

GONZO

Greg goes back a few years
to the swansong of
Emerson, Lake and Palmer
and a gig that never was,
Alan goes on patrol with
Concrete Soldiers, Doug
waxes lyrical on **LCD**
Soundsystem, Jon celebrates
the **Renaissance of Mathew**
Street whilst standing on
a manhole cover, and
comes out in support
of the Italian
film director
who challenged
the **Harry**
Potter
empire.



#285

CRASH AND BURN

ISSN 2516-1946



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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 increasingly esoteric little magazine. For those of you who are new readers, I should warn you that although this originally started of as a record company newsletter for Gonzo Multimedia, an eclectic and massively interesting media conglomeration, owned and operated by

my old friend Rob Ayling, it soon turned into something else entirely. And although most of what we cover is musical in some shape or form, some things, like this editorial, are nothing of the sort.

No, this doesn't mean that I'm going to rant about politics again, although - it has to be admitted - that this past week has been pretty interesting on the global political stage. Nope. I want to talk about Harry Potter.

I was a latecomer to the Harry Potter feast, only discovering the series of books round about the time that #5 was released in the early years of the century. Over the years that followed, I bought the rest of the books, and watched the movies, but I became increasingly annoyed with the way that I perceived the author - J.K.Rowling - to be running the show.

For example, during the years in which the final half of the septology was being produced, she had a mildly entertaining website which appeared to be the hub of a flourishing fan community. Now, even



I became increasingly annoyed with the way that I perceived the author - J.K.Rowling - to be running the show.

sixteen years ago, I was too old and jaded to get involved with a fan community aimed at people some years younger than me. So I didn't bother. But, as regular readers of this magazine, and the various publications for which I am responsible that are linked to my day job at the Centre for Fortean Zoology, will know, I believe that - in a world where those who are put in power over us seem to be doing their fuckmost to be divisive and fulfill Mrs Thatcher's prophecy that "there is no such thing as society" - it is our duty as human beings to bring people together. And as an extrapolation of that, everybody involved in the media has a duty to build communities and foster and strengthen those that are already there. And I was impressed to see that this is what it appeared that J.K.Rowling was doing.

Then, I saw to my dismay, that no sooner was there nothing else to promote, all the books having sold in astronomical quantities, that there were no further updates to the website, and Rowling's contribution to the community building was over. For a time, at least. There have been a lot of fan-made websites dealing with the book series, and one in particular, the Harry Potter Lexicon was created by school librarian Steve Vander Ark. Of this website, Rowling said: "This is such a great site that I have been known to sneak into

an internet cafe while out writing and check a fact, rather than go into a bookshop and buy a copy of Harry Potter (which is embarrassing). A website for the dangerously obsessive; my natural home."

The final book in the series was published in July 2007, and a few months later, Vander Ark tried to publish the lexicon in book form. And Rowling sued. Vander Ark's publishers legal team commented: "In support of her position Ms Rowling appears to claim a monopoly on the right to publish literary reference guides, and other non-academic research, relating to her own fiction. This is a right no court has ever recognized. It has little to recommend it. If accepted, it would dramatically extend the reach of copyright protection, and eliminate an entire genre of literary supplements: third party reference guides to fiction, which for centuries have helped readers better access, understand and enjoy literary works."

Late last year, I received an email with a link to a youtube video, which appeared to be a trailer for a new Harry Potter movie, which surprised me. Upon investigation, it turned out that *Voldemort: Origins of the Heir*, was/is an Italian fan-made prequel, directed by Gianmaria Pezzato, and available only on youtube. The film was conceived by Pezzato and Stefano Prestia

اللجنة لهم إذا كانوا لا تأخذ نكتة



as an unofficial prequel, and was originally crowdfunded on Kickstarter back in 2016. However, Warner Brothers came down upon the project like a ton of bricks, and ended the crowdfunding, following which the two defendants agreed not to generate any profit whatsoever out of their movie.

