is the case as this is something quite special indeed. This is black metal as a fullon force of nature, no namby pamby ambient tones or keyboards for these guys, just grabbing Mayhem and Darkthrone as influences and then building the sound into some quite special. John Schiller (bass) and Zach Jobin (drums) are joined at the hip, and know when to speed it up and when to slow it down, so there are sections when the band moves far more into doom territory than one would expect from a band of this type. The twin guitars of Daniel Hearne and William Baxter riff it out, or take turns in providing melodies and counter melodies, or rely on their buddies to keep it together while they take it into other areas. Then on top of that we have the vocals of Zac Christian, whose gruff and demonic sound is perfect for the music at hand.

Only five songs, but the album is still forty-five minutes in length (the perfect vinyl playing time, and this has indeed been made available in that format). Great production has allowed these guys to really shine, and I guess the only question is when are these guys going to get picked up by a more major label? If black metal is of interest, then these are one of the most exciting new bands within the genre that I have come across. It is possible to stream the album at http://tyrannosorceress.com.

Highly recommended.

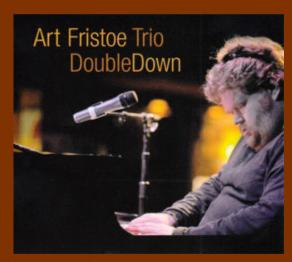
8KIDS DENEN DIE WIR WAREN (NAPALM RECORDS)



Roughly translated as "The Ones We Used To Be", this is the debut album from a German trio, who are very much in a post hardcore direction, and have been compared to Heisskalt and Fjørt. I should confess to having real issues getting into this album which I feel have far more to do with their approach than having all the lyrics in their native tongue. It's okay, I walked out of a Parkway Drive show once, trying to comprehend why so many people were having a great time while my thoughts were heading towards wondering if the bar was far enough away from the stage so that I couldn't hear them anymore.

I love the cover, but after that it's all downhill for me. The vocals feel affected, as if Jonas Jakob is not bearing his soul, but trying to sound as if he was. This just doesn't feel like the real deal, but possibly a band needs to come out of NYC to be able to give this style of music any genuineness. Not for me, sorry. www.8kids.de

ART FRISTOE TRIO DOUBLE DOWN (MERRY LANE RECORDS)



'Double Down' is a double CD set recorded by Art Fristoe (piano) and bassist Tim Ruiz with two different drummers (Daleton Lee and Richard Cholakan). This recording came about as the result of Art-House film Daniel Jircik and J.W. Peine were making with Bob Dorough, to which Art made a major contribution to the film as an actor, pianist and vocalist. Here he is captured leading the trio through a series or original numbers, jazz standards, and some songs that are somewhat surprising when heard in this context. This is classic old school jazz, with sumptuous groove, soulfulness and tenderness in everything that is being performed.

So, it is somewhat surprising to discover that the opening number is nothing less than "Smells Like Teen Spirit". I doubt that Kurt ever thought his guitar-driven angst could transformed into an instrumental of such delicacy and subtlety. Somehow Art manages to stay true to the original, yet totally transforms the song so that it fully belongs within the canon. Of all the songs contained within this double CD set, this is the one that hits home personally with me just because I know the original so well, yet here it has been taken to a totally different level. Other modern delights are some Beatles numbers, sitting happily alongside many Art Fristoe originals, Duke Ellington and others. One of the sheer delights of this album is the way that he brings together music from many different sources and then gives it his own

distinct flavour. All the guys working with him are also masters of their craft, but special mention must be made of Tim Ruiz whose fingers seem to glide over the bass and provides runs and slides that are absolutely in keeping with the feel, and always exactly right for the moment. Overall, this is a very impressive piece of work.

BARROWS OBSIDION (TONZONEN RECORDS)



This is the third album by Los Angeles-based Barrows, and depicts the experience of a man who is abducted from earth and brought to where dimension is Obsidion, a place indefinable and the boundaries of human consciousness cease to exist. The band claim that their cinematic. instrumental organically and seamlessly blends elements of prog, space, kraut, and psych, citing influences of early King Crimson and Pink Floyd to John Carpenter and Goblin, and they may just be right. Formed in Syracuse by Jim Leonard and Richy Epolito, before the two relocated to Los Angeles, where they recruited guitarist Ryo Higuchi and bassist Brock Haltiwanger to flesh out the live line-up. But this album, as with the others, was recorded by just the original duo.

Musically this is all over the place, as they take influences from wherever seems most suitable and then blend it together. That they should be called "progressive" is never in doubt, but here in the truest sense of the word as opposed to

sitting within one particular sub-genre or another. This is music that does need to be sat and listened to intently, as otherwise there is a real risk that it can just fall into the background and not be fully appreciated, and that would be quite the wrong thing to do, as this is quite an impressive piece of work. Cinematic, yet also touching on ambient, it really does feel like an organic beast it gently moves through different passages, somehow bringing together quite different styles of music. There are many times when the guitar is notable by its absence, and then others when it sounds very Gilmour-like, and has a major impact. The only way to fully appreciate this is by hearing it, and as well as being released on vinyl by Tonzonen the band have also made it available on Bandcamp as a "name your price",

https://barrowstheband.bandcamp.com/ album/obsidion so what have you got to lose?

BEASTO BLANCO BEASTO BLANCO (EL PUERTO RECORDS)



Originally released in the States in November 2016, this debut has just gained a release in Europe through El Puerto Records. Here is a band that have already gained publicity before they had even played a note, as it has been put together by Alice Cooper bassist Chuck Garric (as guitarist, singer and head of the band) with vocalist Calico Cooper (daughter of said Alice).

The line-up is completed by Christopher Latham (guitar), Jan Le Grow (bass) and Tim Husung (drums). So with two members being closely linked with Alice one might expect them to sound somewhat like him, and in some ways that is true, but it is very much the "Poison"-era as opposed to the classic, mixed with a very large dose of the American hair bands from the Eighties.

