

GONZO

The events organised by the **Justified Ancients of Mu Mu** in Liverpool last week: The cultural event of the decade? Or something properly important? Jon interviews **Tony Palmer** about his legendary film of **Tangerine Dream**, Alan goes to the **Magic Gathering** in Lithuania, Richard muses on **handshakes**, and Biffo talks about **sexist Yugoslav computer magazines** - no we haven't made that one up!



#250

JUSTIFIED & ANCIENT



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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of this peculiar magazine. This is the first issue since Messrs Drummond and Cauty ushered four hundred of the chosen few through the ceremonial welcome to the Dark Ages, and therefore I hope that you will all forgive me if I get a little metaphysical on you.

By the way, as shall become fairly obvious as you negotiate this extra long editorial, it is not just an editorial, but a book review, a social commentary and various other things that I usually would have

encapsulated in a completely different place in this magazine.

But, as I believe that—at the very least—the events of last week are the most important UK cultural event in a long time, and at the very most? God alone knows (and if she does then she ain't telling).

Cyberspace is, as Bruce Sterling once memorably remarked, the place where a telephone call takes place. Ideospace is therefore the place where you have ideas, and quite possibly the place that you go when you dream or hallucinate. Some would possibly extrapolate from that, that it is also the place where you go when you are hallucinating, but I do not want to reopen the can of worms about constructive drug use (to the best of my knowledge I have never used recreational drugs for anything other than recreation, so I am not the best person to comment on such things) and so I shall not elaborate on this particular sub-point).

But Ideospace certainly exists, and if I can risk going into J M Barrie territory, I think that it is an enormous, and possibly boundless, ocean which is dotted with islands, and where - I discovered last week - some little perch, and quite possibly a transgendered orca are amongst the many inhabitants.

I was first introduced to the concept of Ideospace through John Higgs' extraordinary book about the KLF about four years ago. The book as a whole blew me away, and so - as a direct result - I found myself reading more of Alan Moore's writings than I would otherwise have done, and Ideospace was only one of



“I was completely blown away by this concept, but Higgs’ remarkable book also introduced me to the history of Discordianism”

the arcane new disciplines that I soaked up. For those who don’t already know, Moore himself describes it as "... a space in which mental events can be said to occur, an idea space which is perhaps universal. Our individual consciousnesses have access to this vast universal space, just as we have individual houses, but the street outside the front door belongs to everybody. It's almost as if ideas are pre-existing forms within this space ... The landmasses that might exist in this mind space would be composed entirely of ideas, of concepts, that instead of continents and islands you might have large belief systems, philosophies, Marxism might be one, Judeo-Christian religions might make up another."

I was completely blown away by this concept, but Higgs’ remarkable book also introduced me to the history of Discordianism; a paradigm based upon the book the *Principia Discordia*, written by Greg Hill with Kerry Wendell Thornley in 1963, the two working under the adopted pseudonyms of Malaclypse the Younger and Omar Khayyam Ravenhurst. According to its primary historian (Adam Gorightly) Discordianism was founded as a parody religion, although some of its adherents certainly utilise it as a legitimate religion, or a metaphor for a governing philosophy. I had come across Discordianism before *en passant*, but never paid much attention to it, but John Higgs made me pay far more attention to it than I would otherwise had done, and so as well as maxing my credit card out on Alan Moore’s writing I also bought purchased *Principia Discordia* and a copy of the *Illuminatus Trilogy* by Messrs Wilson

and Shea, my own copy having long ago vanished interesting the aether together with my memories of what exactly the bloody thing was all about.

Then along came the British government’s massively ill thought out attack on *Meles meles*. The British government over the years has come up with many remarkably ill thought out policy decisions, but having done their best to demonise the unemployed, the mentally ill, the homeless and the disabled, they set their sights on the badgers.

If I may paraphrase the words of Pastor Friedrich Gustav Emil Martin Niemöller...

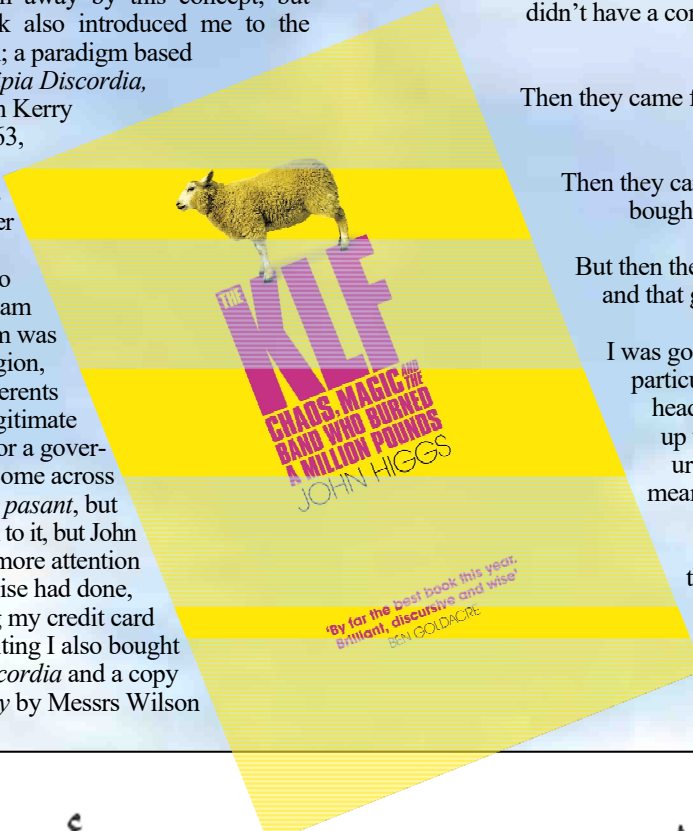
First they came for the unemployed, but although I didn’t have a conventional job, I paid no attention...

Then they came for the mentally ill, but I was too mad to care...

Then they came for the disabled, so I bought myself a wheelchair...

But then they came for the badgers, and that got me really pissed off!

I was going through a more than particularly weird place in my head at the time, and I came up with a complex piece of ur-mythology (or maybe I mean metafiction) involving Lady Eris, spirits of the woodland reacting to the badger cull, a cripple with the head of an elephant, an androgynous wood sprite and a peculiar mix



اللجنة لهم إذا كانوا لا تأخذ نكتة



of prog rock and hip hop. I spent a year or so planning this mythology, writing down words, and writing and recording music. The records will probably come out at some point (and there are a few videos on YouTube if you want to check them out) and the first novel came out a couple of years ago and has been ignored by everyone. But as I wrote it largely for myself, it doesn't matter that much.

But what *does* matter is that by their very act of creation (and - peculiarly - one of the songs is called 'Act of Creation') they caused a pattern of concentric ripples across the surface of the Ideospace ocean, and an even more complex pattern of eddies and currents. Because some of my ideas (or at least things that I *thought* were my ideas, although they might well have not been anything of the sort) or at least the reflections of them, have turned up over the three day wassname curated by The Justified Ancients of Mu Mu last week.

There were:

- Badgers
- Black flags
- A hymn or two
- Sacred waters
- A Badger Kull
- A parade
- Geomantic rituals
- Transexual character motifs
- An absurdist parable

And a dozen more.

I had met Ken Campbell twenty years before, and we

had been on nodding terms until his untimely death in 2008. In 2002 I spent a massively peculiar Sunday afternoon with him and Tony "Doc" Shields, drinking beer at the Unconvention. When the money ran out Doc started busking for drinks, making up peculiar blues songs for the passers by, as I accompanied him drunkenly on the guitar, and Ken capered about and threw peculiar poses, and Doc would extemporise conjuring tricks, making objects appear, seemingly from out of Ken's arse. Oh how we larfed.

Back in 1982 I watched a Children's TV presentation of Ken's play "A School for Clowns" whilst off my proverbial tits on a cocktail of hallucinogenic and narcotic substances. It was the last time I ever took psychedelic drugs, and I wrote the vast majority of the songs on my first album as a result. Again, nobody bought it. And again, it doesn't matter.

In 2007 I asked him if he would like to appear at the Weird Weekend, the conference which I promoted every year from 2000-16. He said that he would be delighted to, but - like Mick Farren and John Michell - died before he could make good on the promise. So my relationship with Ken Campbell was a long standing one. But it wasn't until I read John Higgs' book that I discovered Ken's relationship to all the various facets of the Justified Ancients if Mu Mu. So I did the best that I could under the circumstances; and invited John Higgs to speak, which he did at the 2014 event.

Back in 1987 my first wife and I were eking out meagre income by selling bootleg tapes at a variety of record fairs. At one of them in Salisbury, a chap with whom we had become friendly, and whose name I have to admit has vanished into the aeons of time as a

result of my rapidly hardening arteries, gave me a tape containing a peculiar record called *1987 What the Fuck is Going On?* It changed my life completely, and has not really left my personal playlists since.

A few years ago Scroobius Pip (a poet who was only six years when the JAMMs released their first glorious joint foray into the IdeaSpace) made his first record. I agreed with every word of it except five. Crass were not, *just* a band. And neither were the Justified Ancients of Mu Mu. It is the example given by these two singular music projects that has shaped the subsequent lives of me and many other peculiar men in middle age, who can be seen swaying through life (and supermarkets) with fixed expressions and wild staring eyes. I have been listening to music all my life, but no bands have affected me like these.

Obviously they affected other people in other ways, and some just came along to the events in Liverpool last week as fans. And at least one overstepped the mark. Back when I was still promoting the Weird Weekend, someone turned up and proudly told me that they had taken the name, the logo and other bits and bobs and expropriated them for their own email address, website and Twitter account. I was monumentally pissed off, but was too cowardly to do anything about it, a decision which turned round and bit me on the bum a year or so later when the person started making overtly white supremacist comments on Facebook, and everyone thought he was linked to my organisation.

And I never even pretend to be a magician.

What the Justified Ancients of Mu Mu have done, together and separately over the years is palpably magick in nature. And the events this last week were clearly ritual magick in nature. So when somebody turned up having appropriated one of their major symbols, and threatened to upstage the JAMMs own arrival, (and by doing so bugger up the carefully worked out balance of magical symbology—go read Austin Osman Spare) no wonder they were pissed off.

There should be a pun about a clash of symbols here, but I cannot think of it.

In 1988 in promotional material for the *Doctorin' the Tardis* single, credit for the talent behind the song (inspiration and authorship) was attributed not to Time Boy and Lord Rock but to "Ford Timelord," Cauty's 1968 Ford Galaxie American police car reg plate "WGU 18G", formerly known as the JAMsmobile. The car, which had previously appeared on the cover of The JAMs' album *Who Killed The JAMs?*, was thematically tailored to The JAMs, depicting their 'pyramid blaster' emblem on its doors and the number 23 on its roof. Drummond and Cauty claimed the car spoke to them, giving its name as Ford Timelord, and advising the duo to become "The Timelords". Ford featured prominently on the sleeve of "Doctorin' the Tardis", where it is quoted as saying "Hi! I'm Ford

Timelord. I'm a car, and I've made a record", and "...I mixed and matched some tunes we all know and love, got some mates down and made this record. Sounds like a hit to me".

Some twat made a replica of Ford Timelord, and turned up outside the *News from Nowhere* bookshop just before the ice cream van. Considering that Messrs C and D have been responsible for pushing a hire car over a Scottish cliff, and maybe pushing an Ice Cream Van, over a cliff on the moors a few days before.....

The *Manchester Evening News* on Monday 21st wrote:

["An ice cream van crashed before plunging 60ft down a ravine and smashing into a telegraph pole.](#)

[Emergency services were scrambled to Rishworth Moor, close to J22 of the M62, just before 8pm on Saturday night. When they arrived, there was no sign of the driver of the van.](#)

[A large scale search and rescue operation was launched and the road shut while crews worked to recover the ice cream van and search the surrounding moorland for the missing motorist. A spokesman for Rastrick fire station said the vehicle left the road near Boothwood Reservoir, close the former Turnpike pub.](#)

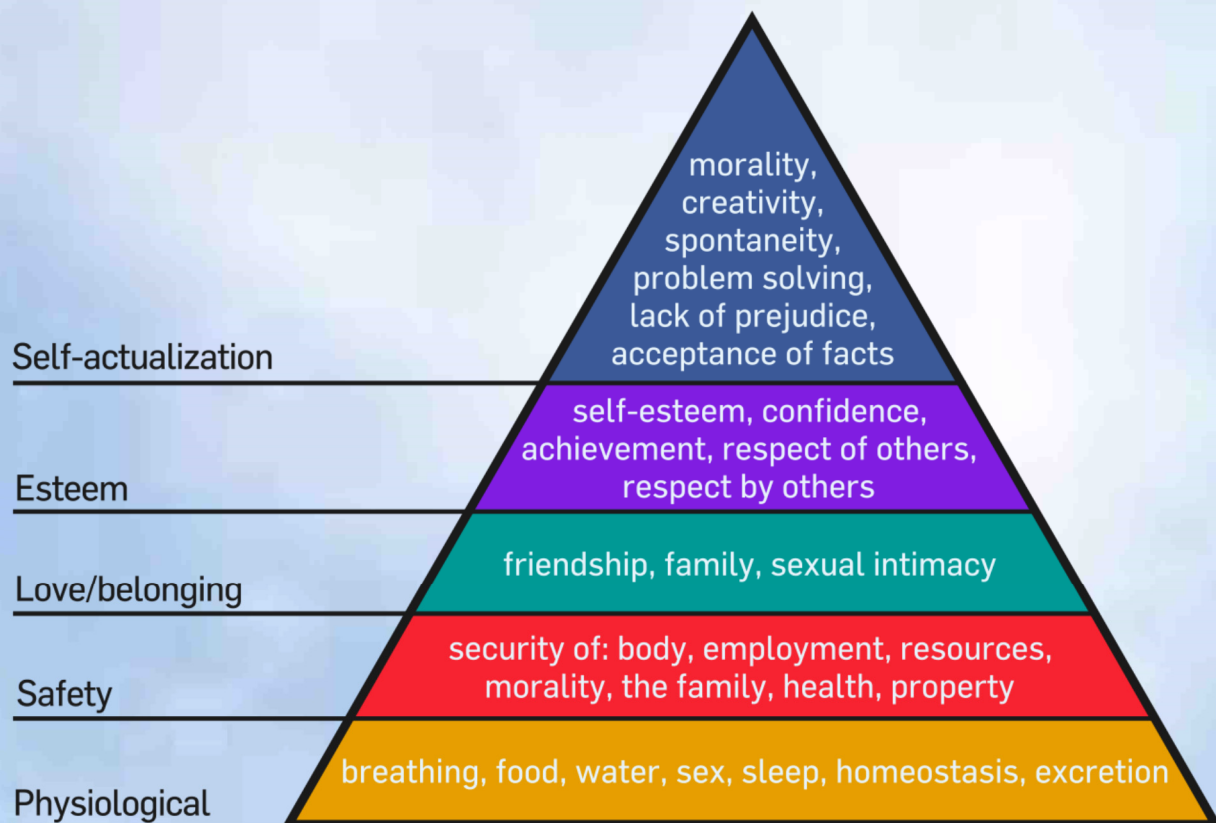
[They told the M.E.N's sister paper, the Huddersfield Examiner: "There was ice cream everywhere. "But it seems the person has fled the scene. There were about 20 people out looking for them." A spokesman for West Yorkshire Police confirmed the driver did not stop at the scene."](#)

A coincidence? The Good Doctor Shiels once told me that there was no such thing.

..... I think that the owner of the Faux Timelord, got off very lightly by having Messrs C and D drench his car with whitewash.

MORE COINCIDENCES, ALTHOUGH THERE IS NO SUCH THING:

- The book contains an alternative history of The Beatles, which as regulars of my inky fingered scribbles will be aware is something that has been taking up a lot of my own imagination in recent weeks.
- Messrs D and C turned up quite unbidden in my first novel, published in the last year of the last century.
- My song *Charity Begins at Home* featured the refrain "fuck the world" which when contextualised might as well have been "fuuk the world"



- And Crass. Why did I mention them? The words YOU'RE ALREADY DEAD turned up several times in the summation at the end of Day Three of the happening. And it was the name of Crass' last single. If you don't believe me ask my friend Professor Ignorant.
- And Tommy James, the pop singer who turned up several times in the book is a jolly nice guy. I have interviewed him several times and his records are released by Gonzo.
- I have a framed Christmas card from Yoko Ono the elder on my sitting room wall.
- And the young lady upon whose words I depended most in order to follow the events in Liverpool looked frighteningly like someone I knew twenty years ago when she was wearing her Toxteth Day of the Dead makeup. Don't ask. IT just gets weirder from here on.

I cannot be bothered to interrupt my mental flow by looking up the citation, but in several places online Bill and Jimmy were quoted as saying that the event was not to be tweeted and youtubed out of existence (their words not mine) but - for a late middle aged cripple with a bad attitude - YouTube and Twitter provided an invaluable window on the events as they unfolded, and the best of these accounts (starting a month before) were from the pen of Ms Vicky Pea co founder of a music blog called Planet Slop, which I wholeheartedly recommend to anyone reading this. The fact that in one particular picture she looks

remarkably like a mad German chick I knew back when Vicky was about nine years old, and with whom I did some peculiar magickal experiments in Rendlesham Forest and at the ruins of Borley Rectory, is just a peculiar coincidence, although we must remember that there is no such thing.

My copy of the book arrived on Wednesday morning. Corinna had bought it for my birthday present, but although I turned 58 on the Tuesday, the book was not released until the day after. But it was well worth the wait.