I am actually quite interested in the phenomenon of fanfiction. For those of you not familiar with the concept, it means exactly what it says on the tin. Fanfiction stories are those written by fans of a particular novel, series or film, carrying on the story that the original author(s) had not written. I have written, over the years, about the proliferation of fanfiction, inspired by the seven chronicles of Narnia, by C.S.Lewis. Some of these are truly excellent, and add a new dimension to a much loved series of novels. So, as - despite myself - I am a Harry Potter aficionado, I decided to check the film out. However, I then forgot all about it until last week, when I discovered - totally by accident while I was doing something else - that it had finally been released.

I had been looking for something else online when I came across a review in the

Daily Telegraph. The review, by Kat Brown, ripped seven bales of shit out of the film, and was so vitriolic (although it did praise the special effects), that I was immediately inspired to watch it.

And guess what?

It was nowhere near as bad as Ms. Brown had suggested. The special effects were, indeed, excellent. The plot, inventive, and whilst a couple of her criticisms held up: the actors were far too old to be playing school children, and the dubbing from Italian into English left a fair amount to be desired, the whole thing was actually a surprisingly polished and cohesive production.

The whole Rowling empire now produces various products under the name of "The Wizarding World of Harry Potter" and in the last couple of years there has been a pair of stage plays, and a movie which promises to be the beginning of a new series set in the same universe, but a couple of generations before. Both of these productions spawned books containing their scripts. I read both of them, and

reviewed both of them in these pages, and I'm sad to say that the reviews were less than complimentary. I don't know if this is just me being cynical, but both the play and the film seem to have been written with a focus group in mind; a character who had been portrayed throughout the film series as being caucasian suddenly became afro-Caribbean (for no good reason, as far as I can see) and although the series of books had been set in the UK, the film was set in America. It is hard not to interpret these editorial decisions as being a way of pressing some convenient politically correct buttons and making a concerted effort to appeal to the American market. Whilst carrying out these two - to my mind, annoyingly transparent - ploys, the Harry Potter empire is doing its best to stamp upon anyone not in their employ that they consider to be planning to make a few quid out of it.

If I were anything to do with the management of "The Wizing World", I would sign up Signor Pezzato, and some of his team, post-haste. On a limited budget, they produced something which is truly worthy. And as for the accusations leveled at him by the powers that be, that his work is somehow tarnishing the reputation of the Potterverse, the people suggesting that have obviously not had any first hand experience of either *Harry Potter and the Cursed Child* or *Fantastic Beasts and Where to Find Them*.

If the "Wizing World" is to continue with any modicum of credibility, it should employ people who are actually passionate about it, rather than a team of focus groups and accountants, who appear only to be out to make a few more million quid.

Go on to youtube, watch it, and tell me what you think.

Hare bol,



JK Rowling, Harry Potter, Rick Wakeman, Yes, Discogs, Neil Young, Crazy Horse, George Clinton, Brian Wilson, Suede, Rolling Stones, Strange Fruit, Friday Night Progressive, Canterbury Sans Frontieres, Mack Maloney's Mystery Hour, Tim Calvert, Rose Laurens, Roberto Anglero Pepin, Larry Harvey, Roy Young, Charles Neville, Max Berru Carrion, David "Duck" Barraclough, Kato Khandwala, John Henry "Jabo" Starks, Ashton, Gardner, Dyke & Co., Michael Bruce, Man, Karnataka, Greg Jarrells, ELP, Doug Harr, LCD Soundsystem, Alan Dearling, Concrete Soldiers, Kev Rowland, Gabriele Tranchina, Gadi Caplan, Gregory Lewis, Half Past Four, Colin Tench Project, Endorphins Lost, -16-, Come to Grief, Mr Biffo, Roy Weard, Chris Stone, Hawkwind, Jon Downes, The Wild Colonial Boy, Martin Springett, The Renaissance of Mathew Street, Justified Ancients of Mu Mu, Bill Drummond, Youthmovies, Jimi Hendrix, John Lennon, Elvis, Neil Nixon, Friedberger, Cultural Appropriation

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
ISSN 2516-1946

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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

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

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



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



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THE ^{gonzo} NEWSROOM



PIANO ODYSSEY: Following the hugely successful Piano Portraits tour last year, in support of the album of the same name, Rick Wakeman will return in Autumn 2018 with a new show based on the follow up release, entitled Piano Odyssey. The fourteen-date tour will feature even more classic tracks given Rick's unique piano treatment, and will travel to towns and cities not previously visited in 2017.