It is gruff, it is raw, but there is also an innate sense of melody behind it, and Motley Crüe has obviously been a major influence. There is a feeling that they are very much following the same vein, and their band photo shows a very rough and bedraggled looking bunch, when their music has far more melody and arena-style anthems than they would probably like to admit. The European version has been released with an additional song, a cover of "Born To Raise Hell" where Chuck does a reasonable impersonation of Lemmy, but it doesn't have the force and power of the original. In many ways this is the problem, as they are quite good at what they are doing, and if they were onstage at a festival then I am sure that many fans of other bands would enjoy what they are doing, but possibly paying to go and see them could well produce quite a different result. This is an okay album, but they are going to have to lift their game a great deal to make them known, and not consistently being linked to Alice.





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 un named 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.



Kev Rowland was one of the first people who came on board when we started Gonzo Weekly five years, or so, ago.

He lives in New Zealand and appears to have an encyclopaedic knowledge of the contemporary progressive scene, and — more specifically — the more esoteric and engaging bands from the antiquities.

He is coming to England later on in the summer and has been bribed with my wife's cake to come and pay us a visit.

But what records will he take with him when we dump him on a desert island?

Dead Fred's Top Six

Originally from Devon, Kev knows that it was discovering Ted Nugent and Black Sabbath in 1974, at the tender age of eleven, that led to a musical addiction for which there is no cure. Although his first ever gig was Cliff Richard in 1978, he was fortunate enough to understand that everyone makes mistakes, and his next gigs were Genesis, Saxon and Budgie: from there on it has been pretty much been downhill all the way. Between 1990 - 2006 he ran Feedback fanzine in the UK, writing about bands that were never covered in the mainstream press, many of whom were in the progressive underground. He built close ties with many of the UK groups, including writing the newsletter for Freewill, getting gigs for Credo and writing the introduction to Galahad's OCMDII compilation. Along the way, he reviewed literally thousands of cassettes and CDs from bands from throughout the world, and was lucky enough to interview many of them. During this time, he also contributed to the French progzine Acid Dragon, the influential music magazine Rock 'n' Reel and the Ghostland website. In 2006 he moved to NZ, and stopped running Feedback having produced over 80 editions with more than 11,000 pages of print and heaven knows how many reviews and interviews.

Although he stopped writing and reviewing when he came to NZ, he was gradually brought back into the scene (initially kicking and screaming until he accepted his fate) and started contributing to many different sites and magazines. He took a sabbatical between 2014 and 2016 while he worked on a book containing all his progressive reviews from Feedback, and finally finished after more than half a million words! Out through Gonzo later this year!

Kev being Kev, he also added a few additional rules – so as well as being just his top ten albums, he has excluded any live albums or compilations and only one album per band. So, in no particular order:

Pink Floyd – Wish You Were Here (1975)

Although Dark Side of the Moon is an amazing album, as is The Wall (for totally different reasons), this has always been the Floyd album that meant the most to me. When I was younger and had a flat on my own I used to program "Shine On Part I" to be followed by "Part II" and leave it on repeat all day. Add to that the distinctive vocals of Roy Harper on "Have A Cigar", the sheer delight of "Welcome To The Machine" or the classic title cut, I could still listen to this all day.

Spock's Beard – Snow (2002)

This was the last album to feature songwriter and multi-instrumentalist Neal Morse, but what an album to leave on. A double CD concept album telling the story of a young man finding his way, this includes everything that anyone could ever wish from a progressive rock album. Many have likened this to 'Lamb Lies Down On Broadway', especially as drummer Nick D'Virgilio took over on lead vocals after Neal's departure, but unlike 'Lamb' (which has some great songs but could do with some serious editing) there isn't a weak moment. It was still a hard pick between this and the stunning debut 'The Light' though

Clive Nolan - Alchemy (2013)

I have known Clive for the best part of 25 years, through his works with his own projects and bands as well as playing keyboards for Pendragon, but from all his works, it is this album I return to time and again. Conceived as a stage play, it features an amazing cast of singers and performers, and some incredible songs. According to LastFM this is easily the album I have played most

Camel – The Snow Goose (1975)

Andy Latimer's finest hour, if there is a better album to drift away to then I have never come across it. When I play this I am transported to a marsh listening to the wildlife, just relaxing. I have all of Camel's albums, but none of them get nearly as much time as this one.

Anthony Phillips – Private Parts & Pieces X – Soiree (1999)

Even I find it strange that the Phillips album in my list isn't one featuring his amazing 12-string acoustic guitar, but instead is a collection of solo piano pieces. Possibly because the piano isn't his first instrument, this is a wonderfully haunting album and I can't imagine not having this close to hand and being returned to regularly.

Twelfth Night – Fact and Fiction (1982)

One of the greatest progressive rock albums of all time, I still have problems believing that this didn't make them major stars outside of the underground. Only Marillion broke through the door, but for some reason it slammed shut behind them and no-one else made it. It starts with the ten-minute epic "We Are Sane" (about mind control), and every single song is a complete gem. Of course, it ends with "Love Song", one of the simplest and most poignant numbers ever performed.

IQ – Subterranea (1997)

As with Spock's Beard this is another double CD concept, and again is a hard pick as this incredible British progressive rock group have released so many stunning albums, with their debut very hard to beat. Peter Nicholls is a master on this, with wonderful presence and vocals – my favourite line-up of the band.

Genesis – Wind and Wuthering (1976)

Most people argue about whether the Gabriel years or Collins years were the best, but they're both wrong, as it is the Hackett years that mean the most to me. I still think this is an incredibly under-rated album, yet truly is the best thing they ever did. I can remember long discussions at school regarding "Blood on the Rooftops", can't imagine that happening with the music of today.

Megadeth – Rust In Peace (1990)

It may seem from the above that I am a proghead, and nothing else, but in reality I am as much a metalhead, it's just that I believe there are very few metal or rock studio albums that can truly be said to be complete. If I had included live albums in this list then it would be totally different, as how can you have a list without 'No Sleep 'til Hammersmith', 'Made In Japan, 'Snaz', 'Live After Death' etc. But, this is possibly the finest example of a true metal album that delivers from start to end. Put in on, turn it up, let your ears bleed.