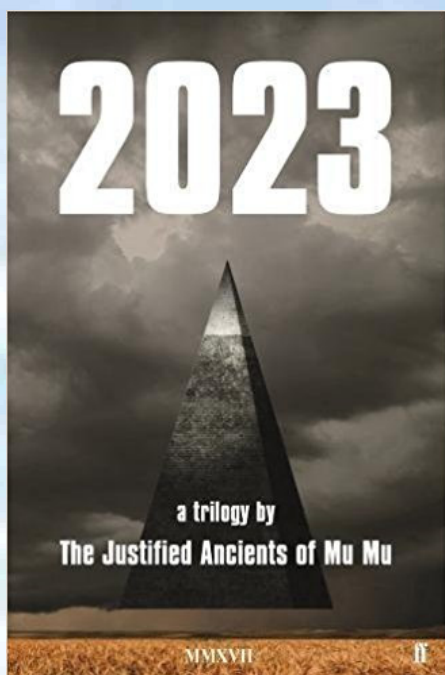
The Guardian were typically mealy mouthed about the whole thing. They printed an out-of-context excerpt from the book on the day of release, and then described it as "either impenetrable or terrible", dismissing it out of hand with a disdainful gesture and the sort of scornful half laugh that the people who see themselves as the arbiters of the nation's taste always give when they don't understand something.

It is neither impenetrable or terrible, as those who have actually taken the trouble to read it will tell you. It is an absurdist fairy tale which tells some very telling truths about the brave new world in which we are living today, described on Amazon by the wonderfully named Lionel Nutmeg as:

[Part KLF biography, part alternative history packed with pop-culture references and featuring a host of real](#)



people - the names of some of whom, like the events depicted, have been changed. Surreal and strange with barbed comments on the music and art worlds, it is also very



funny. Perhaps best summed in its own words as "a trilogy of random facts and uncorroborated ideas" with "ridiculous subplots".

It delivers everything that it had promised, and was a much more fitting addition to the oeuvre of the JAMMs than a half arsed remake of *What time is Love?* with a bunch of post-modern and self referential lyrics, which is what I strongly suspect that the bloke who had spent an inordinate amount of time and money doing up his old police car would have liked them to do.

But I may be wrong, and that whole saga was an exercise in mythologisation in its own rite.

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- **ISBN-10:** 0571338089
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bido lito!



WELCOME TO THE DARK AGES GRADUATION BALL

COME GET THE GATEWAY DRUG !

the world premier of the full 69 min directors cut of The JAMs film 2023: what the fuuk is going on?



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TOXTETH DAY OF THE DEAD

dj food



Greg Wilson

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Everyone who wrote about their part in the three days implied that their lives will have been (3am) eternally affected by the events, and I can truly understand and empathise with that. I became totally immersed in what happened - or at least as immersed as one can be when only following it electronically in those peculiar hours between taking one's meds and finally drifting off into the arms of Morpheus several hours late. I have an inkling that I know what happened, and - although not a first level participant - I understand what Messrs D and C meant about not spreading the answers far and wide on t'internet. Or anywhere else, for that matter.

Because I strongly suspect that whatever magickal results have happened today the participants, they are ones that are individually applicable, and can only be shard (or shared) via a briny dip in the shallows of the Ideospace Ocean, where (if you are lucky) the little perch may explain.

In 1976 I was kicked out of school, discovered the Sex Pistols, and broke up with my first girlfriend to an album by Donovan which included this song:

There is an ocean of vast proportion
And she flows within ourselves.
To take dips daily we dive in gaily,
He knows who goes within himself.
The abode of Angels, the mystical Promised Land,
The one and only Heaven, the God of man
Is but the closing of an eyelid away.
There is a silence of pure excellence
And she flows within ourselves.
To appreciate, we deactivate,
He knows who goes within himself.
The domain of Devils, the Fearful Land,
The only and only Hades, the Satan of man
Is but the closing of an eyelid away.

So, I suppose I always knew about Ideospace, and thus the concepts I was to garner all those years later from John Higgs were never going to be a surprise, and neither should anything that has happened next.

But when an old hippy starts quoting Donovan, everyone knows that it is time for him to go to bed. So I shall do that very thing.

Slainte

J



The Justified Ancients of Mu Mu, Captain Beefheart, Pink Floyd, Coldplay, Chester Bennington, David Bowie, ZZ Top, Katie Hopkins, Strange Fruit, Mack Maloney's Mystery Hour, Melissa Cecelia Ewen Bell, William Tobe Hooper, Wilson das Neves, Ronald Harry "Skip" Prokop, Mohammed Abdul Jabbar, L N Shastri, Lawrence Joseph Elgart, Mary Hopkin, Man, Arthur Brown, Tony Ashton and Jon Lord, Martin Springett, Third Ear Band, Benjamin Britten, Tony Palmer, Tangerine Dream, Alan Dearling, Magick Gathering, Timid Kooky, Medonas, Ignas is Ignalinos, Josh Johnstone & The Bonnie Doons, Thundering Down, Celsijus, The Holy Modal Rounders, Du-Tels, The Incredible String Band, Robin Williamson, Peggy Seeger, Kev Rowland, All 4 1, Asphalt Horsemen, Attila, Beneath, Big Big Train, Blind Guardian, Decapitated, Disengage, Mr Biff, Roy Weard, Hawkwind, Xtul, Beatles, The Who, U2, Billy Currie, Ultravox, Michael Jackson, Queen, Neil Nixon, Durutti Column

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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

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

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



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THE ^{gonzo} NEWSROOM



By Jean-Luc - originally posted to Flickr as Captain Beefheart, CC BY-SA 2.0, <https://commons.wikimedia.org/w/index.php?curid=6378975>

LIVERPOOL BEEF ART: A weekend of special events celebrating musician Captain Beefheart will be held in Liverpool later this year.

The programme will feature music, visual art, writing and performance as it marks 45 years since the cult American figure held his first exhibition of paintings in the city.

Taking place from 10-12 November, the events will aim to explore Captain Beefheart's specific relationship to Liverpool, as his 1972 display took place at Bluecoat and he also performed his music in the city several times.

Independent curator Kyle Percy has joined forces with Chris McCabe, poet and head librarian of the National Poetry Library at

London's Southbank Centre; and Bluecoat's artistic director, Bryan Biggs to organise the series of events focusing on Beefheart, who died in 2010.

The programme will include a performance by Captain Beefheart's band, the Magic Band at Liverpool Philharmonic's Music Room on 10 November as part of their final UK tour; and a symposium exploring the artist as a '20th Century visionary' at Bluecoat on 11 November.

Plus 13 poets, including Patience Agbabi, Vahni Capildeo and Peter Finch, will perform new works produced in response to Captain Beefheart's albums at Bluecoat on 11 November; and during the same evening District will also host a musical celebration of his with a line-up of artists

"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

including Dave McCabe, Edgar Jones and the New Joneses, and former Magic Band member Gary Lucas.

Then on 12 November there will be a walking tour of 'Beefheart's Liverpool', starting at Bluecoat and taking in sites including the Stadium, Rotters Club and Probe Records' first shop; and an exhibition, curated by John Hyatt, professor of contemporary art at Liverpool John Moores University, will go on display at Make on the North Docks showcasing art students' work in response to Beefheart's 1972 Bluecoat paintings exhibition.

15 October. The huge public demand created by its critical acclaim and immersive mix of music and spectacular set design has made The Pink Floyd Exhibition: Their Mortal Remains the V&A's most popular exhibition of the year to date. The exhibition is promoted by Michael Cohl and Iconic Entertainment Studios.

With over a month still to go, the exhibition has already thrilled the members of Pink Floyd, as well as Madonna, U2, Guns 'n' Roses, visitors and critics alike,



IN THE PINK: Following unprecedented visitor numbers, The Pink Floyd Exhibition: Their Mortal Remains will be extended by two weeks and will close on

GENZO CURRENTLY IN STOCK
AT GONZO (UK)

GENZO CURRENTLY IN STOCK
AT GONZO (USA)



WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

"Ah, that we lack the courage of our romantic convictions; and thereby miss the wine of life, forgoing the very thing that makes living worthwhile."

Hunter S. Thompson

with The Guardian describing it as "stunning", The Times calling it "a real feast for the senses" and the Sunday Mirror saying it's "almost as good as seeing the band live". The Pink Floyd Exhibition: Their Mortal Remains follows the success of David Bowie Is... and You Say You Want a Revolution? Records and Rebels, with 300,000 visitors to date 'tearing down The Wall', making it the most successful exhibition of its kind.

The Pink Floyd Exhibition: Their Mortal Remains, originally conceived by Storm Thorgerson and developed by Aubrey 'Po' Powell, who worked closely with Nick Mason (Original and founding member of Pink Floyd and exhibition consultant on behalf of the band), is an audio-visual journey through 50 years of one of the world's most iconic rock groups, and a rare and exclusive glimpse into the world of Pink Floyd. It features many previously unseen objects collected over the band's eclectic history. It begins with an oversized recreation of the Bedford van which took them from gig to gig in the mid 60's.

<http://www.music-news.com/news/Underground/107726/Pink-Floyd-Exhibition-Their-Mortal-Remains-at-The-V-A-on-track-for-record-attendance>

RIGHT ON COLDPLAY: Coldplay has dedicated a song titled Houston #1 to the victims of Hurricane Harvey. The British band was due to hit the stage at the NRG Stadium in Houston, Texas last Friday (25Aug17) but were forced to postpone the gig after the tropical cyclone caused catastrophic flooding in the U.S. state and led to at least 15 deaths. However, those affected by the storm remained in the band member's hearts, with frontman Chris Martin leading the group in a "one-off" performance of new song Houston during their concert at the Hard Rock Stadium in Miami, Florida on Monday.



FUNERAL TANGO: Chester Bennington's first wife was left disgusted by his funeral, accusing his widow and others of capitalising on his death. Samantha Bennington, who was married to the Linkin Park star for nine years until their divorce in 2005, was far from impressed by the late rock singer's private service on 29 July (17), and she has now taken to Facebook to attack those who organised the farewell.

"I'm so disgusted on so many levels!" Samantha fumed in a post on Wednesday (23Aug17). "There were many friends & family that should have been there but when you turn a funeral into reducing someone's life into only 12 years that's what you get!" Over 500 people attended the funeral and Samantha felt it was more of a corporate networking party than a personal affair. She claims the funeral programme looked like "a cheap happy hour menu" that was devoid of details from his life before he became a huge star and married his widow Talinda in 2006.

Samantha also accused her of treating her stepson Draven - Bennington's only child from his first marriage - like an outcast following his dad's death. "We haven't had the opportunity to honor his dad properly for his lifetime, & the lack of respect & honesty is just disgusting!" Samantha wrote. "We do not have a place to go or even any of his ashes!"

<http://www.music-news.com/news/UK/107602/Chester-Bennington-s-ex-wife-slams-his-disgusting-funeral>



"We thought, well, since we're in Miami and we've got a couple of days to spare, let's write a song for Houston and we'll sing it to you tonight and we'll send it over there," he said in an introduction. "We all grew up loving country music, and of course that's kind of what we think of when we go to Texas. So if you'll bear with us, this is a new song and we'll never play this again." Martin added that the band wanted to play the acoustic tune one time for fans and then "send it over there to everyone" who missed out on seeing Coldplay live due to the circumstances.

<http://www.music-news.com/news/UK/107714/Coldplay-dedicate-new-song-to-Hurricane-Harvey-victims>

BOWIE IN THE STREAM: 'The absolute transformation of everything that we ever thought about music will take place within 10 years, and nothing is going to be able to stop it. Music itself is going to become like running water or electricity' David Bowie June 2002.

This week the music of David Bowie

THE ^{gonzo} NEWSROOM

reached a major milestone with the one billionth stream on Spotify from his stellar 50-year career. The #1 streamed song, "Heroes", originally recorded in English, French & German, it has become an inspirational anthem and is this year celebrating its 40th anniversary. The track forms the cornerstone of the forthcoming boxset 'A New Career In A New Town 1977-1982' and will also be released as a special limited edition picture disc.

<http://www.music-news.com/news/UK/107690/David-Bowie-surpasses-one-billionth-stream-on-Spotify>

ZZ TOP TRUMP TRUMP: ZZ Top have articulated about the Houston flood disaster in ways the American president has been incapable of describing.

In their statement, Billy F Gibbons, Dusty Hill and Frank Beard, said:

"Houston has played host to ZZ Top as our home base since we first banded together more than four decades ago, making us especially concerned with the plight of so many of our fellow Texans in the wake of the flooding caused by Hurricane Harvey. We are encouraged by the city's and state's recovery efforts from this tragic event and stand alongside our neighbors. Long ago, we recorded a song called 'Heaven, Hell or Houston.' We're confident that, in the near future, the first word will describe the title's third word and the middle will soon be overcome."

Trump, on the other hand, has used the flood for propaganda. Instead of flooding the Texan people with kindness, he is



flooding them with false information.

"HISTORIC rainfall in Houston, and all over Texas. Floods are unprecedented, and more rain coming. Spirit of the people is incredible. Thanks!," he tweeted totally ignoring the fact that Katrina wiped out entire suburbs only 12 years ago.

"Wow – Now experts are calling #Harvey a once in 500 year flood! We have an all out effort going, and going well," he tweeted earlier, also neglecting the disaster of Katrina.

On Sunday he tweeted the inane comment, "Many people are now saying that this is the worst storm/hurricane they have ever seen. Good news is that we have great talent on the ground".


<http://www.music-news.com/news/UK/107693/ZZ-Top-release-statement-about-hometown-Houston-flood>

The subscriber, by appointment from the Commission
of Patents, Agent of the U. S. Patent Office, in re-
sponse and forwarding to the said models, sketches or
specifications to be patented, & deposited there, which
will be sent free of expense and risk and will dispo-
se, he prepares Claims, Specifications, & Assignments, and all
the necessary Papers and Drawings; will make references
into American and foreign works, to test the validity of claims
made, and render advice to inventors and scientific nature

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

AND BE

THE subscriber having recently opened a New Store,
No. 44 Front Street, with a fresh stock of
FRUIT, VEGETABLES, AND GROCERIES,
will supply the citizens with every article

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

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

All packages must be directed to his care.

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

Packages by this line forwarded from Worcester to
Boston, Newburyport, Taunton, Fall River, and New Bedford;
also, to Portland, and all parts of Maine.

Freight free for goods to be returned by this Express.

Wholesale and Retail Dealers in
Worcester:—HARDEN & CO'S OFFICE, 3 Court Street
Boston: J. H. KNIGHT'S HAT STORE, 163 Main St.
Worcester: R. S. LEONARD.

Feb 6, 1847.

PRATT, DOWNS & SCOTT,
No. 100 N. BROAD ST.

THE LAST WEEK AT GONZO DAILY

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

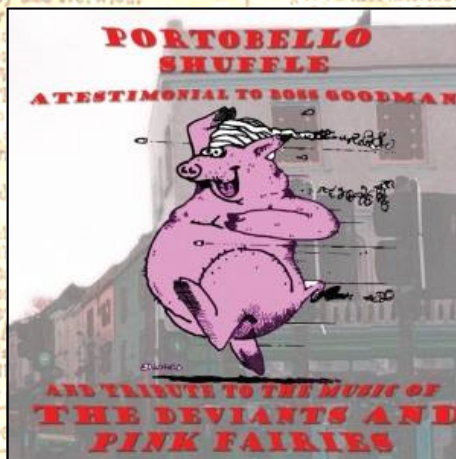
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



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

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

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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Peculiar News of the Week



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

Katie Hopkins' attempt to shame barrister on Twitter for having an Etonian father backfires'

Katie Hopkins' ill-informed attack on me is what I would expect from her and the Far Right'

<http://www.independent.co.uk/news/uk/home-news/katie-hopkins-jo-maugham-etonian-father-qc-barrister-twitter-a7917621.html>





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

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

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

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



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

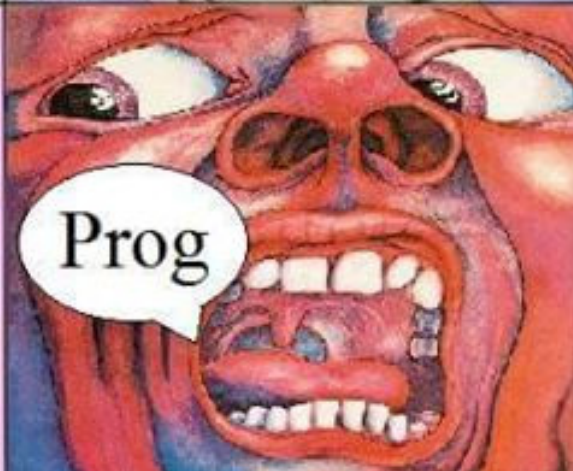


Sex?



No...

Prog



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





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

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

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

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



SF 226 – 17 SEPT 2017 – Gentle Spirit

Tubular Brass: Introduction

Drive: Greasegun

Shadow Adept: Ghost Kiss

Jonathan Wilson: Natural Rhapsody

Radiohead: Subterranean Homesick Alien

Beady Eye: Dreaming of Some Space

Archie's Club a Go Go: Winchester

Cathedral

Count Basie: L'il Darlin'

Momus: Pygmalism

Jonathan Wilson: Desert Raven

The Beat Farmers: Positively 4th Street

Throbbing Gristle: Hot on the Heels of Love

Ray Ellington: The Owl Song

Suicide: Dream Baby Dream

The Stargazer Lilies: Heaven and Hell

The Birthday Massacre: Counterpane

Parera Elsewhere: Tomorrow South

Pink Floyd: Shine on you Crazy Diamond
pts 1 & 2

Jonathan Wilson: Magic Everywhere

A*** C*** Unplugged Side 2 (exerpt)

Listen
Here

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



KEEP

CALM

Normal service

**Will resume
Shortly**



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

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

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

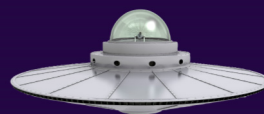


PHOTO BY SMITHMAXFIELD.COM

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

IS WASHINGTON PREPARING FOR A UFO LANDING?