Rick says, "In the footsteps of Piano Portraits, the new album Piano Odyssey features a collection of music old and new that includes some particular favourites of mine. I'm looking forward to performing

tracks from it live on my own odyssey around the UK in the autumn!"

Upon the release of his Piano Portraits album in January 2017, the YES keyboardist made chart history, becoming the first solo piano album to enter the UK's Top 10, eventually reaching number 6. Inspired by the unprecedented public reaction to his cover of Bowie's Life On Mars on BBC Radio 2 a year earlier, the album features instrumental versions of hits that Rick was originally involved with, such as Space Oddity and Morning Has Broken, as well as others which he chose for their melodies, including Stairway To

"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

Heaven and Help!

The 2018 concerts will be based on a selection of tracks from both Piano Odyssey and Piano Portraits, showcasing music that has a special connection with Rick's own personal musical journey, all accompanied by his hilarious memories and anecdotes about the tunes, plus a few musical surprises.

In December, an additional special Christmas tour will follow, in which the setlist will be given a distinctly seasonal twist.

Expect a night of beautiful piano arrangements, interspersed with Wakeman's renowned comedy interludes.

<http://www.rwcc.com/live.asp#odyssey>

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)



YES THERE IS AN ANNIVERSARY: As YES gear up for their North American summer tour celebrating the band's landmark Golden Anniversary, the prog rock pioneers have started to reveal exciting plans in store for the year, including special tour guests, five-album vinyl set and a U.S. fan convention.

Their 50th Anniversary not only celebrates the musical contributions of YES but also embraces their intellectual and sophisticated fan base who have been an integral part of the band's journey.

To start, it has been announced that founding member/Grammy winner/Rock & Roll Hall of Fame inductee Tony Kaye



WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

"My life has been the polar opposite of safe, but I am proud of it and so is my son, and that is good enough for me. I would do it all over again without changing the beat, although I have never recommended it to others. That would be cruel and irresponsible and wrong, I think, and I am none of those things."

Hunter S. Thompson

(keyboards; 1968-1971 and 1983-1995) will be joining Steve Howe (guitar since 1970), Alan White (drums since 1972), Geoff Downes (keyboards; first joined in 1980), Jon Davison (vocals since 2011) and Billy Sherwood (guitar/keyboards in the 1990s and the late Chris Squire's choice to take over bass/vocals in 2015) as a special guest for this summer's entire 35-date tour, billed as #YES50: Celebrating 50 Years of YES.

The #YES50 cross-country "Evening with YES" trek kicks off June 5 and 6 with a two-night engagement at the Arcada Theatre in St. Charles, IL and will take the 2017 Rock & Roll Hall of Fame inductees to Kansas City, Denver, Los Angeles (June 19 at the Ford Theater), San Jose, Detroit, Cincinnati, Pittsburgh, Boston, Staten Island, Philadelphia, Washington, DC and Orlando, among many other cities, before wrapping July 28 in Atlanta. See below for full list of tour dates and go to www.yesworld.com for ticketing information, including VIP and meet & greet package options.