Napalm Death – Scum (1987)

There are few albums that can be said to have spawned a complete genre – some bands have had amazing influence, such as Sabbath (doom) and Venom (black metal), but this one album said it all, and brought grindcore to the world. What is even more incredible is that two different bands recorded it! The first side was the trio, then drummer Mick Harris found himself the only person left in the band so put together a new line-up to record the second. Any album that includes "You Suffer" (the shortest song ever recorded when it was released, at 1.316 seconds), the title song and "The Kill" is going to win many fans. Listening to this album now, some thirty years after it was released, is still an exercise in over the top aggression.

So that's it, at least for this week. Now if only I had room for Sepultura's 'Roots', and why isn't there any Richard Thompson in the list, but what about Fairport's 'Babbacombe Lee'? This argument could go on in my head for hours.....

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 pendered what to play and the more he thought about it and what the evening should mean, the more he felt that something very special was about to take place.

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



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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate.

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

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

Double CD2, The New Gospels

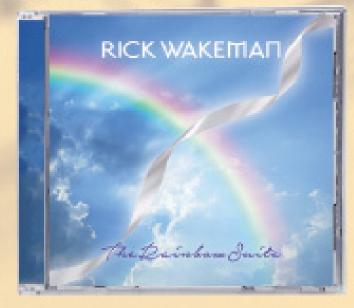
DVD / CD of The Gospels performed live in California - never seen before.

Reproduction A4 x 12 page concert program.

The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



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 and follow us on Instagram, Facebook or Twitter to get action alerts.



DOGLEG



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All styles, levels and listeners welcome

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As regular readers of these pages will probably know I have a strange, disparate, and diverse collection of friends, relatives, and associates, many of whom who are extraordinarily creative in one way or another. And as my plan was always to make this magazine the sort of magazine that I would want to read, many of them turn up in these pages with monotonous regularity. Meet Mr Biffo.

From 1993 for a decade he was the editor of an anarchic video games magazine on Channel Four Teletext. It was called Digitiser and contained some of the most gloriously funny bits of off the wall dicking about that I have ever read. Biffo happens to be a friend of mine and as the relaunched Digitiser 2000 is just as stupid and just as funny as ever, we shall be featuring a slice of Biffo every week from now on.

Hello, father. It has been a weird old E3, hasn't it?

Father's answer: "I don't know anything about that. When you get a chance, can you come over and fix my Kindle? All my books have gone and I can't connect it to the wifi."

Everyone keeps debating about who "won" E3, and nobody can seem to agree on anything, other than the fact that Ubisoft done a really good presentation.

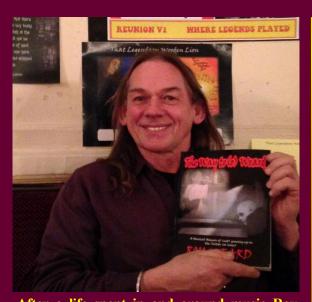
Some felt that Microsoft - baring to the world both its legs and its new ultra-powerful Xbox One Eggs - were the winners... while others felt that the Xbox One Eggs is missing the point of gaming entirely. Some fans claimed that Sony blew away the competition like a dirty Henry... while other commentators decried their showing as limp and complacent (not to be confused with Limp & Complacent - The Netherlands' premiere cabaret duo).

Nintendo, as is now traditional, chose to save its announcements for an online presentation - which finally gave us a proper sense of what else is on the way for Switch. There weren't many surprises... beyond, perhaps, how utterly mental Super Mario Odyssey appears to be.

Click the links at the bottom for my take on the Sony and Microsoft's showings. On your way down there, why not pause to read a round-up of everything else that has earned my needlessly intense scrutiny over the past few days? You might actually learn something for once.



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..

he house in Muswell Hill was breaking up so I had to find another flat. This led me back to the East End of London and a ground floor flat in Leyton. I began to go along to a pub in Stratford to see a band called Dogwatch. They were a very interesting band with a strange line in music and a front man with a mad attitude, which echoed my own in some ways. At some point that year their lead singer Paul Balance, and keyboard player Bernie Clarke, left the band, and I went along to audition as vocalist. I never expected to get the job but I did, and I broke off with the band in Essex to join Dogwatch.

Dogwatch was an odd band. Nick Sack played some very tight and precise drums and Roger Glynn was a gifted and fluent guitarist – if a little hard on the brain cells at times. The bass was handled by Pete Murdoch who owned the small PA system which we used. Pete used to also hire this out to other bands and go out with it as engineer. The main force in the band was John Trelawney who played trumpet, flugelhorn, violin and euphonium – an interesting combination for a rock (ish) band. After I had joined, we auditioned keyboard players and took on a girl called Linda Shepherd.

We rehearsed in a studio in an old warehouse in south London, near the Elephant and Castle, run by a Spanish guy called Alberto. Alberto had one single charge whatever we asked for.

'Can we hire a guitar amp?'

'Ten queeed'

'Can we rehearse and extra hour?'

'Ten queeed,' and so on.

Upstairs from these rehearsal rooms was the *Elephant Recording Studio*, a little eight track unit run by a guy called Graham Sharpe.

Rehearsals for the band went quite well, but I came across one problem I had never encountered before as a vocalist. They wanted me to sing! Since all of my previous bands had played songs written by me I was able to bend the vocals in ways that suited my voice. This band had songs of their own and some of these had melody lines which they wanted me to sing, and which they





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wanted to harmonise around. Not something I was used to or really able to do that easily. Some songs worked well and other were really hard. The material was odd too. Some of it was almost straight rock, usually written by Roger Glynn, and some had tinges of vaudeville to them. The latter were mostly written by John Trelawney. And then there were the ballads - these were the hardest to sing. Some of it I never managed a convincing vocal line to. Still, we rehearsed a set and began looking for some gigs.

John and Nick were anxious to know what I was going to do for a stage act. Paul had been very much the front man when he had sung for them, dressing in a frock coat at times and adopting military garb for 'The Captain', a song about a World War 1 veteran. I was still fitting in with them, because it always takes a while for personalities to gel in a band. If they don't, the band will never work.

I have never been in a band without tensions of some kind, but there does have to be a general agreement about where you are, and some kind of friendship when you start playing together.