In the most requested replay of a previous MMMX episode, Mack, Juan-Juan and the Commander discuss a startling revelation made by a government operative who has appeared on the show in the past. Also, a return to the Clown Craze, why 9000 feral dogs are running loose in Dallas, the Great Wales UFO Flap, plus the beginnings of the famous Cobra vs Juan-Juan Feud



Listen
Here

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



Melissa Cecelia Ewen Bell (1964 – 2017)

Bell was an English singer and former lead singer R&B act Soul II Soul. She subsequently fronted the group Soul Explosion, which started in 1999, and also worked with Liza Minnelli, Whitney Houston, and Stevie Wonder.

In 1987, she was featured on Bobby E and the Midi City Crew's single "Walk on the Wild Side", and in 1991, she appeared on the song "The Dancer" from the Bingoboy's album *The Best of Bingoboy's*. She released her debut single "Reconsider" in 1992, which received major radio play.

It was in 1993 that Bell joined Soul II Soul after Jazzie B heard her single "Reconsider" and asked her to join the group. She continued to record and tour with the group as one of their featured singers, and in 1995, she performed lead vocals on the song "Be a Man" on their fourth studio album *Volume V: Believe*. In the same year, she departed from the group to continue her solo career. In 1997, Bell released four singles "Rumbled Sex", "Surrender", "Mixed Up", and "Nothing Gonna Stop Me Now"; which featured Potential Bad Boy. In 1999, she formed a new soul band called Soul Explosion, and a year later, she released two singles "Into My World" and "Love's in Need of Love Today" with a group called Dazz.

Her autobiography *Heart and Soul: The Emotional Autobiography of Melissa Bell* was published in June 2010.

Her death at the age of 53 was announced on 29th August.



William Tobe Hooper (1943 – 2017)

Hooper was an American film director, screenwriter, and producer best known for his work in the horror film genre.

He first became interested in filmmaking when he used his father's 8 mm camera at age 9, and he took Radio-Television-Film classes at the University of Texas at Austin and studied drama in Dallas. He

THOSE WE HAVE LOST

spent the 1960s as a college professor and documentary cameraman, and his short film *The Heisters* (1965) was invited to be entered in the short subject category for an Academy Award, but was not finished in time for the competition that year.

He directed *The Texas Chain Saw Massacre* in 1974, and later directed *The Texas Chainsaw Massacre 2* in 1986. In 1982, Hooper directed *Poltergeist*, which was based on a story by Steven Spielberg.

Hooper's first novel, *Midnight Movie*, was published in 2011.

His supernatural thriller film *Djinn* premiered at the 2013 Abu Dhabi Film Festival.

Hooper died of natural causes on August 26th, at the age of 74.



Wilson das Neves
(1936 – 2017)

Neves was a Brazilian percussionist and singer from Rio de Janeiro, Brazil, and was a key figure in the history of Brazilian music, having played with many of Brazil's greatest musicians across many decades and featured on numerous important recordings. Wilson was a very important artist specially for

Brazilian Popular Music as a sambista (those who do samba), composer and instrumentalist, with over 50 years dedicated to music. He can be heard in over 600 records from the greatest Brazilian artists

By the age of 14 he was already learning his trade as a percussionist, studying under Moacir Santos, and when he was 21 he went on tour with "Orquestra de Permínio Gonçalves" and in 1959 he played with the Ubirajara Silva's group. In 1962 he got a place on National Radio where he stayed for a year before being offered to play with the Orquestra Sinfônica do Theatro Municipal do Rio de Janeiro, with whom he stayed until 1964.

In 1964 Wilson das Neves recorded with Os Ipanemas, a band with Astor Silva (trombone) Marinho, Rubens Bassini (percussion) and Neco (guitar). They released only one album in the 1960s which has achieved cult status. It was released in 1964 and features a mix of bossa nova, Brazilian samba, African rhythms and jazz.

Wilson das Neves released his first album in 1968 - *Juventude 2000* - and went on to record *Som Quente É o Das Neves* (1969 and 1976), *Samba-Tropi - Até aí Morreu Neves* (1970) and his first real solo album *O Som Sagrado de Wilson das Neves* (1997).

American musician Tyler, The Creator rapped over Neves's song "Jornada" on his song "Lone" from his album *Wolf*.

Neves died on 26th August, aged 81.

Ronald Harry "Skip" Prokop (1943 – 2017)

Prokop was a Canadian drummer and band leader who was a driving force in Canadian rock music, creating influential bands, including The Paupers. In 1969, Prokop co-founded the rock group Lighthouse with Paul Hoffert, it being the world's first 13-piece rock orchestra. It achieved international success as Canada's leading rock group.

THOSE WE HAVE LOST



The Paupers were managed by Albert Grossman, who introduced Prokop to Al Kooper; Grossman asking Prokop to leave The Paupers to play drums with Kooper and Mike Bloomfield for a follow-up recording to Super Session. The result was *The Live Adventures of Mike Bloomfield and Al Kooper*, a important live blues-rock album of the late 1960s. Prior to the founding of Lighthouse, Prokop also played on a number of other sessions, including one with Janis Joplin at RKO Studios following her parting with Big Brother & The Holding Company. This came about because Grossman had asked him to put a new band together for Joplin.

He wrote "I'd Be So Happy", which was recorded by Three Dog Night in 1974 on their album *Hard Labor*.

Prokop also drummed in a London, Ontario rock/funk/Christian band called Mercy Train, and worked on smooth jazz album with IAM Studios in Brantford, Ontario, released in 2012 titled *The Smooth Side Of Skip Prokop*.

He died on August 30th, aged 73.

Mohammed Abdul Jabbar (1938 – 2017)

Jabbar was a Bangladeshi singer, who



debuted his playback singing career in 1962 with music director Robin Ghosh.

In 1969, Jabbar founded a musical group Bangabandhu Shilpagosthi, and in March 1971, he crossed the border into India and gradually joined a host of artists of the Swadhin Bangla Betar Kendra. "Tumi Ki Dekhechho Kobhu Jiboner Porajoy", "Salam Salam Hazar Salam" and "Joy Bangla, Banglar Joy" were the three of his songs that made the top 20 all-time Bangla songs in 2006 survey by the BBC Bangla.

After the independence of Bangladesh, he started performing as a film playback singer, and in 2008, after a five-decade career of this, he started working on his only album *Kothay Amar Neel Daria*, which was released in 2016.

He died on 30th August, aged 78.



L. N. Shastri (also credited as Chaitanya) (1971 – 2017)

Shastri was an Indian playback singer and

THOSE WE HAVE LOST

music composer who primarily worked in Kannada cinema. Starting his career as a playback singer in the film *Ajagajantara* (1996), Shastri went on to sing for more than 3000 songs. Upon his friends' suggestion, he renamed himself as Chaitanya and composed music for over 25 films starting with *Kanasalu Neene Manasalu Neene* (1998). However, he dropped the name due to the identity crisis for the film *Bellary Naga* (2009).

His biggest hit song as a singer has been "Kolumande Jangamadevaru" from the film *Janumada Jodi* (1996) which gave him a career break.

Shastri died on 30th August, from cancer, aged 46.



**Lawrence Joseph Elgart
(1922 – 2017)**

Elgart was an American jazz bandleader. With

his brother Les, he recorded "Bandstand Boogie", the theme to the long-running dance show *American Bandstand*.

He and his brother began playing in jazz ensembles in their teens, and while young Larry played with jazz musicians such as Charlie Spivak, Woody Herman, Red Norvo, Freddie Slack and Tommy Dorsey.

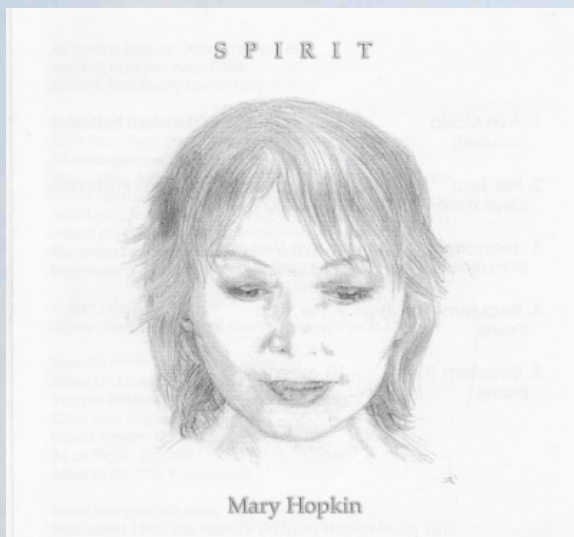
In the mid-1940s, Les and Larry started up their own ensemble, hiring Nelson Riddle, Bill Finegan and Ralph Flanagan to arrange tunes for them. Both returned to sideman positions in various orchestras after its disbanding.

In 1953, Larry met Charles Albertine and recorded two of his experimental compositions, "Impressions of Outer Space" and "Music for Barefoot Ballerinas". Released on 10" vinyl, these recordings became collector's items for fans of avant-garde jazz, but they were not commercially successful at the time.

Larry's biggest exposure came in 1982, with the smash success of a recording called "Hooked on Swing". The instrumental was a medley of swing jazz hits - "In the Mood", "Cherokee", "Don't Sit Under the Apple Tree", "American Patrol", "Sing, Sing, Sing", "Don't Be That Way", "Little Brown Jug", "Opus #1", "Zing Went the Strings of My Heart" and "A String of Pearls".

Elgart died on 29th August, at the age of 95.

THOSE WE HAVE LOST



Artist Mary Hopkin

Title Spirit

Cat No. MHMGZ106CD

Label Mary Hopkin Music

Spirit is a collection of Mary's favourite classical pieces. The album was recorded in 1989 and has been unobtainable for many years. The recordings show off Mary's stunning vocals in a very different way from the folk and pop for which she has been known.

The concept of Spirit was to remember favourite pieces of music more as songs rather than as traditional classical pieces, and this especially shows in tracks such as "One Fine Day", "Jerusalem", and the

lullaby "Sweet and Low".

The album was produced by Benny Gallagher, who with Graham Lyle had written for Mary in her Apple Records days. Alan Park, a founder member of Beggars Opera, arranged and played most of the tracks, and Alan Clark of Dire Straits arranged and played Schubert's "Ave Maria".

Spirit adds another dimension to Mary's performances on record. While her liner notes state that there are "No aspirations to classical accuracy here..." the vocals are all the more breathtaking because they are not confined to traditional interpretations and Mary's passion shines through.

Artist Man

Title Endangered Species

Cat No. PNTGZ101CD

Label Point

The legendary Welsh band, Man, have often been described as being the British equivalent of one of the West Coast's psychedelic rock bands of the 60s, like Quicksilver Messenger Service. They formed in 1968, and with various line-up changes, are still going today. This was the last of the albums featuring Micky Jones and was also their first album of the 21st century. Ian Fortnan writes: "Endangered Species will delight long-





standing Man aficionados with its gentle baroque arrangements, subtle power and whimsical Celtic mysticism. Moments of Floydian fretboard heroism abound and extensive instrumental passages occasionally outstay their welcome, but this is, after all, prog rock, the genre that brevity forgo". The late great Phil Ryan produced and played keyboards on the album, and his lightness of touch and gentle mastery of the studio is only one indication of why he is so sadly missed after his death in 2016. This is a magickal album, and every listen takes one back to an era that many of us fear is gone forever!

Artist Arthur Brown

Title Crazy World of Arthur Brown
LIVE!

Cat No. HST296CD

Label Gonzo

Arthur Brown is an English rock singer best known for his flamboyant theatrical performances, powerful wide-ranging operatic voice and his number-one hit in the UK Singles Chart and Canada, "Fire", in 1968. Brown has been lead singer of various groups, most notably The Crazy World of Arthur Brown and Kingdom Come, followed by a varied solo career as well as associations with Hawkwind, The Who, Jimi Hendrix, Klaus Schulze, and Frank Zappa.

Though Brown has had limited commercial



success, he has been a significant influence on a wide range of musicians and artists and due to his operatic vocal style, wild stage persona and concepts, he is considered a pioneer of shock rock and progressive rock and influential on heavy metal music. Now, with his most famous music played live to a rabidly appreciative audience, you, too can see what the fuss is all about.



TONY ASHTON & JON LORD

LIVE FROM THE LONDON PALLADIUM

The First of the Big Bands

Artist Tony Ashton and Jon Lord

Title First of the Big Bands Live

Cat No. HST462CD

Label Gonzo

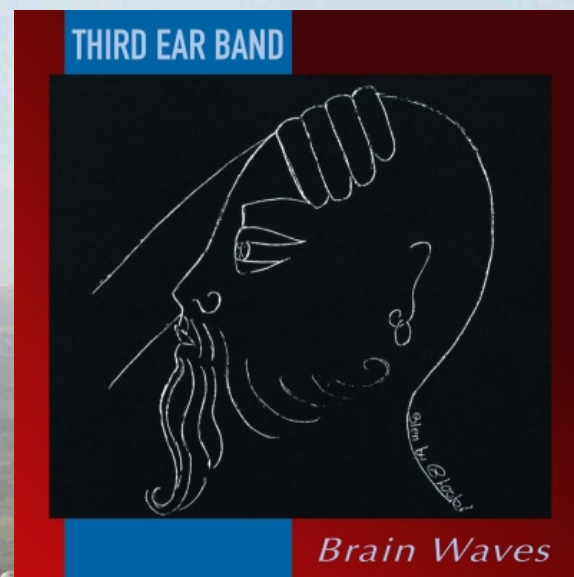
Tony Ashton was one of the great, underrated, British rock musicians. Starting out as organist and vocalist with the Liverpool band 'The Remo Four', he appeared on George Harrison's first solo album and went on to a long standing on/off collaboration with Deep Purple's keyboard player, Jon Lord. In the meantime, he formed a trio with Remo drummer Roy Dyke and bass player Kim Gardener, who had been in The Birds with Rolling Stone's Ronnie Wood. The eponymous trio had a hit single with 'Resurrection Shuffle' and quietly broke up after their third album. In the summer of 1974, Ashton and Lord recorded a beautifully eccentric record called 'First of the Big Bands'. It was a brave career move for them both, mainly because Jon Lord wanted to move away from his signature sound with Deep Purple (neo-classicism played on a Hammond organ with lashings of bravado and flash). He wanted to concentrate more on a sound featuring piano and a brass section, and between them, the two maverick musicians produced a bravely peculiar, but oddly enthralling album. As you can probably guess, from the title of this record, it is a welcome document of what happened when Tony and Jon 'First of the Big Bands' live.

Artist Martin Springett
Title The Gardening Club
Cat No. HST468CD
Label Gonzo

Martin Springett is an extraordinary artist, and – impressively, to me at least – was a friend of the legendary Pauline Baynes. He 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. This is a gloriously melodic and original album, and we are very pleased to bring it back into the public eye for the first time in many decades.



Artist Third Ear Band
Title Brain Waves
Cat No. HST455CD
Label Gonzo

The Third Ear Band came out of the artistic

milieu surrounding the legendary Free School in the London of the late 1960s. They fused traditional and early music with a psychedelic sensibility, and – amongst other things – they produced the soundtrack to Roman Polanski's notoriously nasty version of Shakespeare's Macbeth. They appeared at the Rolling Stones' free concert in Hyde Park in July 1969 and the Isle of Wight festival a month later: two impressively high profile gigs for such a determinedly esoteric band. It is impossible to think of something like that happening these days, mores the pity. The band split up in the early 1970s, but reformed (to everyone's surprise) in the late 80s when, one would have thought, the culture of rampant consumerism under Margaret Thatcher was even less conducive to their weird experimentation than had been the early 1970s. This record was released in 1993 and highlights include "Dance With Dolphins", the very English folk-sounding ten-minute "Water Into Wine" and the tribal "Psychedelic Trance Dance". Line-up: (seems that a few of these members play OTHER instruments on other TEB discs) Mick Carter - guitar, Glen Sweeney - percussion, Neil Black - violin and Lyn Dobson - synthesizer, flute & vocal. Some interesting sounds, no doubt.

Artist Benjamin Britten
Title Nocturne
Cat No. TPDVD198
Label Tony Palmer

The centenary of Benjamin Britten is marked with a new study by the multi-award-winning director Tony Palmer. It is a dark coda to Palmer's four other Italia-Prize-winning films with and about Britten, whom many now regard as one of the greatest composers of the 20th century. This extraordinary film explores Britten's uneasy relationship to the wider world. The bloodiest century in history profoundly affected Britten, not just because he was a committed pacifist, but on a much deeper level. What is the role of the artist in such a troubled world? What are his responsibilities? What is the nature of creativity itself? What is its function? Does

it have a function?