<http://yesworld.com/2018/05/yes-reveal-special-plans-golden-anniversary/>

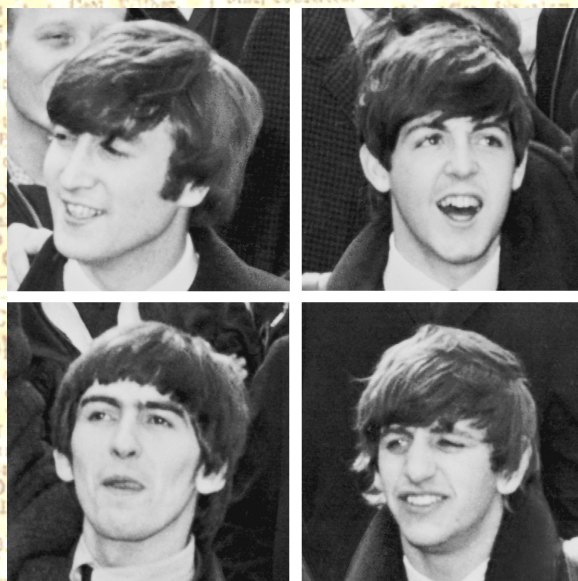
GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)

SPEND ME DO: Record collectors spent more than \$200m (£147m) at the online music marketplace Discogs last year, the BBC can reveal.

The site, which helps collectors find and trade rare music, sold more than 10m records - up from 8.3m in 2016. Vinyl was the most popular format, with 7.9m sales - including a rare Beatles record that fetched \$10,502 (£7,700). The 7-inch single was one of only 250 issued with

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<http://www.bbc.co.uk/news/entertainment-arts-43973448>

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)

PARLIAMENT IN RECESS: Funk icon George Clinton has announced that he is set to retire from touring. Parliament and Funkadelic bandleader Clinton, 76, has told *Billboard* that he will stop performing live from May 2019.

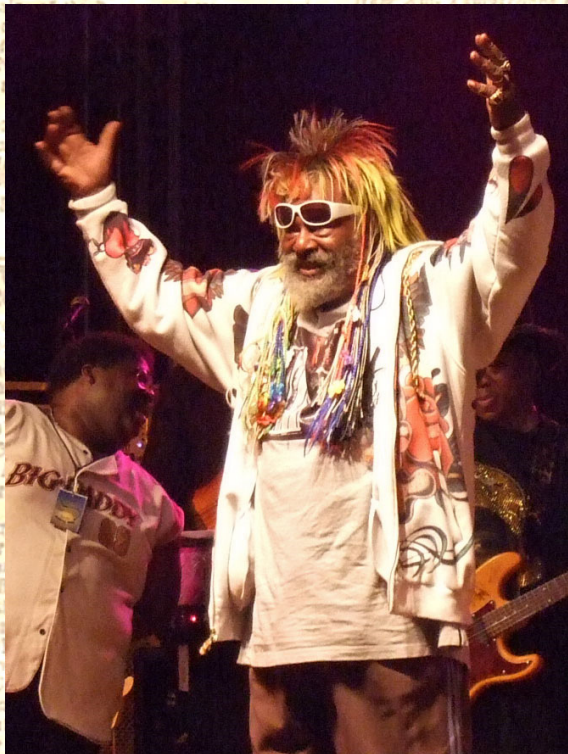
Parliament-Funkadelic have over 50 tour dates scheduled and Clinton is expected to appear at the shows.

"This has been coming a long time," he says of the news. "Anyone who has been to the shows over the past couple of years has noticed that I've been out front less and less. Truth be told, it's never really been about me. It's always been about the music and the band. That's the real P-Funk legacy. They'll still be funk' long after I stop."

18 DRAMAT, Worcester Rail Road Company.
13 Washington Square. Packages by Mail Box forwarded from Worcester to
New York, Boston, Philadelphia, Fall River, and New Bedford.

PRATT, DOWNES & SCOTT,
NEW YORK.

THE ^{gonzo} NEWSROOM



The report states that Clinton recently underwent pacemaker surgery, but he says that this hasn't affected his decision.

<http://www.nme.com/news/music/george-clinton-announces-retirement-touring-2304777#QRdMg7CvvqooC56B.99>

BACK ON THE BEACH: Brian Wilson has announced that he has been forced to postpone a number of tour dates in order to undergo back surgery.

The Beach Boys legend is currently touring his iconic band's classic album 'Pet Sounds'. Making an announcement to fans on Twitter, Wilson wrote that he has been



"having some issues with my back that has very recently gotten worse".