Of course friendships and working relationships often get strained as the band progresses. Egos rise rampant, people feel that they are being sidelined, laughed at, or all manner of other slights – real or imagined – often get in the way of group harmony. If you are famous and doing well you can put it to one side and get on with it, but smaller bands fall apart over it and cannot work together. The two brothers who fronted *The Kinks* famously fought their way through the sixties, and there are numerous other examples of similar fractiousness.

Anyhow I went for an Arthur Brownian sci-fi kind of persona with a bit of military uniform for 'The Captain' and an old raincoat and 'Old Man' mask for 'Moments', the closing number. Since they had only seen me standing in a studio singing they were very much surprised to see what being up on the stage did to me. Gradually we began to write new songs and I began to develop more and more bizarre costumes to go with them. We had a small lighting rig and a PA, and I threw some smoke and explosions, courtesy of *The Theatre Scene Armoury*, into the mix to go with it. The band was beginning to develop nicely.

One slight problem with this was that it was 1978 – the year that punk was in full swing. Just knowing which way round to hold a guitar was considered a hanging offence and there we were with a full on show and five accomplished musicians.

We went down fine in London, but each time we travelled to places outside we were panned. Still we were not going to give up on it. The props and the act just got wilder. One of the acts that Pete Murdoch had been hiring his PA to was *Dire Straits* and they suddenly rocketed to fame with 'The Sultans of Swing'. Pete said he would quit the band, sold us the PA, and went off on tour with them. This left us without a bass player and facing a search for a replacement. I ran into Tony Morley, the man who had played guitar for 'Wooden Lion' a few years previously, and invited him along to see a show. When he turned up to see us he said he was playing bass these days so we invited him along to audition for us. No sooner had he joined the band than we started writing songs together again. Steve Wollington was back as roadie for us too.

He lived in Basildon and would often stay over at my flat, or at some other people's flats depending on who was going back with whom. He had a wonderful sense of humour – very sharp and quick. There was a girl called Martine who had been doing the rounds of men that were in our social group. One evening I dropped Steve off with her because he was staying with another friend of ours. When I called Steve the next day and told him some unusual news his reply was, 'Well, fuck my old boots. Oh, talking of old boots I fucked Martine last night!'

Years later he had a job as stage manager at *The Festival Hall......*Basildon. There was a gig there with Frankie Howard who was notoriously cranky. We spoke on the phone the next day.

'How was Frankie Howard then?'

'I saved his life.'

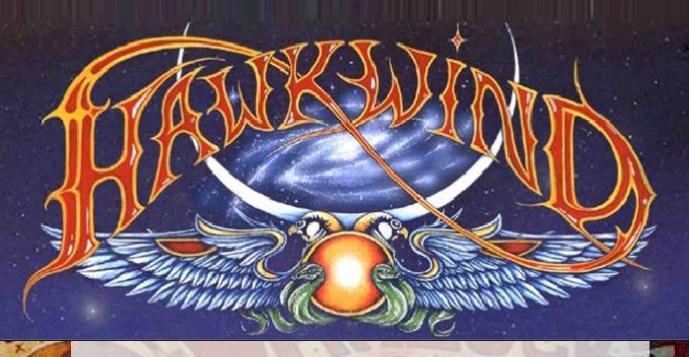
'How did you do that?'

'I didn't go backstage and kill the bastard.'

Typical of Steve really. Frankie Howard did an advert for Sony Televisions at the time. It was a close up of his face with the slogan, 'One reason you may not want the clear definition of a Sony Television'. I cut the advert from a magazine and removed all the lettering. I then wrote 'Thanks for saving my life, Frankie xxx' put it in a frame and sent it to Steve. He knew immediately who had done it.



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 Hawkyerse...



Two unusual Hawkwind acetate disks are currently up for grabs on eBay. Firstly, a one-sided 1971 acetate of 'In Search of Space' with four tracks, 'Master Of The Universe', 'Children Of The Sun', 'You're Only Dreaming', and 'Adjust Me'. These are tracks 3, 6, 2 and 5 on the commercial album release.

The record label is fixed to the nonmusic side of the acetate pressing, and this item is one of many that have come from the estate of an ex-record executive.

The starting price was \$9.99 and, rather amusingly, the opening bid was \$10. However, upping the ante by one penny was not really likely to clinch the deal, and brisk bidding had pushed the price up to \$495 (£388), a day later.

Interestingly, a 1970 acetate of Hawkwind's first single 'Hurry on Sundown' is also on offer, and (somewhat remarkably) has an almost identical bidding history - starting at \$9.99, then \$10, and soon reaching \$495.

And it seems it was the same \$10 optimist who bid on both items, and he or she dropped out of both bidding processes the moment someone else went a few dollars higher.

Unlike its 1971 big sister, the 1970 acetate is double-sided; the flip side being 'Mirror of Illusion'.

Gonzo Magazine doesn't customarily

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 Daevid 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 ...



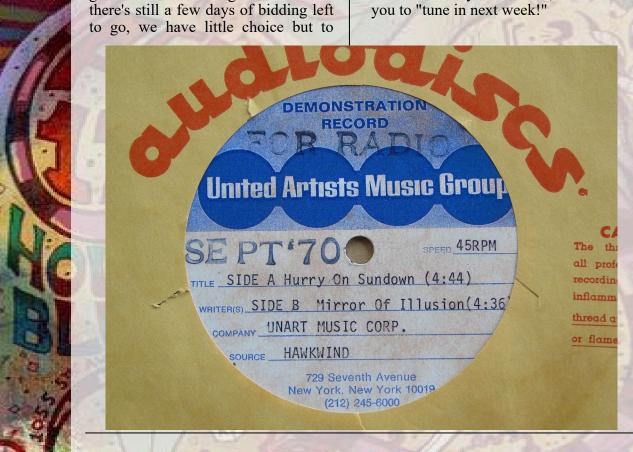
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Stellar Kingdom
Spaceships At The Starting Line
We Move You
Tripping With The Royal Family
Xara's Poem
For Those Who Are Searching
Rolling Out 13. Rolling Out
14. Angel Full Of Pity
15. Right On The Mark
16. This Time, This Space
17. So Strong Is Desire