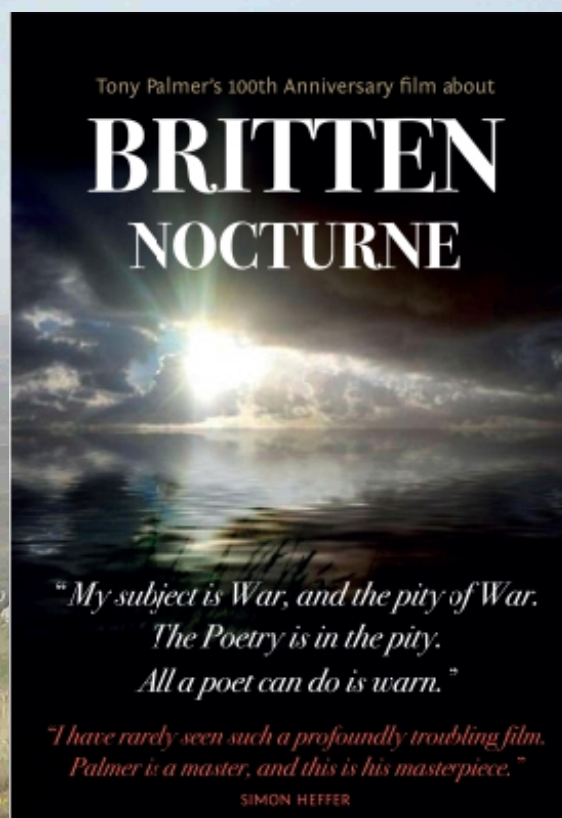
Man's inhumanity to Man now, and always. This is the subject matter which preoccupied Britten and that is the subject of this film.

Reviews

'I have rarely seen such a profoundly troubling film. Palmer is a master, and this is his masterpiece.' Simon Heffer

'The film is deeply powerful, if harrowing. I'll be haunted by its images and the potent use of Britten's music for quite some time, and my depth of understanding of Britten has considerably deepened. It's a work of art in itself.' Victoria Bevan, Albion Media

'Nothing quite prepares us for the ferocity and daring, and the intensely subjective rapture, of Palmer's work that still has to be classified as 'documentary'.' David Thomson, The Biographical Dictionary of Film





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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

<http://www.zazzle.co.uk/gonzowebkly>



“Naked Radio”

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

The Pink Fairies official
website:
www.pinkfairies.net



Cop a sneak preview here:

<http://tinyurl.com/z9825mr>

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)

HAPI FESTIVAL 2017

Gonzo's Alan Dearling has been invited to a new 'family festival' in Walpole Park down in Gosport, Hampshire, for the weekend 8/9/10th September. As you can see, there are some enjoyable old 'faves' as headline acts, plus lots of local talent, and a mass of tribute bands. You can find out more at:

<http://hapifestival.co.uk/info>

LINEUP

FRIDAY 8TH SEPTEMBER

MIKE PENDER'S SEARCHERS

THE FAB BEATLES
BIG BROTHER SOUL
SHOOT THE DUKE
FINE SOUTHERN GENTS

SATURDAY 9TH SEPTEMBER

THE ANIMALS AND FRIENDS

FLEETINGWOOD MAC
BLACKFOOT CIRCLE
FOREVER QUEEN
ROCK OF THE POPS
THE STARTLED MONKEYS
ONE OF THESE DAYS
THE MIGHTY FLY
DANIEL WAKEFORD
BIG NOISE SAMBA

SUNDAY 10TH SEPTEMBER

FROM THE JAM

LIMEHOUSE LIZZY
ORANGE STREET
IRON TYGER
SMALL TOWN
ASYLUM SEEKERS
ARCADE HEARTS
THE GREAT SULTANS
RATED R
CHRIS WOODFORD
REAWAKEN



Tony Palmer is a legendary British film director and author. His work includes over 100 films, ranging from early works with The Beatles, Cream, Jimi Hendrix, Rory Gallagher (*Irish Tour '74*) and Frank Zappa (*200 Motels*), to his classical portraits which include profiles of Maria Callas, Margot Fonteyn, John Osborne, Igor Stravinsky, Richard Wagner, Yehudi Menuhin, Carl Orff, Benjamin Britten and Ralph Vaughan Williams. He is also a stage director of theatre and opera.

Among over 40 international prizes for his work are 12 Gold Medals from the New York Film Festival as well as numerous BAFTAs and Emmy Awards. Palmer has won the Prix Italia twice, ^[3] for *A Time There Was* in 1980 and *At the Haunted End of the Day* in 1981. He is a Fellow of the Royal Geographical Society, and an honorary citizen of both New Orleans and Athens.

Gonzo is issuing a new version of his film of Tangerine Dream in Coventry

Cathedral, which – it turns out – wasn't actually anything of the sort. So we telephoned him to try and set the record straight.

Jon: So, Tony, tell me about the Tangerine Dream DVD

Tony:

"Well, I was asked by Richard Branson actually, who, with his then record company Virgin, were trying to promote Tangerine Dream, and normally I wouldn't have done such a film because I'd rather given up doing that kind of film completely.

However, there was one fact about the thing that he wanted me to film that fascinated me and that was that they were going to play in Coventry Cathedral; the new Coventry Cathedral if you see what I mean – the old one having been bombed in the war. Now that was particularly fascinating for me

A TANGERINE NIGHTMARE

But it came out ok in the end

because Coventry Cathedral was also where the world premiere of the War Requiem – Benjamin Britten’s War Requiem – had taken place in 1962, and I was there at the world premiere so ever thereafter Coventry Cathedral loomed very large in my imagination.

Also, I thought it was a magnificent building.

So I said to Richard Branson, ‘Ok, send me some of the music that exists and I’ll have a listen’. So, I did, and I was rather intrigued by the music, but the thing that finally got me was that I realised that the members of Tangerine Dream, on stage, were as boring as hell! They didn’t do anything! They just sat there with their keyboards and their computers, and I thought, ‘How the hell am I going to make that interesting? Visually?’

And so, I was faced with the challenge, I was faced with the memory of a great building where a very great performance had taken place, and I thought, ‘well, why not?’ <laughs> I said to Richard, ‘Thank you for this impossible task! But I’ll give it a go!’ So, I tried to brief the camera crew that we were going to make something that was essentially completely abstract and they nodded a lot – as camera crews tend to do, not having the faintest notion of what I was talking about – but that’s what we then proceeded to do because I realised that visually, with a video tape, we could not make an equivalent of the sounds that Tangerine Dream were making with their computers, but we could do something similar.

So that’s what we endeavoured to do.

There were various problems at the time, like who the hell was going to show this film? Well, I managed to persuade the BBC, although I’d long since left the BBC, that this might be quite interesting, and why don’t we put it in the omnibus block? Luckily, they decided so to do”.

Now, we have to skip forward what feels like a hundred years, to probably about 2003 or 2004, and Rob Ayling, [...] rang up and said, did I know where there was a copy of my film

about Tangerine Dream in Coventry Cathedral? I said, ‘no, I haven’t the faintest idea’ and I said, ‘why?’, and he said that he represented Edgar Froese, who was one of the three keyboard players. So I said, ‘oh, well if he doesn’t know, how do you expect me to know?’ and he said that he knew that I’d made it for the BBC, surely the BBC must have a copy? Well, of course, inevitably the BBC did not have a copy but to cut a very long story short, although we must have filmed about 90minutes, only about 27minutes had survived in a proverbial copy, which I think we found under somebody’s bed. “

Tony was never happy with the original version or the artwork that came with it, so he jumped at the chance to do it all again...

“....and said, ‘this has got to be done again, otherwise death and destruction will follow’. So, we have now restored the picture to the best we could do and, thank god, we’ve now got a decent cover for the DVD. There was one other interesting fact that I hadn’t grasped at all [...] which was that the music I was given by Richard Branson to put the pictures to, which he, hand on heart, said ‘this is the music that they played that night, this is a direct copy of our recording machine’, he was, to put it mildly, not telling me the truth.

He gave me another piece of music, which – at that point, like most Tangerine Dream music – sounded the same to me so I wasn’t to know. I cut the pictures to that particular piece of music, and meanwhile, of course, over the last 20 or 30 years, Tangerine Dream – of course, who would know better than anyone else what their lads play – have complained endlessly that this is not what was played at Coventry Cathedral. <laughs> I didn’t know that!

J: What was it?

T: Well, it was a cunning piece of Richard Bransonism! That is, it was the soundtrack of the yet-to-be-released album <laughs>. So, he was doing a cunning bit of PR, because what they played in Coventry Cathedral was



music from two existing albums and that was of no interest to him whatsoever. What was interesting for Richard, and what was important for Richard – I respect that, of course – was to promote the new, not-yet-released album. And I was a sucker, and I fell for it, and we cut all the pictures to the new, yet-to-be-released album. So what we've done this time is we've actually gone back and listened again to the music they did actually play, and of course now, I realise that it was quite different. And I've had to recut not all the pictures, but a great many of the pictures to that soundtrack that was the music that they actually played. So, for the first time, we've got a decent cover, a proper restoration of the pictures, AND the real sound <laughs>.

J: Have you still only got 28minutes of it?

T: I'm afraid so, yes. I didn't have the possibility of extending the pictures, either, even though I now had more of the music. Because, to some extent, the pictures were inspired by the sound that I was hearing. Now, it happened to be the sound that I was hearing from the music track that Richard Branson gave me. BUT, I couldn't just double the first picture I thought of because a) I don't have access to that technology anymore and b) my mean-hearted distributor wouldn't have given me the money to go and

set about doing it all again.

The original 14th century cathedral, which was destroyed by German bombs in, I think, 1941. The shell of the old building still exists, but then in the mid 50s the Coventry Cathedral authorities commissioned Sir Basil Spence to design a new cathedral, which would somehow incorporate the old cathedral. He built it at right angles to the old cathedral, which was quite clever, you could walk through the grounds of the old cathedral into the new cathedral. And the other aspect of the commission of the new cathedral was that it should be a celebration of Great British art, so the gigantic tapestry which hangs behind the altar was designed and built? stitched? by Graham Sutherland and some wonderful multicoloured windows by John Piper.

There's two statues by Epstein, one is St. Michael and the Devil, outside the main door, and another Ecce Homo, which is in the grounds. The greatest commission of all, of course, was asking Benjamin Britten to write a requiem to celebrate the grand opening. It's an interesting story because the cathedral authorities thought it would be such an honour for Benjamin Britten that he'd write this for nothing. Well, he didn't! He said, 'no, no, if I'm going to write a requiem, you're going to pay me!'. So they paid him. And of course it became, if not his greatest, certainly *one* of his greatest works.

So the idea that within that context, Tangerine Dream were going to perform, I found very intriguing".



RAW presents

Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May

live from

STARMUS 2015



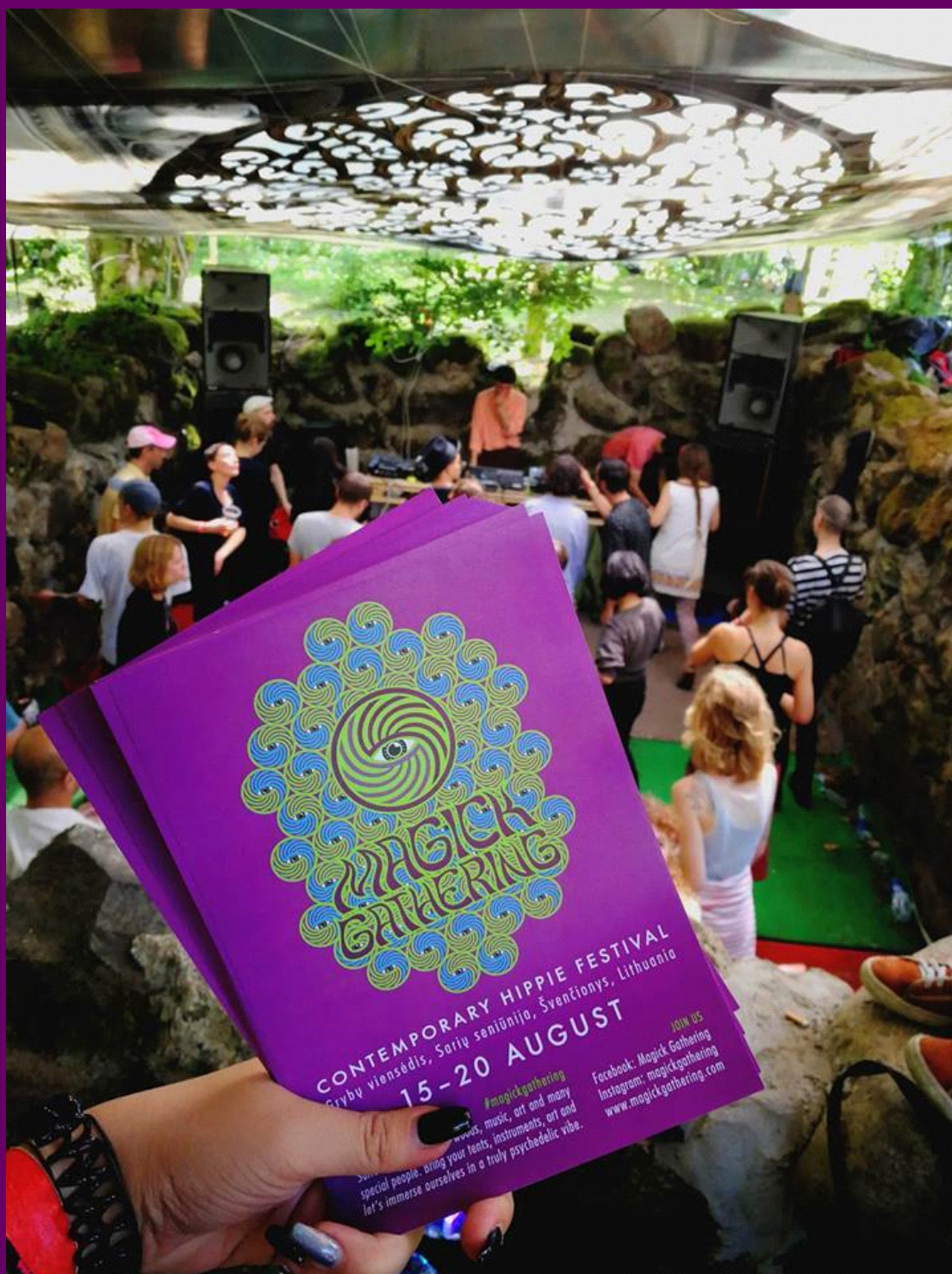
Starmus is festival of music and astronomy on the beautiful island of Tenerife. It is the brain child Garik Israelian (The astrophysicist who led the team which found the first observational evidence that supernova explosions are responsible for the formation of stellar mass black holes). Rick Wakeman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



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



Available to pre-order from www.rickwakemansmusicemporium.com



THE MYTH OF THE MAGIC GATHERING

Alan Dearling takes us by the hand and leads us into a Contemporary Hippie gathering of the Tribes. Psychonauts, old folkies , tree-huggers, heavy-rockers, Rainbow people - diverse Tribes indeed...

In Nature. In rural Lithuania, seventy kilometres from Vilnius, the capital.

alan dearling



In woodlands, clearings, ponds and sustainable dwellings. Even old hippy shit pits! A Magick stage, a Psy-Trance DJ-pit, Workshops. Music-Jams, Nude swimming, cinema...everyone is a performer.

Everyone is unique and individual

Myths can be made! After six days, The Magick Gathering ended on Saturday as it drifted, finally, into the first five or six hours of Sunday morning. Over the six days, about five





to six hundred people joined the 'Gathering'. Now, everyone who participated have their own personal, 'his' and 'her-stories'. Their own 'magickal' experiences and adventures. This was a completely new event. A new 'baby', opening its eyes in naive wonderment, not yet knowing who or what it will become.

And, almost everyone I spoke to, wants to return to Grybai, 'The Mushroom Farm', in 2018. Some of these new friends would now like to help plan next year's event.

Memories and dreams are made out of the

'magick' that we created together. Even when challenges of rain, transport and other little hiccups occurred. Magickal indeed....

More Gonzo tales from the Magick Gathering...

This is definitely a personal, Gonzo view, of the event. My friend, Tomas, owns the extensive, 25 hectare, Mushroom Farm site. He dreams of it being a permanent site for the Magick Gathering, with possibilities for other future events, festivals and more. Already, a Krishna gathering has met at the site with chanting, humming, dancing and general





communing with Nature. Four weeks past, the Braille Satellite festival took place here - they are very much One Tribe, with a shared leftfield type of music. I've written about their festi in a previous edition of 'Gonzo' . (this is their page: <http://emptybrainresalt.us/events/summit-of-braille-satellite>)

Tomas, about four months ago, liked my name for the event: 'The Magick Gathering'. He told me: "So you are the Wizard of the Magick Gathering". Tomas added the 'Contemporary Hippie Festival' tag. We are still working out what that can include (or not, depending on your personal perception).

Just under four months is a very, very short time to organise a fest from scratch. The team of organisers Tomas has been working with are mostly his students at the Vilnius Technical University. They are training in

marketing, sound, lighting and other aspects of Event Management. It's a very short time in which to find bands, DJs, volunteers, sound and lighting gear, catering and bars, put in art installations, plan for camping, parking, publicity, toilets, construct water and electric supply. With almost no budget! And only one (dry-ish) non-commercial, tented area for the cinema and sound area.

Performers were invited for the princely, or, princessly sum of two drink tokens each and a communal meal. Intriguingly, over 80 DJs, musicians, bands, dancers and workshop leaders were eager to join the Gathering. Plus over 20 volunteers became the site crew. It was the 'hippy' thing to do. No-one knew in advance what would actually take place? What would happen if no-one comes? What happens if it rains? How will the local neighbours react? How can you predict the future of a new baby?