Wilson continued to state that he had been told by doctors "that I need to have back surgery immediately," adding:

"They are optimistic that this will finally relieve the pain. Sadly, this means we must postpone the upcoming May shows," Wilson continued.

The dates affected include US shows in Washington DC, Nashville, Richmond, Augusta, Clearwater, Viera and Pompano Beach. I'm very sorry for any inconvenience this may cause to everyone who was coming out to see us," Wilson

THE ^{gonzo} NEWSROOM

said, stating that his agents were “already in the process of rescheduling” the dates in question.

<http://www.nme.com/news/music/brian-wilson-postpones-tour-dates-to-undergo-surgery-2306274#TTTTesEi4GcMgFcr.99>

(DON'T STEOP ON THEIR) BLUE SUEDE NEWS: Suede have announced details of their return with eighth album ‘The Blue Hour’.

Described as the third and final part in a ‘triptych’ of albums since their 2010 reunion, ‘The Blue Hour’ was produced by Alan Moulder and sees the band explore

new sonic terrain. “‘The Blue Hour’ is the time of day when the light is fading and night is closing in,” said the band in a statement. “The songs hint at a narrative but never quite reveal it and never quite explain. But as with any Suede album, it’s always about the songwriting. The band, the passion and the noise: ‘The Blue Hour’.”

<http://www.nme.com/news/music/suede-need-unpleasant-brett-anderson-tells-us-new-album-blue-hour-2305384#2m3ariofAWAzSMAO.99>



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Worcester, Jan 15

PRATT, DOWNS & SCOTT,
(Successors to T. W. & O. P. BARRETT.)
Worcester, Feb 24, 1877.

THE ^{gonzo} NEWSROOM



NEVER MIND THE BOLLARDS: The manager of a Mayfair restaurant has claimed he has been asked by aides of the Rolling Stones to facilitate the removal of parking bollards outside the venue.

The band are reportedly in talks to attend a party at Mayfair's Moma restaurant, but staff member Albert Huava told the Daily Mail that the band won't confirm attendance until two anti-parking bollards outside the venue have been removed so they can pull up right outside.

Otherwise, the rockers face a 180 metre walk from the next nearest drop off site.

Huava explained to the paper: "We have been told to ask Westminster Council if we can temporarily remove two car-blocking bollards outside. The Stones don't want to have to walk down the street."

<http://www.nme.com/news/music/rolling-stones-parking-bollards-mayfair-restaurant-party-2305372-2305372#cZs8g5SDvW1GazKO.99#>



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tions, and render service of legal and scientific nature.

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 MACHINES. Also, Grass, Garden, Field and Flower
 SEEDS. Together with a general assortment of *Wooden*
Nets, Baskets, &c. &c.
 All persons wishing to purchase any of the above men-
 tioned articles, are invited to call and examine his stock,
 with the assurance that they will find a choice selection,
 of good quality, and at fair prices.
 Worcester, May 10. 1854
 OTIS CONVERSE.

NEW STORE!
(Warden Block,) No. 44 Front St.,
WORCESTER,
THE subscriber having recently opened a New Store,
No. 44 Front Street, with a Good stock of
AND BE **WHOLESALE GROCERIES,**
and will furnish the citizens with every article
THE subscriber continues to run THE EX-
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the safe transmission of Packages, Bundles,
Bank Notes, Sports, and Merchandise generally
Three Times each way Daily.
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All packages must be directed to his care.
The subscriber is alone responsible for property entrusted
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Worcester. E. S. LEONARD.
Feb 25, 1847.

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.