go in for 'cliff-hangers' but since

leave this story unfinished, and invite





HAWKWIND PASSPORT APPLICATION

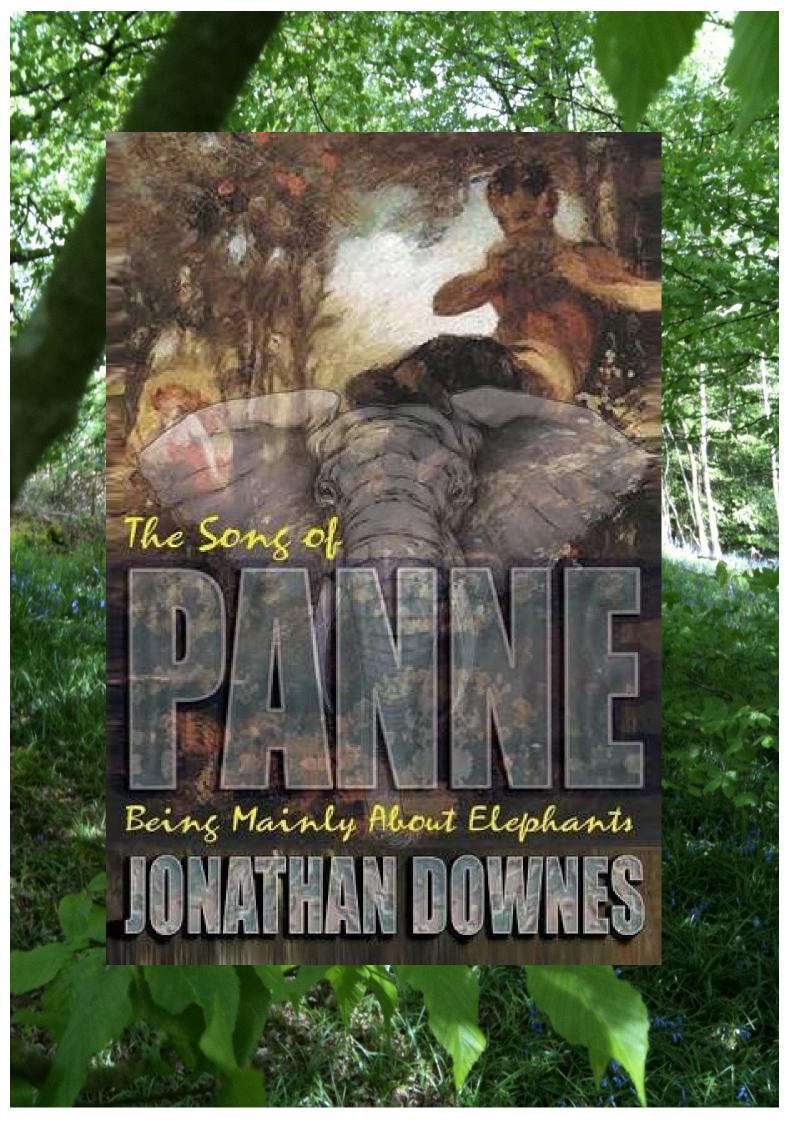


Greetings space travellers!
This is your Hawkwind Earth Visitors Passport application form.

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:





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/

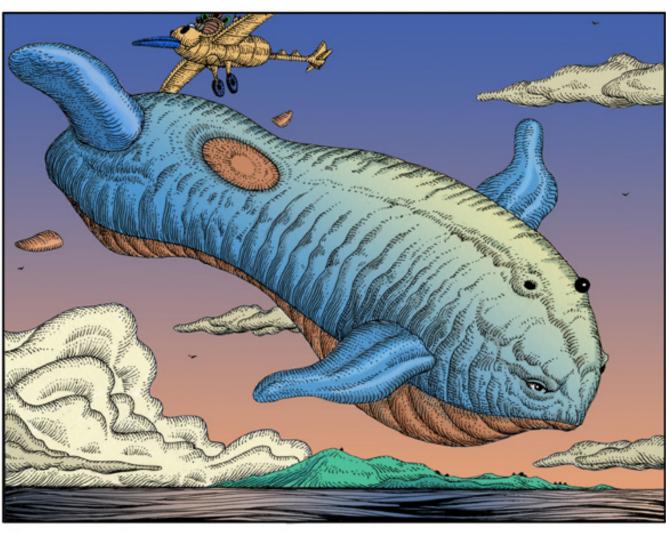
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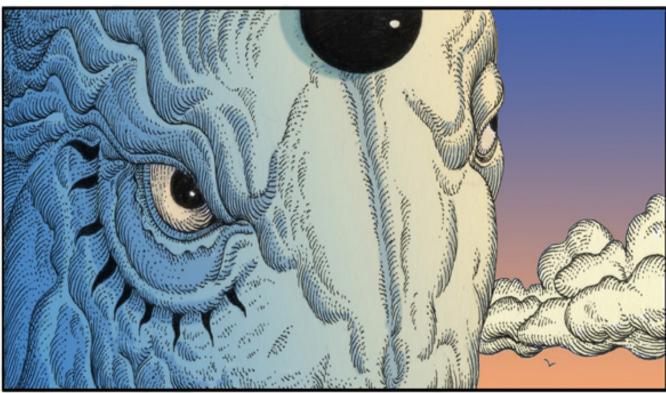














Thom the World Poet

Rob Ayling writes:

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

THE WORLD IS NOT MINE

ALL I OWN IS ENERGY & TIME

to state otherwise would be a crime'

This world is neither yours,nor mine..

It does not"belong"to anyone

No matter what walls,borders,flags or guns
seek to keep out other than our"citizens"

Before us and afterwards-there will be others come

And they may claim this land as theirs-via military or other means
And we will only ever own our dreams

Blind,deaf,dumb,crippled-each part of a bigger scene
that serves each other-parents,lovers
Each of us owns only our own skin
And the borrowed memory of our better dreams.