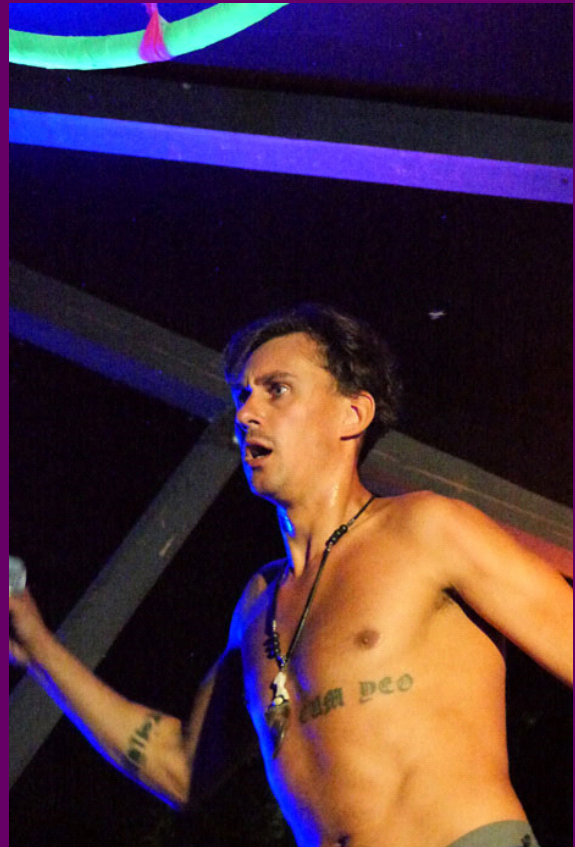
You'll perhaps learn more of 'what happened', by the end of this little article.

Some musical moments...

Choosing a few bands/musicians to mention is entirely subjective. Apologies to those not included, but, hey, that's how Gonzo works! Grab an earful of some of these guys.

My Magick Gathering favourites, based on their enthusiastic, weird, surreal performance, were **Timid Kooky**. At times they reminded me of a modern-times, Mothers of Invention. They performed in dresses, with a backdrop of rutting animals. Tribal make-up. Pounding, idiosyncratic, Tribal music. I saw them earlier in the year when they won the best new band in Lithuania, at Battle of the Bands, at TAMSTA in Vilnius. They are developing fast. Lots of imagination. Art-school. Atmospheric with plenty of light and deep darkness. Scintillating guitar interplay. The photo doesn't really do them justice - but they chose to play in near darkness. www.15min.lt/vardai/video/timid-kooky-muzikos-inkubatorius-novus17-113546

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



Medonas is a nice, extrovert guy who performs (in Lithuanian) some kind of contemporary theatre/stage act that makes the crowd laugh, sing, shout and dance. High energy. A loveable techno madman.

No idea what it was all about, but it was an





infectious, uplifting performance. Definitely larger than life. Here's one of his videos: <http://www.youtube.com/watch?v=3UXjILKVF90>

Ignas is Ignalinos, methinks, is a born freak. A reggae-styled, loveable, tree-hugging type freak. Infectious, sing-along material. Our site crew are still singing his songs and ditties nearly a week later. This little video clip sums him up nicely, and links to more Lithuanian oddities:

<http://www.youtube.com/watch?v=4Z4--2C1q9g>

The two international bands who played at the MG, who you may well get the chance to see, were, firstly, **Josh Johnstone & the Bonnie Doons**. Hailing from Australia, they are a highly polished, professional, musical machine. As I said to Josh afterwards, they

reminded me a bit of the early Black Sorrows. Indie pop with plenty of style. Lots of sing-alongs. They look and move well on stage with a real presence. And they went down well with the Magick Gathering audience. A tiny bit too commercial for my taste, but a storming performance on the main stage. Their official site is at: <http://www.joshjohnstone.com/>

And finally, here's a story for you. It's the last night, Saturday into Sunday morning. We've had a heavy storm. Torrential rain. The headliners, from Ireland and Denmark, **Thundering Down**, are delayed following a puncture. The penultimate band, **Celsijus**, are having a happy time keeping the muddy crowd dancing. <https://www.facebook.com/celsijus/>

It's now nearly 2am in the morning. I meet the members of Thundering Down. "Are you happy to go on stage?", I ask. In a thick,



roguish full-throated brogue, I'm told, "We came here to play." And on with the show we went. We were immediately sucked up with the band's exuberant enthusiasm. Traditional songs and tunes from the Celtic fringes, Ireland and Scotland. Even Bob Dylan covers. Early morning Mud-Madness was in the air and the rainfall. The ever-hungry mosquitoes had an early morning feast. We danced, we jigged, we sang along. We were drenched and happy. We may only have been a merry crew of about 25, but we all sure gave it some welly. It was a truly memorable Craic. And for those hardy souls and the band, an amazing and triumphant way to end the 2017 Magick Gathering. A great live band in the old tradition.

Here are some of my pics of Thundering Down. This link should take you to an interview and performance some of the members gave a couple of years ago:



<https://www.youtube.com/watch?v=-MPIGdWXDi4> and the facebook link: <https://www.facebook.com/thunderingdown.irishfolkmusic>







And in the end, the love you take is equal to the love you make...

Many smiling, happy people. Local neighbours included. Many musos wanting to return. Almost all the caterers and the cider bar crew are up for the 'next time'. Some things went completely to plan, and inevitably there were a fair few challenges, some mess-ups, some wobbly moments. We learn from mistakes and what goes 'wrong', as well as 'right'. This was a risk-taking venture. Were the risks worth taking? Yes, but we travelled 'close to edge' in some areas. Toilet facilities, the ridiculously tight budget, transport on and off site, and the 'if it rains, are we safe?', question.

Did we have fun? Another 'yes', but can we make it even more fun into the future? It can't stay the same, it has to evolve. And the crunch point: we didn't get enough paying customers.

But the 'magick' will spread. Word will get out that this is 'different'. Actively communing in, and with nature, and focussing on people participating. Simply being nice to each other and considerably more aware of the need for plenty of love and respect for each other's diversity, and our surroundings.

High on my personal wish list (in no particular order) are:

- more toilets for all;
- a separation of the workshops from the cinema and sound stage;
- develop a successful marketing strategy;
- more spaces and activities for kids;
- more effective communication before and during the Gathering between team, with clear lines of responsibility;
- proper stage announcements and a varied





music-mix between acts;

- a bit of mutual respect that psy-trance and techno ain't going away (but try and negotiate a cut-off time) , otherwise in this gathering of 'many tribes', tempers get frazzled.

Obviously for 2018, it would be nice if we can get a budget, be able to plan much further ahead, and be able to invite bands and musos we'd really like to play. Hopefully some more headliners - both for the main stage and the DJ-pit. More international participants. Even more magick!!!!

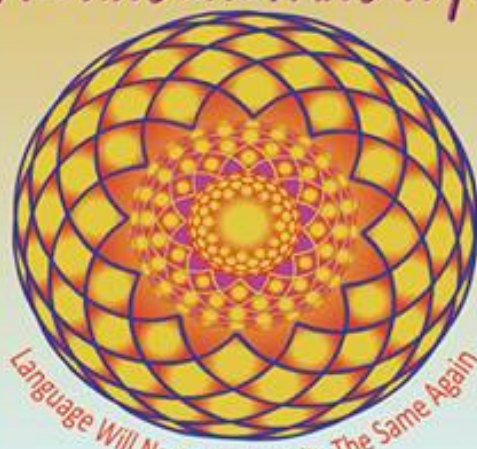
Magick Gathering 2018 - On Om!

Facebook: <https://www.facebook.com/MagickGa/>

WHAT THEY'RE SAYING ABOUT

Short stories by
Richard Foreman

Richard Foreman's
*WILFUL
MISUNDERSTANDINGS*



Language Will Never Seem Quite The Same Again

Reviewers:

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

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

Writers:

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

"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) per copy

**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**

Three Strong Handshakes

Though I am perfectly happy to sign copies of 'Wilful Misunderstandings' on request (you too can get a signed copy by going to <http://lepusbooks.co.uk/wilful-misunderstandings/> and shelling out the requisite spondulicks), I don't go in for acquiring signed copies of books, CDs or works of art to any great extent myself. The artefact itself is perfectly satisfactory in my estimation. As a person who supplements his living by selling items on eBay I may possibly be shooting myself in the foot here, but it would seem pretty crass to me, getting a creator to sign his/her work simply to get a bigger return when I sell it on.

Now and again I end up with a signed copy, one way or another: work produced by friends of mine; items that arrive by mail order ready signed – that sort of thing. Once, recently, I bought a CD after a show by a singer songwriter who I admire. The sales person passed it on immediately to the artist to sign and I felt that if then asked him not to bother, I might just cause offence.

But instead, over the last couple of decades, I have become at least sporadically a collector of handshakes. I thought this week I'd write a few words about three of the prize items in my collection.

The first took place in 1999.. Since I came across them back in the 1970s I have been passionately fond of the music of The Holy Modal Rounders. Their acid culture soaked take on the songs they and many others first found in Harry Smith's 1952 'Anthology of American Folk Music' reached me slowly, via the 'Bird Song' on the 'Easy Rider' soundtrack, and finally blowing me away with the wonderful 'Alleged in Their Own Time' album. Rough edged and perhaps not everyone's cup of tea, that 1974 recording fills me with utter *joi-de-vivre* every time I hear it.

Sadly, I've never seen them perform live and probably never will since founder members Steve Weber and Peter Stampfel no longer work

together (long story!). Of the two, it was Stampfel who interested me the most. Scratchy as sandpaper, coarse as a dog fight, his unique vocals, fiddle and banjo playing never failed to delight me. That he turned out to be a witty, erudite man, with an encyclopaedic knowledge of music just confirmed my admiration.

So, at a venue in Bristol, I got a chance to see him at last. He had formed a short lived duo, the Du-Tels, with former Magic Band guitarist Gary Lucas and I guess they were loosely promoting their one and only album. The show was no disappointment. Between songs, Stampfel was affable and informative. Performing, he frequently appeared utterly deranged – swinging his white fiddle about between bouts of playing with such abandon that at one point Lucas had to duck mid-solo. It was nearing Christmas, and his (spontaneous?) near demented version of 'God Rest You Merry Gentlemen' will live with me until death or brain decay take their toll. Readers, you should have been there too.

Before the gig I'd already seen him talking cheerfully with fans in the hall, so confirmed that he was not a man with any airs and graces. Post gig I approached him for a brief chat myself, and he was lovely – genuinely pleased, I think, to be appreciated. I commiserated with him about the difficulty he was having at the time in finding a release for a third album by one of his bands – the Bottlecaps – and he told me the story at length. But others were waiting to speak to him and it was time to move on. He put out his hand and... so began my collection. Bless you, Peter.

Next one to 'put it there' probably needs less by way of introduction. I'm guessing that anyone who chooses to read this will likely be familiar with The Incredible String Band. I never got to see them in concert until quite late in their career – the mid seventies, when they had all or mostly become somewhat steeped in Scientology. Too far back for me to remember for sure, but I think the gig was pretty good. Post show they made themselves available and I got an opportunity to talk with founder member Robin Williamson. I asked him about Scientology and he subsequently wrote me a letter about it. But I had recently read Cyril Vosper's 'The Mind Benders' exposing the exploitative nature of the organisation. I felt that Robin and the ISB were proselytising, and my interest in them waned as a result.

But sometime in the 80s, I think, Robin began to

RICHARD FOREMAN

re-invent himself and I saw him do a solo gig at the College of Storytellers in London. He told such wonderful tales, accompanying them with his harp playing and occasional songs, and all with such charm that I fell in love with him as a performer all over again. I've seen him a good few times since, but one of the last occasions was in South Wales at the Pontardawe Arts Centre – a venue I often frequented. They'd set up the night as a sort of mock medieval feast, with a group of young female harpists, a stew and dark bread meal at long tables, and Robin as the post-prandial bardic entertainer. It was a good night and he excelled – his repertoire by then ranging widely from his own material, old and new, to blues and rock covers he'd appropriated and adapted. At the end of the evening I felt a strong urge to say thank-you. We spoke briefly (I didn't ask him about Scientology this time) and closed with a hand shake. Number two in my selection.

Number three took place more recently. Me and the light of my life drove from my current home in Shaftesbury to Bridgewater for a performance by Peggy Seeger. I've known of her, of course, for many, many years and knew she was worthy of respect, but had heard very little of her music beyond a few of her most well-known songs. My good companion is more familiar with her work than I am.

So I wasn't sure what to anticipate. Peggy is 81 now, and like some older performers I've seen in recent years, I half expected her to be frail, wavery, and reliant on a supporting of a band of musicians for a short, safe set of songs. How wrong I was. From the moment she appeared on stage she was authoritative, yet warm and friendly. She got the audience loving her, if they hadn't been that way inclined already, and doing whatever she wanted them to in the way of chorus singalongs, and ensuring there were no empty seats in the front rows.

I daresay she has her share of the problems which come with her years, but she seemed sprightly, dressed elegantly, and introduced her songs with measured commentary, crafted anecdotes, wry wit and warm humour. She skilfully played a variety of instruments, guitar and piano mostly, but also button accordion (I think!), autoharp and an unusual looking banjo with a long neck. Her singing was spot on, melodic and affecting with barely a trace of age in her voice. She

performed alone mostly, with occasional accompaniment by her support act – a young Virginian musician who complemented her pretty well.

Unfamiliar as I am with it, I'd guess she played selections from across her entire career. Plenty of traditional material, including one fine unaccompanied song and one or two she learned from brother Pete, but also her own songs in various idioms. Her politics were clearly expressed in a song aimed at climate change deniers and another based on the words of a character she encountered while participating at the Greenham Common Women's Peace Camp, back in the 1980s. A couple of songs were drawn from her long commitment to feminism, the second an interestingly nuanced take – concerning as it did a man who disagrees strongly with her views but remains a good friend. She also read at intervals from a large folder of writings and clippings, containing a good deal of wisdom and insight.

Highlights for me were her banjo playing on a song which I think I recall she introduced simply as 'Folk Blues' (speedy, rippling runs, bar after bar, in the style you might hear on a record by Hobart Smith); a moving rendition of Ewan MacColl's song 'The First Time I Ever Saw Your Face'; and towards the end, back on that banjo, but with guitar accompaniment, a fine version of one of my favourite folk songs 'The Cuckoo'. At times she was playing, eyes closed, clearly in a sort of rapture. So were we.

I bought myself a copy of her interesting new CD and intend fully to dip into her back catalogue when I can. In the foyer, awaiting my companion who was making a necessary visit before our lengthy journey home, I saw Peggy sat at a table waiting to sign CDs. There was, I guess, but a brief hiatus when no one was approaching her. She sat, poised and ready to facilitate – though probably weary. I took the opportunity to step over and thank her for a wonderful evening. It wasn't a conversation – she just thanked me as performers do for positive feedback – then put out her hand and gave me a firm handshake. A handshake I'll treasure.

As I do all three. Hugs are great, of course. But those handshakes, they mean a lot to me.

MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

Double CD set. The very best of Yes, Wakeman style
HFG2013CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
HFG2004CD



TIME MACHINE

Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood
HFG2012CD



GASTANK

Double DVD set. Rick's classic 1982 music and chat show
HFG2023DVD



GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley
BC241-60



COUNTRY AIRS

The original recording, with two new tracks
HFG2014CD



THE BURNING

The original Soundtrack album, back in print at last!
HFG2024CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
HFG2003CD



STARMUS

With Brian May and The English Rock Ensemble. DVD
HFG2010VD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
HFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD
HFG2005CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir
HFG2005



CRIMES OF PASSION

A wicked and erotic soundtrack
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KEV'S WORLD

ALL 4 1 WORLD'S BEST HOPE FRONTIERS



Just because a group or project has been created by some well-known musicians doesn't always mean that it is going to be a success, and often the opposite is true, but when I saw who had been involved in this album I was both intrigued and hopeful that this wouldn't be the case this time. The lead singer is none other than Terry Brock (Giant, Strangeways), while he has been joined by Robert Berry

(Three, Alliance) on bass and vocals, Gary Pihl (Boston, Sammy Hagar, Alliance) on guitar and Matt Starr (Ace Frehley, Mr Big) on drums. I still love the Three album, and back when I was getting into Sammy Hagar his wingman was Gary, so I looked at the line-up and wondered, could it live up to expectations?

Could it? This is class melodic rock from the first note to the very last, with hooks aplenty, and bringing together influences from Mr Big, Strangeways, Hagar-period Van Halen, Toto, Journey and Alliance. For anyone into this style of music then this album is essential, as it just hits every mark with ease, and is a "review killer" in the sense that it wants to hog the player so much that I find it hard to move onto other albums that I need to play to be able to review! Terry Brock has long been recognised as one of the voices of the genre, and he suits these songs perfectly. No matter how cold it is outside (and it's snowing and freezing here in NZ now), this is an album that screams summer, parties, and long days with late nights.

KEV ROWLAND

I have heard many Frontiers albums over the years, but I find it hard to imagine that label maestro Serafino Perugino has released anything as so damn enjoyable and indispensable as this one. If melodic rock is your thing, then you must get this.
www.frontiers.it

**ASPHALT HORSEMEN
BROTHERHOOD
PRIDE & JOY MUSIC**



I defy anyone to correctly identify the country these guys are from, as this is good old fashioned southern rock and roll, heavily influenced by the likes of Lynyrd Skynyrd, 38 Special and especially Molly Hatchet. I think the closest anyone would come would be the UK, but only if they were told that the band wasn't from the States as up until then they will be trying to work out exactly where in Florida they are from. But, the UK is still a long way from reality, as these guys are from Hungary! Over the years, I have been fortunate to hear quite a lot of music from that country, but none of it ever sounded like this! These guys sound as if they grew up in the deep South, and that they live the life they portray, with gruff vocals (with no accent at all), loads

of hooks, harmonica, great guitar, and even slide. It is only when looking at the line-up that one may think that there is more to this than one might think, as it comprises István Bencsik (drums, backing vocals), Károly Lorincz (lead vocals, guitars, tambourine), Géza Matyasovszki (guitars, backing vocals) and Balázs Megyesi (bass). Their 2014 debut album was nominated as the "best newcomer of the year 2014" by the Hungarian Recording Industry Association, and they went back into the studio to record this the follow-up after several tours, with shows in Hungary, Finland, Italy, Czech Republic, Slovakia and Romania.