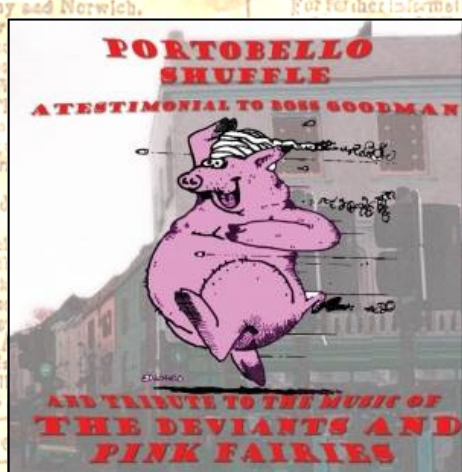




#THECROSSING
GREENPEACE

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)



Peculiar News of the Week



Richard Freeman

May 1 at 7:48pm · 🌐

This is what happens when you anger corporate gods.



LATIMES.COM

Electronics-recycling innovator is going to prison for trying to extend computers' lives

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

<http://www.latimes.com/business/technology/la-fi-tn-microsoft-copyright-20180426-story.html>



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



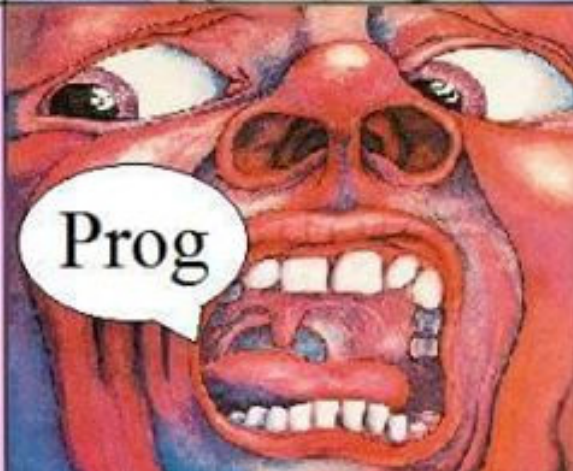
Hmph... You be careful, those
boys only care about one thing.



Sex?



No...



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





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!



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.



29-04-18 – SHOW 256 – I LEFT MY HEART IN THE UNCANNY VALLEY

Andy Partridge: 25 O' Clock
Morrissey: Spring Heeled Jim
Stark Reality: Thirty Days Hath September
Dukes of Stratosphere: The Mole from the Ministry
Dukes of Stratosphere: Brianac's Daughter
Green Seagull: Unseen Eyes
Sufjan Stevens: Age of Adz
Naomi Campbell: Ride a White Swan
George Harrison: Party Seacombe
Burzum: Daudi Baldrs
Beautify Junkyards: The Valley of Wonders
Dukes of Stratosphere: Pale and Precious
Roland Kirk: Freaks for the Festival
That Petrol Emotion: Big Decision
Mini Ripperton and Jose Feliciano: Light my Fire
Centuries: A Bow Across a String
Wet: Watch the Fire
Emerson, Lake and Palmer: Karn Evil 9
Dukes of Stratosphere: Shiny Cage
Rachel Zeffira: Goodbye Divine

**Listen
Here**



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



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

Listen
Here

Friday Night Progressive



CANTERBURY SANS FRONTIÈRES: Episode Fifty-Seven

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

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

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

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

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

THIS EPISODE FEATURES:

Caravan demos from late '72, a fragment from the legendary Hatfield/Gilgamesh "double quartet" composition, Richard Sinclair singing a Hatfield classic with Italian prognauts Zenith backing him, something from Robert Wyatt's opus magnum Rock Bottom, Art Bears, Hillage live in Germany in '77, another intriguing Hugh Hopper obscurity (featuring Didier Malherbe), an oddity from Daevid Allen's little known Twelve Selves album and a tribute to Spirogyra's Martin Cockerham (RIP). Also, Herbie Hancock getting far-out in '73, a major new electronic release from Kaitlyn Aurelia Smith, former Miles Davis sideman Barney Wilen recorded somewhere in Africa in 1969 or '70, and a psychedelic studio gem from the good old Grateful Dead.

Listen
Here



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."