RESOUT TRAIN redandise Depot, G Victorian times every well-bred cave Unbridge for P Gentleman had a 'Cabinet of Curiosities'; a care Providence fo he 6-20 A.M. Irain het with trees for I collection of peculiar odds and sods, usually housed in a finely made cabinet with a glass et with train from e pricina lichets a reine stop at Milliavelle, Northarida skatone, Waterford on, Ashtrus, Lonel door. These could include anything from Natural History specimens to historical artefacts. Pawinshet. after they are re lie freight receiv

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...

This week, I bethought t would beest a rather valorous jape if 't be true I wast to writeth in Latin ... thee knoweth: Friends, Romans, countrymen, lend me thy ears. I has't cometh to putteth things in the cabinet, not to praise it. That sort of malarkey. But I hath changed mine mind. No, I bethought, t'was the most wondrous playwright that wroteth those words so I am, instead, writing mine pieces of prose in homage to the most wondrous sir himself. So I present the cabinet of curiosities a la Shakespeare this week. well - to clarify - in as much as the tongue in cheek online translator can so do. What fun, what japes to behold. But all in the best possible taste and I mean no disrespect to the wondrous man himself.

The Beatles Historical Last Autographs Memento Signed Art AU \$3,500,000.00 (Approximately US \$2,638,825.0)

"The BBC archives of the television launch they told me were wiped clean decades ago, what a waste, this is the only evidence in existence from the Abbey Road album BBC launch and the last signed art memento The Beatles ever gave away. An inscription on the back shows when the memento was mounted in a frame by the initials D N 29.1 being the 29th January 1970 and presented to

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R. E. MUTURALISUR Successor to WM. LEGGATE,) 186 MAIN ST.7 AHUFACTURER and Dealer in HARNESEES, SAB W. DLES, BRIDLES,—Couch, Chalco and Dreft COL-LARS. Also, Tunks, Palites and Carpit Sage. Couch Gly and Tuly WHIFS, &c. gr Realpring done at short motios.

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PRATT, DOWNES & SCOTT,

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Rowan Ayres in early February 1970. In light of the incredible historicity and uniqueness and immense visual presence of the piece my asking price is reasonable and in years to come will probably sound like peanuts to whoever sells it in the future. The framed historical piece is huge, I have professionaly mounted it in a gold vintage frame worthy of it dimensions are 104cm x 93cm, it is quite heavy, have also placed a sheet of Perspex on the back to protect Rowan's letter and the inscription DN 29.1 The caricature is 16cm x 26cm. The autographs by the way the finest ever seen are around 8cm in length with John's being 10cm long. The memento will be posted



securely by Australia Post Tracking and payment will be to a bank account Goodluck and thankyou for watching" TINE unbagribar

This is most surely not a worketh of the valorous master Peake and his most incony brushwork, but for decade in question I am certain t'will beest attractive to someone. Pere, Baskets, 60. 4ci

Rock-ola Yellow Submarine Jukebox...New in original box - US \$12,000.00 It may to done with com

hbridge, and Sturbridge rcester, Sout



"I bought this in 2001 and have never taken it out of original box...this is the ultimate Beatles collectible...Pick up or arrange for your own shipping."

This may beest a maker of joyous music but methinks tis tacky to setteth mine eyes upon. tis sore on mine eyes and I doth not bethink t would sitteth well in any corner of mine house. And what is this thing – a submarine?

FILLE Booking Propolition wil JIMI HENDRIX OWNED AND WORN INDIAN-STYLE EMBROIDERED VEST (CIRCA 19... Lot 89371) - US \$7,500.00 (estimate US \$12,000.00 - US \$18,000.00)

"Jimi Hendrix Owned and Worn Indian-Style Embroidered Vest (Circa 1967-70). A splendid black velvet vest embroidered with three raised gold-sequin and multicolored metallic thread elephants, one on each breast, and one in the center of the back. Sequin-and-metallic thread floral designs adorn the bottom area of the front and back, and everything is bordered in exotic

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SHAMELESS SELF PROMOTION TIME

WORCESTER MARBLE YARD.

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









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trim designs consisting of metal studs and metallic

thread lining and swirl patterns, with sequined spots

dotting the vest throughout. Black cloth lining, with

no label. Owned and worn by the man who changed

Rock guitar forever, Jimi Hendrix. A wonderful

example of the guitar legend's signature Eastern-

influenced hippie style, this piece was given by

Jimi's father, Al Hendrix, to Tom Hulett of Concerts

West. Fin condition. LOAs from both Tom Hulett/

Concerts West and Al Hendrix. HID04901242017"

A piece of ornate embroidered clothing that would

befit a king. But in some circles, I believeth that

Jimi wast such a sir. Methinks what a fine notion t

would best to buyeth such a richly handeth hath

worked article of cloth but I eke assume that this

wast not completed by handeth but by the worketh

of an instrument that hath used unknown mysterious

powers. Ah, but if 't be true music beest the food

Rare Smiths Beatles Beetle watch brooch 1960s

"Very Rare Original Smiths Beatles watch brooch

1960s. The Beetle shaped watch is mechanical hand

wound The watch itself is in lovely condition & in

very good working order. The marcasites and Ruby

of love then playeth on.

Original box - £275.00

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REGULAR LINE OF PACKETS

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This instrument for telling the hour is of some incony worketh methinks. Tis very attractive to the eye, but I doth not bethink I would dare wear the timepiece for fear of misplacing t.

"And the poor beetle, that we tread upon, In corporal sufferance finds a pang as great As when a giant dies."

Eminem Autographed Brick Good Wood Dog Tag Mmlp Cassette And T Shirt M RARE!!! -£2,995.00

"PLEASE NOTE: THIS IS NOT A B GRADE, IT IS ORIGINAL, AND FROM THE OFFICIAL EMINEM STORE. I ONLY SELL GENUINE ITEMS.

YOUR LOOKING AT A VERY RARE, UNUSED, SEALED, ORIGINAL, AUTHENTIC EMINEM BRICK. WHICH IS ORIGINALLY FROM HIS DETROIT HOME THAT WAS RECENTLY DEMOLISHED, ENVIRONMENTAL ISSUES.

THIS IS LIMITED EDITION OF ONLY JUST 700! WORLDWIDE, AND WILL NEVER BE DONE AGAIN. THIS IS THE BEST HIP HOP MEMORABILIA YOU CAN FIND IN MY OPINION.