This is the real deal, with a quartet that are tight and honed, playing music they obviously believe in. It has less boogie than some of their influences, but there is no doubt where their heart lies, and that is on the other side of the Atlantic from where they reside. This is music to put a smile on any music lover's face, and makes the whole body move. It is powerful, melodic, and not over-sanitised, so that it always feels real and true. For more details visit their site at <http://www.asphalthorsemen.com>



ATTILA
CHAOS
SHARPTONE RECORDS



So, Attila are back with their seventh studio album since their debut in 2007, and they are still peddling the same brand of deathcore that either makes them a great band or not, depending on your opinion. To say they are immature is probably one of the politer ways of describing them, as they roll out a string of words designed to offend in “Public Apology”, and I just kept thinking that it might appeal to me if I was fifteen years old again – although I still think I had better taste in music when I was that age. Their music also owes a great deal to Korn and bands such as Limp Bizkit, although not nearly as good (and I must confess to not being a fan of LB either).

Some of the songs do show some promise and even some originality, with the more death-oriented “Obsession” being a case in point, but there is just too much banality and pandering to hopeful radio play to make this an album that I will ever suffer again now I have written about it. That they have made it to the seventh album says something their perseverance, and possibly something about the target audience, but this isn’t for me.

BENEATH
EPHEMERIS
UNIQUE LEADER RECORDS



‘Ephemera’ is the third full length release from Icelandic death metal titans, Beneath, and was recorded, mixed, and mastered by Fredrik Nordström (Arch Enemy, Dimmu Borgir, In Flames, At The Gates, etc.), at the acclaimed Studio Fredman in the fall of 2016. After the departure of founding member and drummer Ragnar Sverrisson, the band teamed up with Mike Heller (Malignancy, Control/Resist, Fear Factory) to handle the drums for the album. Guitarist Jóhann Ingi Sigurðsson said that the album represents a turning point for the band. “We’ve always pushed ourselves in ways that keep us invested and engaged in our music, and on this album, that meant making big changes to our overall sound. There are songs that are a marriage of pure heaviness and brutality, while on the other spectrum there are some very challenging technical arrangements pushing the limits of our playing abilities. In the end, we ended up with an album that feels musically multidimensional and that we are extremely proud of.”

I’m not aware of many metal bands from Iceland (okay, to be honest I can’t think of any), but these prove that there doesn’t need to be a massive scene for a good band

to flourish. The guitars are tight and interlocked, the vocals gruff and demonic, the bass and drums pounding as one, and altogether they combine to produce death metal that not only contains real ferocity and venom but also has a groove and passion which is sometimes missing from the genre. There is a breadth and depth to this music, it is far more than just a single expression of musical form, there are multiple strands that have been woven together to create something that is dark, robust and exciting.

Dynamic, dark, intense and interesting, this is a solid find, and well worth discovering if you enjoy the genre but haven't come across this band before.

www.uniqueleader.com

BIG BIG TRAIN
THE SECOND BRIGHTEST STAR
ENGLISH ELECTRIC



Having been blown away by the sheer beauty of 'Grimspound' earlier this year, I certainly wasn't expecting another album just yet, so when I received an email telling me about this I was incredibly excited. The album features forty minutes of new songs and instrumentals which explore landscapes, rivers and meeting places and

take the listener on voyages of discovery across the world and to the stars. Alongside the new tracks, there is a bonus selection of thirty minutes of music where songs from the last two albums are presented in extended format. I know I shouldn't be surprised at just how mature this music sounds, given that I have known the band for some twenty-five years now, but it continues to delight and entrance me to see how this band have grown and changed. Nick D'Virgilio is probably my favourite drummer in modern progressive music, and I have always loved watching him play, yet with BBT one doesn't notice the complexity of what he is doing unless one listens for it, as he is so much at one with the rest of the band.

The use of so many different instruments within an octet allows them to layer sounds that would be beyond many others, but the pastoral progressive sound they create never overpowers David Longdon's rich vocals. They are a very English band in so many ways, and not just when they are singing about London, as they evoke a feeling not of the current age, but of times gone past when the world was a simpler place. But, there is never anything simple about the music they are performing, but it never feels heavy handed or over the top. It is fresh and bright, never leaden or conspiring to show what everyone can do just because they're proggers, but rather the music always seems perfect and on point, with all the musicians doing exactly what is required. This can mean that they sometimes provide accompaniment to others as opposed to demanding a lead role, or may even sit out sections of songs if that is what is right for the music.

Big Big Train will feature at the top of many music critic's albums of the year, and that there may be a doubt only about whether it is this or 'Grimspound' shows just how

important the band has become. Truly wonderful, in so many ways.

BLIND GUARDIAN
LIVE BEYOND THE SPHERES
NUCLEAR BLAST



Blind Guardian have been at the top of the power metal game for quite some time now, having been formed as long ago as 1984, and they show no sign of slowing down just yet. A decision was taken to record all the shows from their 2015 European tour when they were promoting 'Beyond The Red River', and then from those gigs they selected the best versions of each song and have now released it as a triple CD set which is more than two and a half hours long! This is their third official live album, but is going to be viewed by many as their most complete due not only to its length, but that the setlist is one which includes virtually all the songs that any fan could want. Is "The Bard's Song" on there? Of course, and "Mirror Mirror", "And Then There Was Silence", "Nightfall", "Wheel Of Time" – all up there are twenty-two songs on the set, all played as only Blind Guardian can play them, and performed in front of avid audiences who wanted to sing just as much as Hansi Kürsch.

These days the band may only be Hansi (vocals), André Olbrich (guitars), Marcus Siepen (guitars) and Frederik Ehmke

(drums), with the line-up being completed by session musicians Barend Courbois (bass) and Mi Schüren (keyboards), but these guys are refusing to sit back and relax, and instead keep waving the power metal flag for everyone to see. When it comes to this style of music there is no-one who does it any better, and this album captures them in their native element, onstage in front of their fans. This album is simply indispensable if you like this style of music.

www.nuclearblast.de

DECAPITATED
ANTICULT
NUCLEAR BLAST



When a band is formed at music school, the chances are that the guys behind it know what they are doing with their instruments, and this is how Polish technical death metal act Decapitated burst onto the scene more than twenty years ago. Since then they have released albums, suffered tragedy (in 2007 their tour bus collided with a truck, and drummer and founder member Witold "Vitek" Kiełtyka died from his injuries) and been through line-up changes, so that only guitarist Wacław 'Vogg' Kiełtyka is still there from the beginning, but they show no signs of slowing down. There has been a slight line-up change since the last album, 'Blood Mantra', with bassist Hubert Więcek (Banisher), officially replacing Paweł Pasek

last year. Hubert is normally a guitarist, and that is his role in Banisher, so he has a different approach to many bassists and has really locked in with both Vogg and drummer Michal Lysejko, allowing singer Rafał 'Rasta' Piotrowski to get on with what he does best.

Although this is still death metal, it isn't nearly as "pure" as could be found in the band's early days, as they have combined death, thrash, rock 'n' roll, even black metal, and atmospheric parts together. I am also convinced that it was no accident that they chose Daniel Bergstrand to be involved with the mixing and mastering, as there is a distinct Meshuggah flavour to much of this. It is heavy, it is loud, it is raw, and it is most definitely passionate. This is music with balls, attitude, attack, and a refusal to conform, and all power to them for that. They included many first takes on this album, including many of the solos, and the vitality and power shines through in everything they do. They are planning on touring throughout the world to promote this album, and I can only hope that they include New Zealand in that list as this is a band I really want to see. This is superb.

www.nuclearblast.de

**DISEN GAGE
SNAPSHOTS
BANDCAMP**



There are a lot of great bands coming out of Russia these days, and thanks to both the internet and people wanting to promote them, it is getting easier to understand some of what is going on. This is the fourth album from the band, and to say it is intriguing is somewhat understating what is going on. This is an instrument album, much of which I would imagine was recorded live, as the interaction between the four (plus guests) couldn't have happened any other way. According to the band themselves, the album "is whimsically balancing on a weird edge between psychedelic trance and romantic mood, between a krautrock improv and a soundtrack to a western. To us, the aftertaste of the album feels similar to what one feels after casting an accidental glance at a pile of randomly scattered photos. They may be a part of someone's, or your own life, or they could be snapshots of Nature - but then we are all part of Nature."

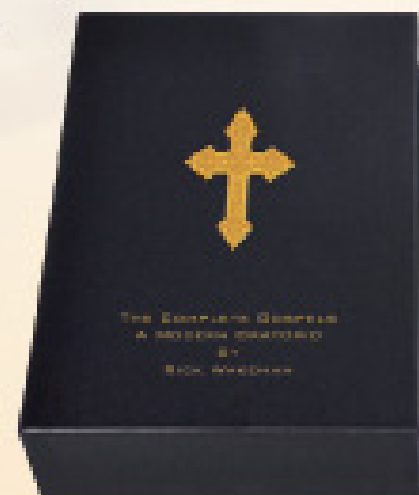
Whimsical and weird is probably one of the best ways of describing this album, as I've been playing it a great deal and I still have no idea at all on what is going on. There's RIO, there's King Crimson, Radiohead, fusion, art-rock, avant-garde jazz, plus loads more, all mixed together so that in some ways none of this makes musical sense at all, although at the same time it is in perfect harmony with each other. It builds, it moves, and never with a standard verse/chorus structure, and often not in 4/4 time, but none of that matters as Disen Gage are presenting us with music as a fluid living beast, something that is making its own path. Having heard this I am now intrigued to what the other albums sound like, as when music refuses to conform yet also is as compelling and interesting as this, then it is something very special indeed.

<https://disengage.bandcamp.com>

THE COMPLETE GOSPELS

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

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



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

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

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.

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



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FREE!

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

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

ARE THESE THE MOST AWKWARD YUGOSLAVIAN COMPUTER MAGAZINE COVERS EVER?

Yugoslavia doesn't exist anymore of course. And I should know: my other half was born there, for some weird reason.

We went to what is now Croatia earlier this month to visit her family, who, as you might expect, are a bunch of toothless, chattering, Cro-Magnons who live in an upturned water butt and worship a plough. At night they try to grab the stars out of the sky, thinking they are the fruit of a magical tree, and their diet consists mostly of seawater mixed with wine, olive oil and squid ink.

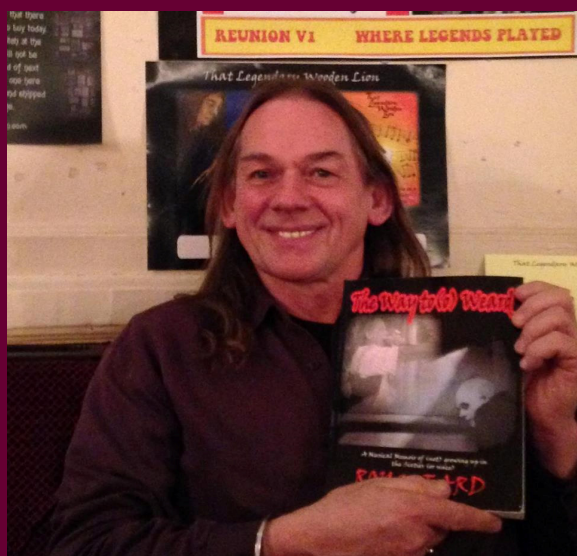
Not really: they're just normal of course, even though the nearest McDonald's was 200 miles away, and Croatia and its people are far nicer than anything the UK has to offer.

Also, the country has the widest array of Tuc biscuits seen anywhere in the world; roast chicken flavour, bbq flavour, sweet chilli flavour - heck, they even had Milka bars with Tuc biscuits embedded in them. And to think: you had Croatians pegged as a backwards, regressive species. You utter racists.

Still, it's probably just as well Yugoslavia is gone, really, if the casual sexism on the covers of the country's pre-war computer magazines are anything to go by. Here are eleven of them.



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..

Dogwatch decided to go into the studio and record some stuff off our own back and so we booked into the *Elephant Recording Studio* and put down four tracks. 'Mornington Crescent', 'Cutouts', 'Life on the Line' and 'Dangerous Game' (a song dedicated to a friend from *Zenith Lighting*, Bill Duffield, who had died on the Kate Bush tour that year). John contacted Laurie Latham who was working as a tape op at the time at *The Workhouse*. Laurie agreed to let us use Manfred's studio, *The Workhouse*, to mix and master two tracks and said he would produce them for us. We took 'Cutouts' and 'Mornington Crescent' in, and Laurie worked on them for us. He did a superb job and we later released them as a single on our own 'Half Tone' label. The studio was a favourite meeting place for a bunch of musicians who would hang out there in the hope of some session work. It was a very professional set up, and was used by many of the big acts of the time. Ian Drury recorded 'New Boots and Panties' there for instance, and all of the 'Earthband' albums were laid down in those rooms. Later on these session musicians would do a series of early hours of the morning sessions with *Q-Tips* singer Paul Young. These sessions, which were produced and recorded by Laurie, went on to be Paul's first big hit 'Wherever I Lay My Hat', and first album. It catapulted Laurie into the big league of record producers too.

Roger could be difficult though. When we were playing the *City Arms* in London he caused a major incident. I had been standing talking to some friends after the show, and a fight broke out on the other side of the room. I turned to look.

'Oh look, a brawl,' I remarked and then, seeing who it was, 'Shit its Roger.'

Roger had knocked over someone's drink and just airily waved at them, so they launched into him and he was on the floor getting a kicking. I went round and tried to pull the guys away from him so that he could stand up. One of his assailants picked up one of those big cut glass ashtrays and wacked me over the head with it. It shattered. I wobbled a bit, but stood my ground



Roy
Weard

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and turned to face him. He picked up a chair and held it in front of him as he backed through the door looking scared. 'I'm coming back with a shooter,' he shouted as he backed through the door. I was puzzled. Was I that scary?

Linda and Tony had a bit of a tempestuous relationship, and eventually she left the band and split from him. This left us needing a new member and John was quite keen to get Roger Glynn to rejoin the band instead of getting a replacement keyboard player. I had found Roger hard to work with at times and thought that direction we had taken with the current line up was much better, so I held out against this. We did a few gigs as a five piece but, in the end, I decided I would quit. It was a big wrench for me, quitting the band, and I was not sure what I wanted to do next. I was still running the PA with John and we had quite a few clients including *The Higsons*, the band that Charlie Higson, later to go on to be of 'Fast Show' fame, was fronting. The old building that housed Albert's rehearsal rooms and the *Elephant Recording Studio* was being pulled down, and Graham had found some space in the basement of *Metropolitan Wharf* in Wapping. He was going to move the studio there, but that would involve actually building a studio from scratch. All there was there was a big empty space so he had to put up walls as well as installing a studio. I was one of the people he employed to do this work. John Trelawney took over the space next to the studio and set up a rehearsal studio – called 'Sleazy's', with the tag line 'Damp, dirty, noisy and nasty'. We called the PA system 'Sleazy Hire' with the tagline 'beautifully tatty gear that gives your band that authentic look'.

This was working very well. We had regular gigs with *Cayenne*, *Rio* and *The Robots* and a bunch of other bands. The money was not wonderful but it kept us fed and paid the rent. It was also teaching me a lot about sound and how to mix. I had come into this completely cold. A few lessons from Pete Murdoch and I was up and running a sound system on my own. It was all a bit primitive. There were two 4560 type bass bins, a pair of homemade mid cabs and some horns, all passively crossed over in the cabs themselves and driven by a single stereo H&H S500D amplifier. This amp was built on a design by the MOD and the idea behind it was to drive the motors on missile launchers; put in a small current and get out a large one. This is the principle most amplifiers worked on but these were designed to handle DC as well. One slight malfunction and the amp would put out a high DC voltage, which was lethal to speakers – they would literally catch fire! Most amps these days have DC protection

circuits to stop this. The mixing desk was an H&H 12 channel, fairly primitive but it worked - no Graphic EQ, so we had to do everything from the desk. It taught me an awful lot about equalisation. We added to this basic setup by getting two 'Voice of the Theatre' bass bins which came from an old cinema, some proper wedge monitors and another couple of amps.

One of the bands I had been doing sound for was *The Last Post*. Steve Bensusan, lead guitarist for that band asked me if I would get up and sing with them. I was not too keen. The whole *Dogwatch* thing was a bit raw and I did not want to jump back into that again so quickly. I was also a lot keener to write songs than to perform other peoples' work. In the end I agreed we should do a few rehearsals and write a couple of songs together. As a result I found myself on stage in a pub called the *White Hart* in Woodford Green doing a short set with the *Last Post*. This all went down much better than I had anticipated, and we decided to join forces and become *Roy Weard* and *Last Post*.

Work was progressing on rebuilding the *Elephant Recording Studio*; the walls were up and the soundproofing was all in place. We went back to the old studio to start dismantling it and transporting it to its new home in Wapping. When we arrived with the desk, tape machines and racks to go in the completed control room, Graham gathered us all together. He said he had run out of money and he could pay us till the end of the week, and then he would have to finish it on his own. There was still a lot to do. The control room was ready to have all the gear put in, but we still had to get all the soundproofing up in the main studio and vocal booth. There was a lot of wiring to be done and still a lot of painting and general decorating. It was clear this would be a long job alone and he would still have to pay rent on the property with no actual income coming in until it was finished. I offered to carry on working and be paid in studio time. A couple of the others were also willing to do the same and we carried on and finished the job. The studio time I accumulated would form the basis of the recording for the *Last Post* album.





c.j.stone

MONEY BURNING

Money Burning

A sacrifice is meant to be a loss, so that one may be sure that the egoistic claim no longer exists. Therefore the gift should be given as if it were being destroyed. But since the gift represents myself, I have in that case destroyed myself, given myself away without expectation of return. Yet, looked at in another way, this intentional loss is also a gain, for if you can give yourself it proves that you possess yourself. Nobody can give what he has not got."