There were 700 bricks available, and each one

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OFFICIAL HARNDEN & CO'R Office & Cont Street Street J. H. ENIGHTS HAT STORE, 165 Main S. S. LEONARD. Poblika 1847.

R. E. MUTURIMOUN (Successor to WM. LEGGATE,) 188 MAIN ST.

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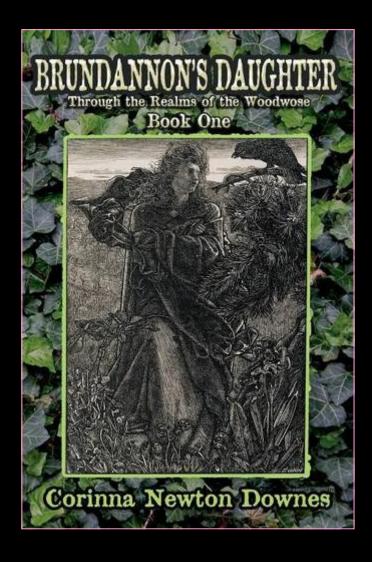
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Stray into the woods and forests and you will enter into another world; a world of creatures that live by their own rules, protect their own kind with fierceness, and view all strangers who venture under the protective boughs with deep suspicion. Tread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

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REGULAR LINE OF PACKETS

Between Norwich and Phindelphia.

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Feb 25, 1867.

MIKE DAVIS HOW CAN I TELL YOU? Winter/Genocide Available from iTunes, Amazon etc

comes with a certificate of authenticity with Eminem's personal signature on."



Behold thithero. Tis a brick - what is a brick? Tis not wattle and daub, or cob that is arrant. Wherefore would someone wish to buyeth a thing that doest behold like a piece of bread that hath been left too long in the sun and hath gone stale? Thither would beest a fear that one could forsooth commit a murder most foul if 't be true one wast to throweth such an object at someone those gents hadst an argument with. Those gents would beest taken to the court of justice and has't bestowed upon those folks such a sentence that would methinks taketh those folk to the gaol and there be left for years to rot for their hot headedness.

VNTG Stoneware Pottery FUNNY Face Mug folk Art SIGNED-"ELVIS CARICATURE-BIG **HAIR US \$39.99**

"HERE IS A REALLY NEAT 3D ELVIS CARICATURE WITH BIG HAIR AND SIDEBURNS BIG PEARLY WHITE SMILE AND LIPS. SIGNED BY ARTIST ON SIDE MUG MEASURES 5" TALL X 5" ACROSS INCLUDING HANDLE.X 3.25" ACROSS BOTTOM. HOLDS 12ozs. NO CHIPS OR CRACKS OR DAMAGE FOUND. DON'T MISS YOUR CHANCE TO OWN --- PERHAPS, ONE OF A KIND HAND CRAFTED POTTERY MUG."



Forsooth what is this big hair? And who or what is Elvis? Methinks tis a strange cuppeth to drinketh from. I am uncertain as to whether mine queene would allow such a thing to beest thrown from a wheel. Methinks that the lady would cry "off with his headeth," and rightly so in mine eyes.

Forsooth I bid thee all a fond farewell until we meeteth again.

R. E. MUTUMMYSUM

(Successor to WM. LEGGATE,) 188 MAIN ST.Y AHUFACTURER and Dealer in HARNESEES, SAB W. Dilbo, BRIDLES, Couch, Chalco and Dreit COL-LARS. Also, Trunks, Paliters and Carpit Sage. Couch Gly and Trily WHIFS, &c. gr Realpring done at short motles.

PRATT, DOWNES & SCOTT,







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. 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.

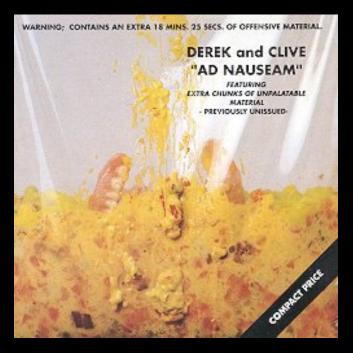
Each issue we are featuring one of these remarkable and peculiar records in a crass attempt to flog you the book.

Derek and Clive: Ad Nauseam (Virgin, 1978) What? Comedy duo's Let It Be.

When Rolling Stone described Let It Be as "a cardboard tombstone" they weren't deaf to the merit of songs like "The Long and Winding Road" or "Across the Universe." They were, however, mindful of the way the variable quality control betrayed a band in break up and the variable contributions of each talent to the particular tracks meant even the best moments were hollow triumphs. Cook and Moore's first two Derek and Clive albums were ramshackle and drunken affairs, sporadically brilliant and worthy of their cult status. Ad Nauseam marked a change in approach, more focussed, and boasting the longest and most surreal of their recorded duets. It also presented a personal vitriol and animosity directed from Cook to Moore that saw Moore depart during the recordings,

never to return. Ad Nauseam shows the Derek and Clive masks slipping visibly. The original characters had a nominal back story as toilet cleaners and stuck mainly to their London accents. Ad Nauseam has a higher proportion of sketch based spoken word, Cook refers to Moore as "Dudley" during a vicious, and very funny, attack on British television legend Bruce Forsyth. Some of the sketches are character based, and better timed and focussed than anything on the first two albums. "Horse Racing" presents a field of runners with names like The Prick, Big Tits, Vagina and Arseole and milks the ensuing possibilities of their positions: "The Prick might just have got up in the last few strides, but I wouldn't like to put my money on it." "The Horn" is the longest and most ambitious audio sketch the pair ever attempted. Its jokes about British Prime Minister James Callaghan "that oily heap of shit" and even Margaret Thatcher and the recently deceased Pope might have dated, but the darkly comic musings on being sexually excited by everything other than your own wife are still disturbingly funny.

All of the above and many other moments of triumph come with two health warnings. Firstly, this is politically incorrect and vicious comedy to a degree that can easily give offence, much of it beyond broadcast and acceptability to this day. They are ahead of the curve in the jokes about the most vacuous celebrity television shows (the projected "Celebrity Saviours" involves crucifying famous nonentities for general entertainment). Incidentally, the "Horse Racing" track is also well ahead of the curve with its closing gag about "topless darts." Within a couple of decades British television would be screening it for real. Less easily digested these days is the misogynistic rant when Dolly, the wife of Cook/Clive, is so tardy in taking a picture of his snot trailing from the wall that he loses any chance of appearing in the Guinness Book of Records, he, therefore, decides to kick her repeatedly and intimately to become the world's best in that department. The second warning comes with sadness to fans of the duo. In the free-form and open ended duets Cook repeatedly jumps on Moore's comedic interjections, snuffs out potential ideas and hogs the narrative arc with a dominance that makes for some discomfort. He's funny, the ideas are good, but so are those he is blocking. The best moments allow the pair to work together, the snippet "Street Music" has Cook ranting punk lyrics over Moore's volatile piano only for Cook to slip into a posh-boy voice and demand his work is sent off for polishing to be made into a hit. So, they still had it, but the gloves were off. This cardboard tombstone is sporadically great comedy, and also a chronicle of a fracturing partnership.





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

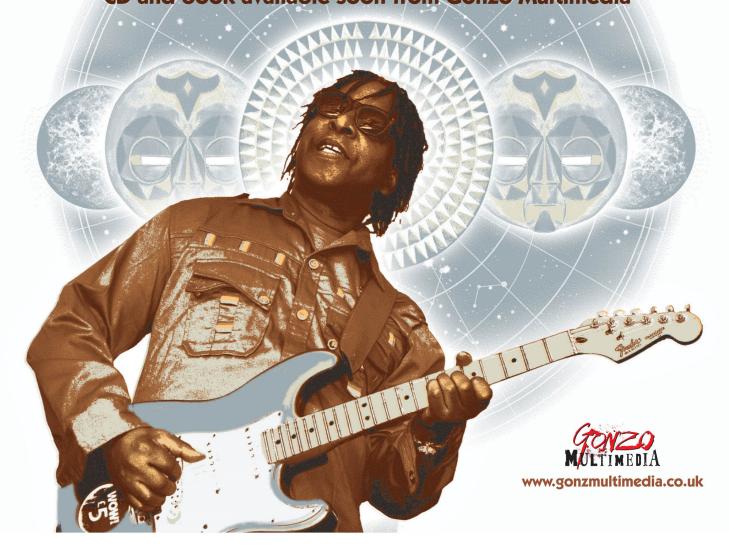
Rock 'n' Roll and UFOs is an anthology of music from Gregg Kofi Brown's career and contains previous unreleased songs, remixes and demos, with many guest musicians and artists such as Sting guitarist Dominic Miller, Bomb da Bass, Osibisa, the cast of the Who's Tommy, The Chimes' Pauline Henry, the Who's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

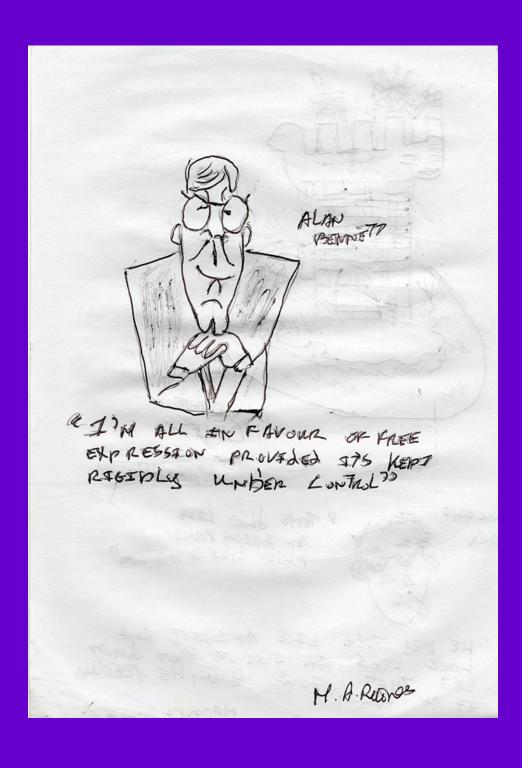
His first tour in Gambia and Senegal West Africa supporting African superstar **Youssou N'dour** is well documented, as is his work in the African and West Indian music scene in the UK.

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







Well, it's been a strange old week! But then again, I always say that, don't I? Yesterday, for example. Regular readers may remember that, about 6 months ago, the ulcers on my feet had become so acute that I was told that amputation was a very real possibility. That was one of the actual reasons that I gave up smoking just after Christmas (the money savings were also an issue but that's a different story).

So, when I went to the podiatrist department at Bideford and District Hospital yesterday, it would not be an exaggeration for me to say that I was very perturbed indeed. Much to my great joy, however, the friendly lady in the podiatry department told me that I had been a very good boy and that all the ulcers and lesions (or should that be legions of ulcers and lesions?) had healed up, some of the nerve activity had returned, and I was now as unlikely as the next man to have any of my limbs amputated (that is of course, making sure that the aforementioned next man isn't Long John Silver).

On top of all of that, yesterday saw the Downes household finally limping into the 21st Century; we have hired a Smart TV from that jolly nice fellow Gilbert Vanstone in Kilkhampton, and Graham and I had a jolly fun time beginning to learn how to use it.



However, I am only too aware that I will have to wait until my beautiful stepdaughter Olivia (to whom I am dictating this) comes down to visit, alongside her family, next month for all the most arcane secrets of the machine to reveal themselves.

Bloody hell, it's only looking back at what I have dictated that I realise I have made the acquisition of a new TV set sound vaguely like something from the Necronomicon.

See you next week

Love

Jon







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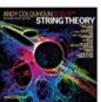
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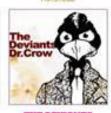
String Theory
HST227C0/DVD



WARSAW PAKT FEAT. ANDY COLOUHOUN Warsaw Pakt



MICK FARREN AND ANDY COLOUHOUN Black Vinyl Dress



Dr Crow



THE DEVIANTS
The Deviants Have
Left the Planet



THE DEVIANTS Barbarian Princes Live in Japan 1999

TRACKING THE FAIRIES



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