— CG Jung -- Transformation Symbolism in the Mass

Sacrificial ritual

Look at the ancient texts - the Old and New Testaments, the I Ching, the Vedas - they are all shot through with the idea of sacrificial ritual.

Usually it is blood sacrifice: the sacrifice of an animal. Occasionally it is something more dark and sinister: a human sacrifice. But whatever the form, the basic idea is there, universally proclaimed. You sacrifice something of value to you, in order to propitiate the gods - the powers of nature - in order to influence future events.

But that was in the past, wasn't it? We've

grown beyond all that now. We're much too sophisticated to take any of that stuff seriously any more. And yet... and yet.... Don't you still feel something stirring inside of you? Doesn't something still beckon from the depths? Not the gods any more: something else, something deeply subsumed into the very flesh of your heart?

A human being is a complex creature. We are made up of many parts. And while we strut about in our urban haunts thinking we have everything under control, it's clear from the state of the world that there are unseen forces at work, and that the human race as a whole is completely out of control. In other words, there are still gods to propitiate. Not external powers, internal ones. The powers of the hidden drives and instincts, beautiful and monstrous at the same time, that are even now pushing the world to the edge of extinction.

How to harness and control those forces? How to propitiate the gods of our own internal being: that is the question that lies at the crux of our time, at this decisive moment, when our very survival as a species is at stake.

"How to propitiate the gods of our own internal being: that is the question that lies

at the crux of our time."
Rites of Sacrifice

In fact we do still practice rites of sacrifice, it's just that we've been cut off from their meaning and their origins. The Easter story is one such act, the sacrifice by a Father of his Son; and in honour of this primal sacrifice we substitute a lamb. Except we don't do the actual sacrificing any more, we allow the butcher to do it for us. And the lamb was never ours: we picked it up, pre-packaged, from the supermarket shelf.

So is there anything we can sacrifice now, something truly our own, that might satisfy these obscure urges?

There is.

It is something so close to us, so close to our very being, that we've almost forgotten it is there.

It is money.

Money is, to use the jargon, "a general equivalent value form".

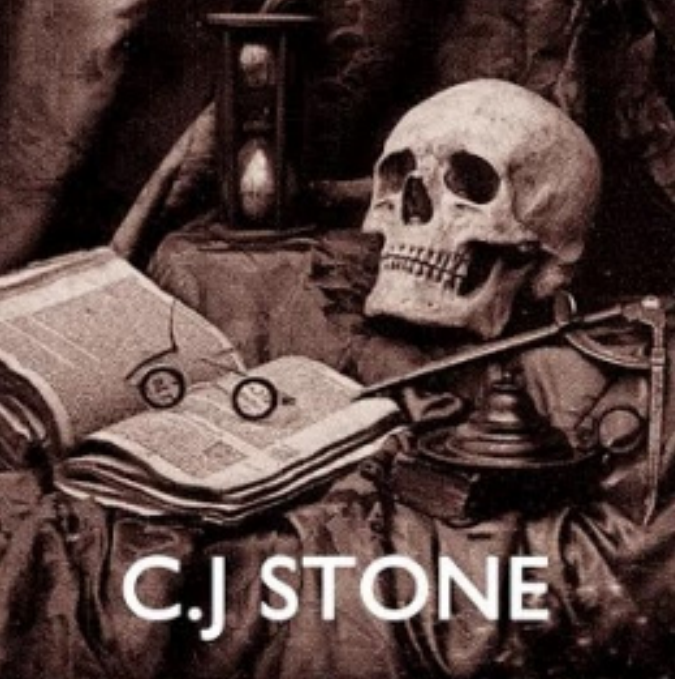
In other words, money can be anything you want it to be. It can be new shoes, new clothes, a new car. It can be a holiday in the sun, a meal with the family, an evening with friends. It can be a conspicuous display of generosity, the hidden hand of kindness, or a secret urge to hoard. It can be anything or everything, depending on your imagination.

There is nothing in our current world-system that money doesn't touch. The copy of *Kindred Spirit* you are holding in your hands right now will have cost you money. No matter how spiritual you are, money will still insert its presence into your life through the mechanism of exchange.

Read on

THE EMPIRE OF THINGS

SELECTED WRITINGS 2003 - 2013



NOW AVAILABLE FROM GONZO MULTIMEDIA

"Stone writes with intelligence, wit and sensitivity."

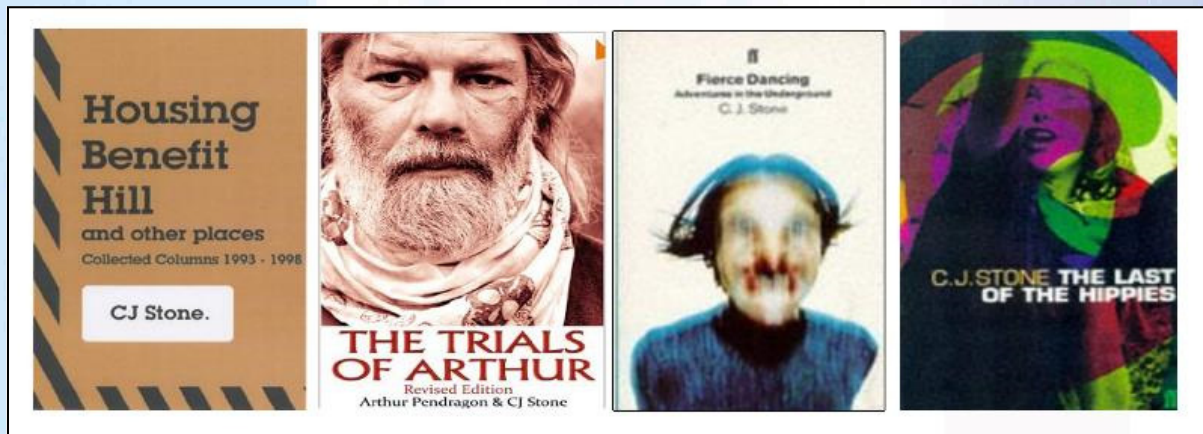
Times Literary Supplement

"Wry, acute, and sometimes hellishly entertaining essays in squalor and rebellion."

Herald

"The best guide to the Underground since Charon ferried dead souls across the Styx."

Independent on Sunday



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

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

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

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

A wide-angle photograph of the Stonehenge monument in a grassy field under a cloudy sky. The stones are arranged in their characteristic circular formation. A small figure of a person is visible on the right side of the image, providing a sense of scale.

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

A YEAR IN THE LIFE OF



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

A somewhat questionable Hawkwind product recently came onto the market - limited editions of a printed photo of Dave Brock, priced at an eye-watering £95 each, but the question has been raised as to whether or not the website has a licence to use the photographer's work.

The website captions the photo "A hot Summer day in Devon, here's Dave Brock in the shade, in suitable attire." and states that the time taken to "lovingly produce, quality check and package your print takes approximately 15 days."

A cynic might say that, for those sort of prices, they probably really love hitting the PRINT button if they get any orders for the photo. There was no official word from the Hawkwind HQ about the offer, but Mr Dibs' initial impression was that "this is really dodgy."



Spirits Burning

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

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

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



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

GONZO

Multimedia

spiritsburning.com



Meanwhile, last week Hoaxwind said they were looking for a last-minute stand-in lightshow operator for their Surrey gig in Kingston last Saturday.

Wondering how they got on, I asked them (or "reached out to them", if you prefer the modern and ghastly Management-Speak phrase).

They replied, "Hi Graham, no we didn't, we do have a 'lens-man' who couldn't attend unfortunately."

Clearly the offer of a drink wasn't enough to tempt any aspiring Smeeton out of the Home Counties woodwork. They'll have to make it a bottle, next time!

Hoaxwind went on to say the

"Next biggish show is back at The Oak 18th November [i.e. Kingston]. We may try to put on a light show at the Fox & Duck (Petersham) on the 23rd September but the space is a lot smaller so may not be able to there."

Petersham is near Richmond upon Thames, London.



HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

Full Earth Address:
.....
.....

Post Code

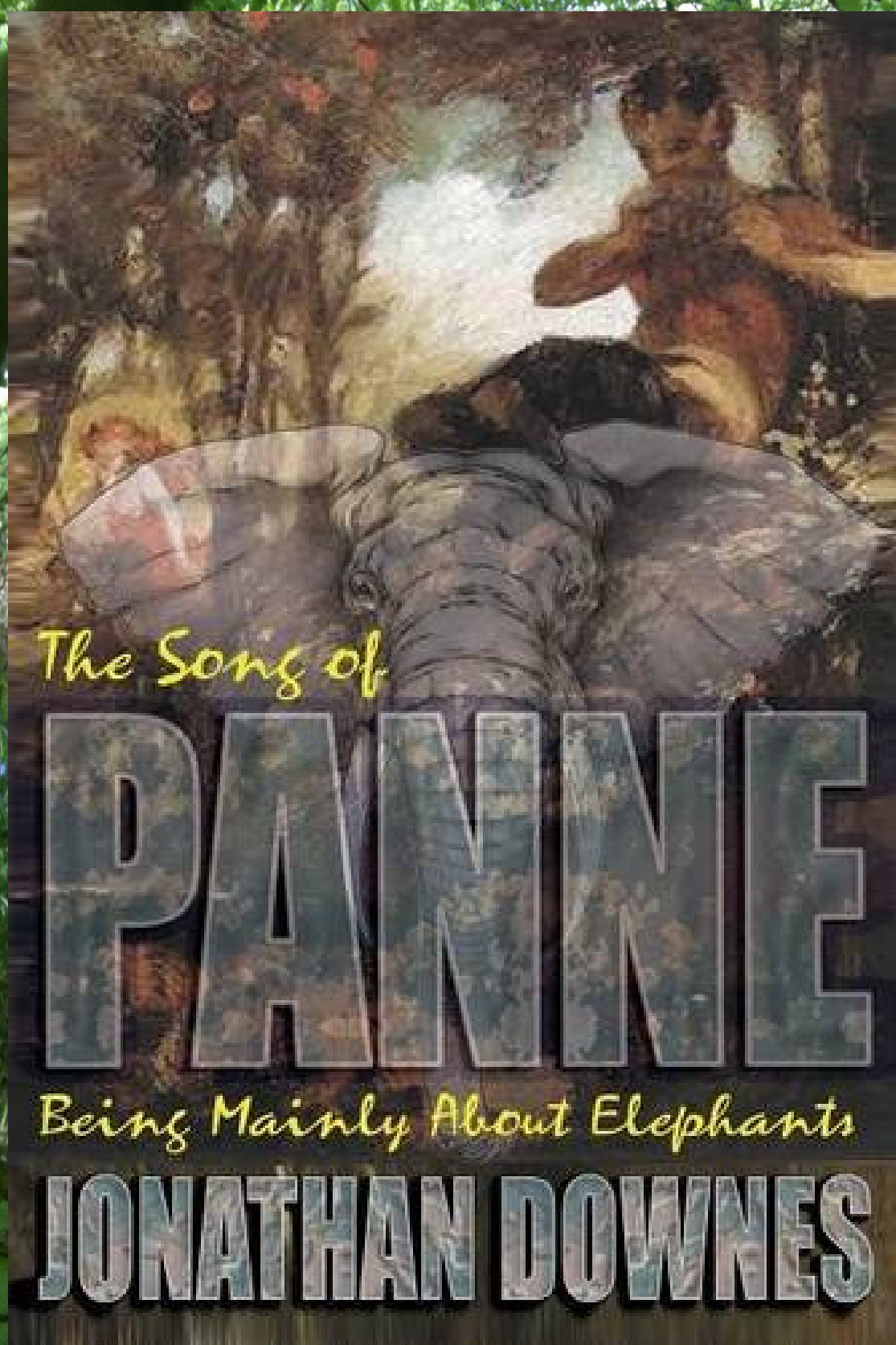
E-Mail Address: (Please print clearly).....

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



The Song of

PANNE

Being Mainly About Elephants

JONATHAN DOWNES

XtUL II

IN THE GREY HALF-LIGHT BETWEEN FACT AND FANTASY

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

Are you sitting comfortably? Good. I shall begin.

LI

Although the term is also used for a relatively modern discipline investigating the psychological motivations of historical events, attempting to combine the insights of psychoanalysis with the research methodology of the social sciences, psychohistory (as most people who have heard the term understand it) is a fictional science in Isaac Asimov's Foundation universe which combines



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



history, sociology, and mathematical statistics to make general predictions about the future behaviour of very large groups of people, such as the Galactic Empire. It was first introduced in the three short stories (1942–1944) which would later be collected as the 1951 novel *Foundation*.

The fictional Dr Hari Seldon used an analogy from physics; the kinetic theory. An observer has great difficulty in predicting the motion of a single molecule in a gas, but can predict the mass action of the gas to a high level of accuracy. Seldon

(via Asimov) applied this concept to the population of his fictional Galactic Empire, which numbered a quintillion. Seldon formed two 'Foundations' - the first being physical scientists, and the second 'mentalic' scientists - to ensure that the history of the galaxy after his death would work out best for the human race. This is, of course, an immense simplification of what was eventually a series of seven books by him, and three or four by other people, and I can only wholeheartedly recommend that you go out and read them for yourselves, because they are well worth reading.



But the general concept of the series is two groups of scientists (one hidden) working to change the path of human history. And although they are excellent books, I have always found that an absolutely terrifying concept (a stance shared by the authors of the *Second Foundation Trilogy* starting five years after Asimov's death) and it has always both amused and frightened me to find out that the literal translation of *Al Qaeda* is 'The Foundation'

Asimov himself apparently thought differently as he is quoted as saying: "Well, I can't help but think it would be good, except that in my stories, I always have opposing views. In other words, people argue all possible... all possible... ways of looking at psychohistory and deciding whether it is good or bad. So you can't really tell. I happen to feel sort of on the optimistic side. I think if we can somehow

get across some of the problems that face us now, humanity has a glorious future, and that if we could use the tenets of psychohistory to guide ourselves we might avoid a great many troubles. But on the other hand, it might create troubles. It's impossible to tell in advance."

All these thoughts rushed into my head at once, and I realised that I was lost in my own thoughts that had been triggered by Danny's evocation of the term FOUNDATION, and that I hadn't been actually *listening* to what Danny had to say.

"Sorry dude, can you say that again", I interrupted, and Danny was just starting to tell me how he and Skullfuck had sat in their deckchairs basking in the sun like indolent lizards, when the telephone rang. I let it ring, and then realised that both Corinna and Graham had gone out (in part because they both disliked Danny

intensely, but also to carry out various chores that needed to be done). Being only too aware that the only other human being in the house was my elderly Mama in Law, who would never have answered the telephone in a thousand years, I picked it up.

It was someone from a call centre in Uttar Pradesh trying to sell me loft insulation. I said something rude and banged the telephone down in frustration. But the moment had been lost. Danny was now talking about computers, a subject about which I suspected that he knew far less than me.

While Danny wittered on about Facebook and about how he had been very successful in using social media to pick up girls, and how he and Skullfuck had spent many hours talking about how these complex virtual social networks could be manipulated for carnal ends, my mind wandered off again. And before I realised it, I was thinking about psychohistory and *Al Qaeda* again. The events in the Middle East over the previous few years had been nothing short of terrifying. The revolutions of the Arab Spring had, indeed been organised on social media. But look where they had led us; a world of dark age savagery, which was threatening to overspill to the rest of the world.

But, I thought to myself, don't we ever learn the lessons of history? The lessons of the Second World War showed us that bestial savagery was only just below the surface of even the most so-called civilised nations. And how very few people ever seemed prepared to admit that the only reason that the Allies had won the war was because we had teamed up with

Stalin, who was such a terrible tyrant that he made Hitler seem like a pussy cat.

I am in a lot of pain much of the time, and so am on a serious amount of medicine these days, and - unfortunately - it does mean that for large swathes of the day, my mind does tend to wander, and I have always found Danny's verbiage to be monumentally tedious. And so although I should have been listening to him, it was much easier to allow my mind to wander down the highways and byways of ideospace. But I pulled myself together and did my best to bring myself back to the here and now.

But Danny had wandered off onto other subjects by now. And, bizarrely, although on one level what he was talking about was nowhere near as important, I found his description of how the little redoubt in the woods had become almost militarised, with bunkers, a commissary, and the earnest young people with laptops, who had once upon a time, been scattered about the place, now confined to portacabins and big military marquees, and forbidden to discuss what was going on with outsiders far more interesting than his ramblings on the subject of a science fiction author that he had obviously never read.

But then the telephone rang again....





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!!!"

ANTIDOTES TO ANTIFA

I DO NOT WEAR BLACK

I will not wear a mask unless it is Anonymous or Halloween
I will not carry weapons.Yet i desire Freedom of Speech and Assembly
I will not preach hate.I will not preach.I will debate with words not weapons
and be with those of peaceful purpose and intentions.I will not hide
my face behind sunglasses,nor use PEACE as a code word for VIOLENCE.
My best defense is active co-operation with the best ,brightest and most conscious
I am not ANTI-anything.I am FOR pro-active democracy,which also allows
all others to disagree with me,actively,passively or intermittently.
Your tactics and strategies are your conscience applied to your actions.
May the streets of public opinion be wide enough to allow everyone
the same rights of freedom of speech and freedom of assembly.



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

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

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

Nothing much to report this week, my fellow furtive frolickers into the fusty fringes of musical tat, but I do feel a bit of Shakespeare wouldn't go amiss (I never feel a bit of Shakespeare goes amiss in any situation to be honest - I love the guy) :

*"My gentle Puck, come hither. Thou rememberest
Since once I sat upon a promontory
And heard a mermaid on a dolphin's back
Uttering such dulcet and harmonious breath
That the rude sea grew civil at her song
And certain stars shot madly from their spheres
To hear the seamaid's music?"*

However, whether music is the food of love or not, this is the subject I am supposed to be presenting here so let us tarry forth with trumpets tooting, and bassoons blustering:



The Beatles - £39.99

"The Beatles Fab Four tea caddy set handcrafted by Staffordshire company very rare collectible item. Tea coffee sugar caddies in outstanding condition"

This would go rather well in a

THE BITCH IS BACK

quaint '60s style doll's house. If, that is, they were shrunk to fit.

THE WHO GUITAR FROM JBL PROMOTIONS CONCERT 2002 RARE - £65.00



“JBL PRESENTS THE WHO. FOR THOSE OF WHO DONT KNOW, THIS IS A T SHIRT - PRESSED IN CELLOPHANE PLASTIC IN TO THE SHAPE OF A GUITAR FROM THE WHO CONCERT IN 2002 RARE PIECE OF MEMORABILIA NEW AND STILL SEALED RARE TO FIND”

How clever! I raise my hat to whomever thought of this.

U2 - DINNER DATE WITH THE EDGE - ONCE IN A LIFETIME - SAO PAULO BRAZIL - £4,999.00

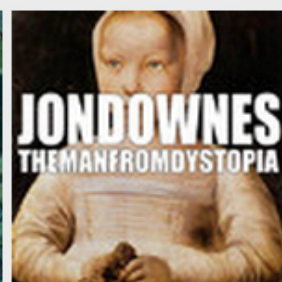
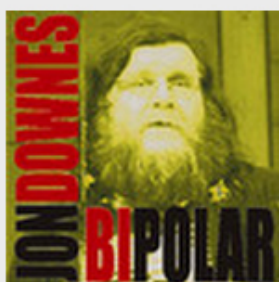
“U2 - DINNER DATE WITH THE EDGE - ONCE IN A LIFETIME - SAO PAULO BRAZIL

OK, SO I HAVE NOW SEEN U2 PLAY 98 TIMES AND REALLY WANT TO MAKE MY 100TH GIG IN A COUNTRY I HAVE NEVER SEEN THEM PLAY YET, SO, HERE IS THE DEAL. I NEED MONEY, AND LOTS OF IT. U2 ARE CURRENTLY TAKING A BREAK AFTER THE FIRST TWO LEGS OF THE TOUR, THEY HAVE JUST RETURNED FROM PAUL MCGUINNESS' DAUGHTER'S WEDDING AND EDGE IS AT A LOOSE END

A LOT OF YOU MAY THINK IT'S A GOOD LIFE BEING THE WORLD'S BEST GUITAR PLAYER BUT IN REAL LIFE EDGE IS JUST 6" TALL AND MADE OF RESIN, HE DOESN'T GET OUT MUCH OTHER THAN THE CONCERTS AND SPENDS HIS LIFE IN A CARDBOARD BOX. HIS CLOSEST FRIENDS ARE CALLED ADAM (BUT HIS

SHAMELESS SELF PROMOTION TIME

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



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

HEAD FELL OFF), LARRY, (WHO CAN'T FIND HIS DRUMS) AND BONO, (WHO HAS DISAPPEARED)

ALL IN IT IS NOT WHAT YOU WOULD ASPIRE FOR. CAN YOU MAKE LIFE BETTER FOR EDGE ??

FOR THE ONE OFF PAYMENT OF £4,995 YOU CAN HAVE EDGE ALL TO YOURSELF FOR 48 HOURS, YOU CAN SHOW HIM YOUR CD COLLECTION, TALK RIFFS, PERHAPS EVEN PLAY A GAME OF JENGA

OF COURSE ALL GOOD THINGS MUST COME TO AN END AND AFTER 48 HOURS YOU MUST REPACKAGE THE MAD SCIENTIST AND RETURN HIM, BUT, YOU WILL HAVE MEMORIES TO CHERISH FOR LIFE AND THE SELLER, (ME), WILL BE FOREVER INDEBTED TO YOU FOR MAKING MY DREAMS REALITY
LASTLY, AS A ONE OFF EXCLUSIVE BONUS I WILL PROVIDE THE BUYER A POSTCARD FROM BRAZIL SHOWING EXACTLY HOW AWESOME A TRIP I HAD
PLEASE REMEMBER EACH PURCHASE IS FOR ONE EDGE FOR 48 HOURS AND ANY MUSIC HE MAY WRITE WHILE IN YOUR COMPANY IS RETAINED BY ISLAND RECORDS

SHIPPING IS FREE IN THE UK MAINLAND"

How peculiar. Unfortunately, I cannot put a photo of the tiny model in question here, because it has been copyrighted right across the middle of the all the photos. Hence, if you wish to view you will jolly well have to click the link. If, however—like me—you couldn't give a flying doughnut hole, then quietly move along please as there is nothing much to see here.

Black Barcus Berry Electric Violin Owned by Billy Currie (ULTRAVOX) - £6,000.00



"Black Barcus Berry Electric Violin Owned by Billy Currie (ULTRAVOX)
A chance to own a unique and rare violin with some unique history (see info below from Billy's website)

Buyer collect only from London E14, during September date TBC. Billy will meet buyer and

will sign instrument / violin case and autographs, etc."

What a stunning looking violin. I would seriously try to learn to play if I could have this as a pressie.

THE BEATLES GIANT STAND UP TELEPHONE BOOTH DISPLAY - 1993 - RIVER ROAD - W/BOX - US \$4,999.99 (Approximately £3,869.51)



"Beatle fans and collectors in the know are aware that this is a super rare collectible!
Beatles Telephone Booth -1993 River Group 3D card Display in original shipping carton. When it is assembled it resembles a British phone booth with the Beatles in collarless suits peeking out. Has 6 slots where the card packs would be displayed. MEASURES OVER 6 FEET TALL AND 3 FEET WIDE! . When it is for sale (NOT often) its price is in the thousands because it is hard to find especially with the box. The condition is new. This is a really great looking display when its all assembled
This is one of the nicest display items ever produced for the Beatles. When assembled is resembles a British phone booth with the Boys peeking out. There are several bins on the sides to hold the packs of cards. It stands several feet tall and are very scarce since not to many were actually used



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

wyrd
music

MIKE DAVIS

HOW CAN I TELL YOU?



Available from iTunes, Amazon etc

commercially. With original assembly sheet. (does not come with card packs)
Hard to come by nowadays, and even rarer in shipping box etc. Price is on target.
Cardboard has some creases here and there. very minor most likely from being in the box over the years. This may have been taken out at one point to see what it looked like. Does not look like it was ever fully assembled etc as original stickers and contact points are intact.
The box is about 4 feet long and 6 inches high and weighs almost 30 pounds.
Outer box has some creasing and tear mark in back"

Naw ... look at Ringo's cheeky little face there.



Michael Jackson Light Up Display From Las Vegas Casino Show - US \$2,400.00 (Approximately £1,857.37)

"Up for your buy-it-now pleasure and investment consideration is a rare item I am selling for a client.

Metal & plastic light up life size sign / figure that were made for a major Las Vegas Casino. 71" Tall x 31" Wide x 4" Thick - Michael Jackson made

YESCO there is only a few of these left in existence these were not made or offered to the public.
This is not a cheap everyday store light up, its a very high quality, almost 6 feet tall. they were made for use for a show in a Las Vegas casino. It has a few scratches, scrapes etc from moving around the casino floor but in very nice condition. Dry use only."

Strewth. Thanks, but no thanks.

QUEEN, Freddie Mercury, Brian May, Roger Taylor, '77 CROWN RIG ORIGINAL MAQUETTE - £1,850.00



"FANTASTIC ITEM - UNIQUE! THE ONE AND ONLY Original 1977 model or "maquette" for Queen's legendary lighting rig, first used at the Earl's court jubilee concerts in June 1977.

This amazing item at 1/4 inch to 1 foot scale, designed by Paul Staples, was purchased by myself last year at BONHAMS in London."

Another pass, thanks.

"It were a grief so brief to part with thee. Farewell"

A night scene of a riot. In the background, a large fire burns brightly, casting a strong orange glow. In the foreground, a line of riot police in helmets and shields stands facing the viewer. The scene is dark, with the fire providing the main light source.

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

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

A close-up, black and white photograph of a guitar headstock. The focus is on the tuning pegs and the strings. The background is dark and textured, possibly the body of the guitar.

AULD MAN'S BACCIE

RESONATING WITH THE BLUES

RICK WAKEMAN



*The original
version – Now
expanded
with bonus
material*

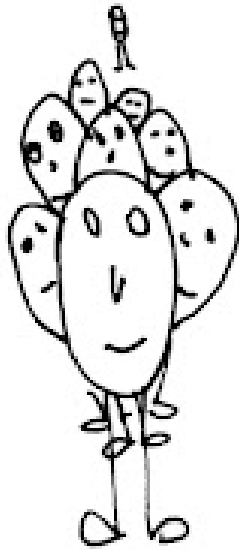
COUNTRY AIRS

“Music from both the mind and heart...”



www.rwcc.com

THE NINE HENRYS



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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



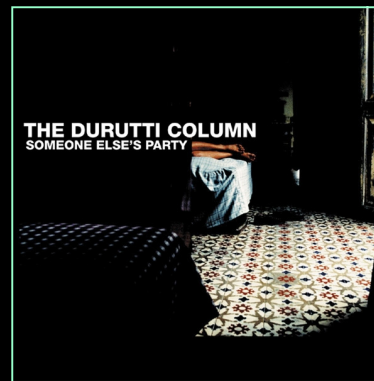
Henry's Kirk Douglas chin indentation transplant was too excessive.



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

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

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



**Durutti Column:
Someone Else's
Party
(Artful, 2003)
What? A
requiem.**

Vini Reilly – who to all intents and purposes is

The Durutti Column – has carved such a personal niche in music since the late seventies that any attempt to categorise his work borders on pointless. Racked initially with punk and new wave Reilly's stock-in trade of chiming guitar over rhythm track, with guest vocalists interspersed with his own gruff singing (usually well back in the mix) has filled a steady succession of albums. The running joke in the 24 Hour Party People movie that chronicled the life of Tony Wilson and Factory Records was that Wilson, and pretty much only Wilson, got him. In reality lots of people get The Durutti Column but figuring out who they are isn't always easy. Radio plays have been as varied as Radio One, Radio Three's Late Junction and all manner of obscure college and indie stations in the USA. The band remain punk in their approach and ethic, determinedly independent and alternative, but classical, jazz and rock stylings creep into their guitar and drum sounds.

Their popularity is at its highest in unlikely territories, like Portugal. A moment in the 24 Hour Party People movie sees Reilly playing to an empty Hacienda club. That is harsh, and unsubstantiated, but the point is clear...live audiences in the UK have tended to be small in number and very respectful in their approach. Someone Else's Party is downbeat and reflective and – arguably – the greatest expression of the singular Reilly genius, if only because it shows beyond all question that his music remains a very personal channel for his emotions and insights. The central focus of the album is the death of his mother and some tracks deal directly with the event "Requiem for my Mother" and "Somebody's Party" stand out in this respect, both following on from "Spanish Lament" in which an operatic vocal is added to the Durutti sound. Elsewhere looped sounds and a slow dance rhythm are combined to make the backing for "Woman." For all its funereal sensibilities and the heavy preponderance of black throughout the packaging Someone Else's Party is cathartic and loving along with the grief. It is personal to a very intense degree, but also accessible and compelling. It's also something of a vindication of Reilly's own comments on his work. Discussing The Durutti Column he once said: "whatever music it is, bad, good, indifferent, stupid, boring, whatever, – it's truthful. At the time, it's the truth, and it's honest. There's no attempt to portray an image or a career or anything. It's what it is. And truth can be painful. It's about losses close to me, and about my own depression, but it's cathartic. But you have to be truthful. If you're not true in what you do, if you're creative, then you should forget it. All I've ever tried to do is be truthful

Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

CD and book available soon from Gonzo Multimedia

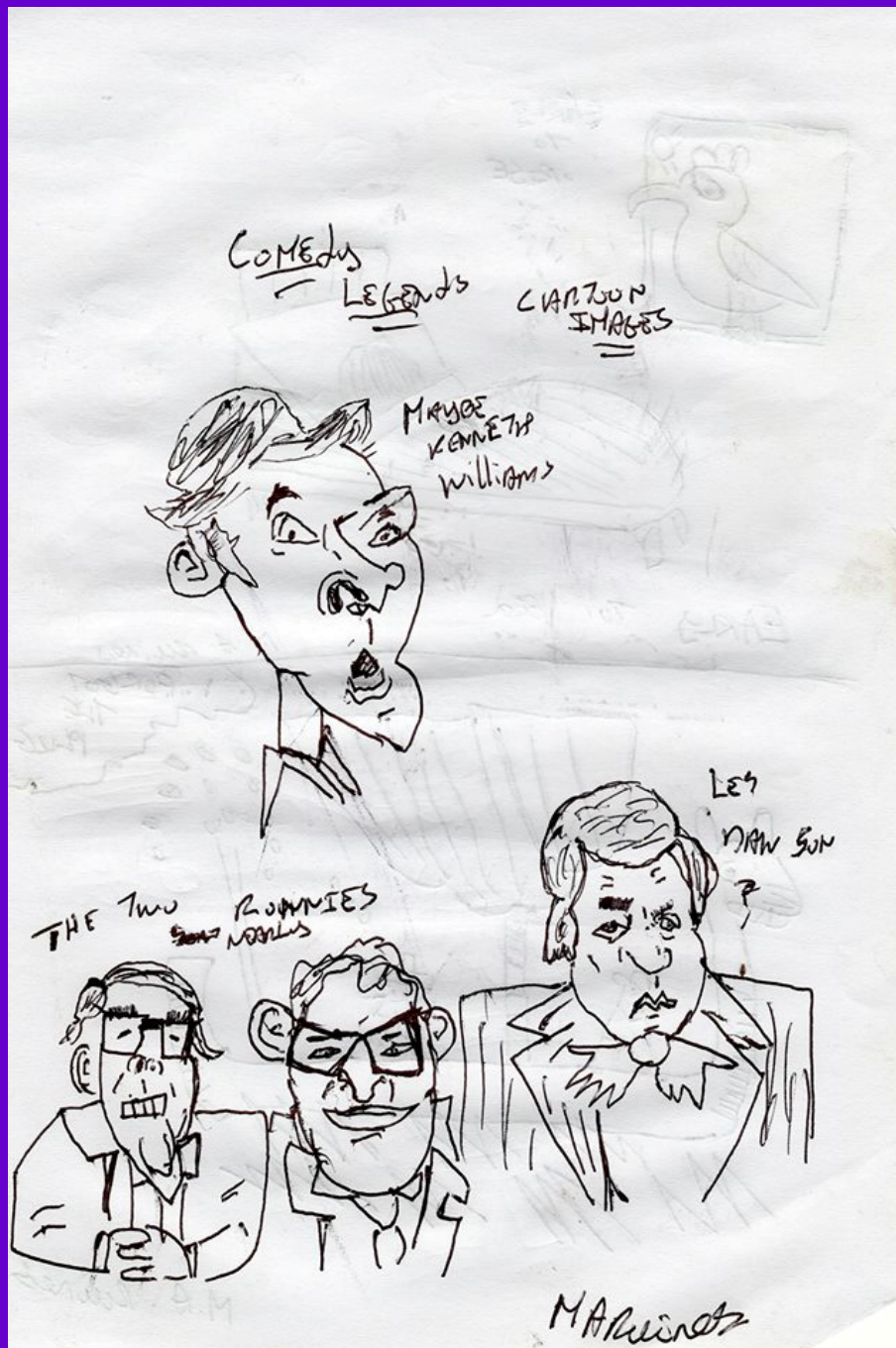


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THE WORLD OF GONZO ACCORDING TO

Mark Raines



The keen-eyed amongst you will have probably noticed the reoccurrence of a certain motif throughout this issue; I didn't plan it like this, but it just happened, and so I made the choices that the Universe had forced upon me. What else can a poor bloke do?

All sorts of things probably, but I am more than a little crazy at the moment, and so I follow where the universe leads especially if it makes me laugh.

Which to me is as good a reason for doing things as any other.

I am currently annoying everyone within hearing distance by playing Kevin Ayers and Gogol Bordello in quick succession. Kevin Ayers was a remarkable talent.

John Peel famously wrote: "Kevin Ayers' talent is so acute you could perform major eye surgery with it." Gogol Bordello however: Their new album is the best thing that I have heard from them for years, since the *East Infection* album many moons ago. but - peculiarly - Mother (who usually likes and listens to anything) has taken an unaccountable dislike to it, and makes a fuss every time I play it.

Jimi Hendrix may have extolled the virtues of Electric Ladyland, but Old Ladyland is much weirder, and the drugs are nowhere near as much fun..



By the way, forgive me for banging on about this but on a personal level I would be very grateful if you could spread the word about our rebooted monthly webTV series after a break of nearly four years.

I actually hadn't realised it had been so long, but - then again - my concepts of time and space are fairly abstract at the best of times.

<http://gonzo-multimedia.blogspot.co.uk/.../and-in-my-day-job....>

Hare bol

Love

jon



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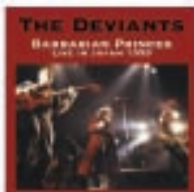
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