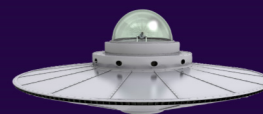


PHOTO BY SMITHMAXFIELD.COM

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

"UNEARTHLY SOUNDS, UFO'S OVER LOS ANGELES & KANGAROO MUGGERS" -- Mack,

Juan-Juan and Commander Cobra discuss recent reports of strange unexplainable sounds heard around the world. Cindy Bailey Dove on the latest military drones. Switchblade Steve's Part 1 of a very unsettling CE3 episode. Emily M on the famous Battle of LA in 1942. Cobra tells about the time he was mugged by kangaroos. Winners of the latest "Wingman 18" free book giveaway announced



Listen
Here

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



Tim Calvert
(1965 – 2018)

Calvert was an American metal guitarist, known for his dark, moody style of songwriting created through his frequent usage of dissonant passages and diminished chords. He was associated with the bands Forbidden and Nevermore. He played in a neoclassical style, featuring an abundance of arpeggios and sweep-picking.

He began his career in the mid-1980s in a thrash metal band called Militia before joining Forbidden in 1989. He made his recording debut in 1990 with the band on their second album *Twisted into Form*, co-writing much of the material and bring a darker and more progressive sound than its predecessor, Forbidden Evil.

After the dissolution of Forbidden, Calvert was asked to replace Pat O'Brien in the progressive thrash metal band Nevermore, and played on and contributed to their concept album *Dreaming Neon Black*, released in 1999.

Calvert left Nevermore in 2000 to pursue a full-time career as a pilot. In 2010, it was announced Calvert and a number of other prominent metal musicians were supposed to make an appearance on the first album of an AC/DC tribute band formed by Bay Area veteran vocalist Steve "Zetro" Souza called AC/DZ, but the album has yet to be released.

Calvert died on April 30th, of complications from amyotrophic lateral sclerosis, at the aged of 52.



Rose Laurens
(nee Rose Podwojny)
(previously billed as Rose Merryll)
(1953 – 2018)

Laurens was a French singer-songwriter, particularly famous for her 1982 smash single "Africa", number three hit in many European countries. She was also the singer for the original version of "J'avais rêvé d'une autre vie" from the French concept album of *Les Misérables*, a song later adapted into English as "I Dreamed a Dream".

She died on 30th April, aged 65.



Roberto Angleró Pepín
(1929 – 2018)

Pepín was a Puerto Rican music composer and singer, notable for writing various hit songs in the

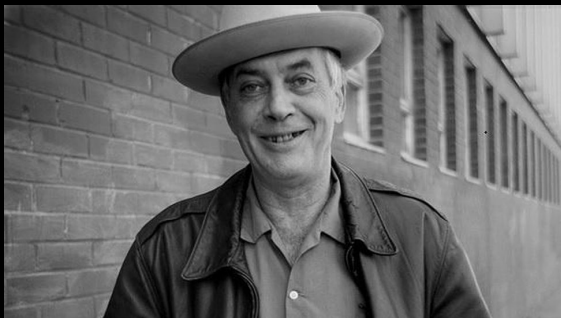
THOSE WE HAVE LOST

bolero, salsa and Afro-Puerto Rican music genres. He is known for having written various major Spanish language music singles such as "La Pared", "Si Dios fuera negro", "La boda de ella", "Soy Boricua" and others.

Angleró played with a few neighbourhood trios and quartets in Barrio Obrero, until he became a part of Lito Peña's Orquesta Panamericana. He sang with the orchestra, played minor percussion, and also started writing songs for the band, with the assistance of Peña and his long-time pianist, Héctor Urdaneta.

Other songs written by Angleró include "Vas por ahí" by Papo Lucca's Sonora Ponceña, and "Satisfacción", recorded by Gilberto Santa Rosa

Angleró died on April 28th, aged 88.



Larry Harvey
(1948 – 2018)

Harvey was an American artist, philanthropist and activist. He was the main co-founder of the Burning Man event, along with his friend Jerry James.

Burning Man started in 1986 as a summer solstice evening ritual burning of their artistic creation of an effigy of a man with a group of just a dozen people at San Francisco's Baker Beach soon became an annual event that over four years grew to more than 800 people. In 1990, in collaboration with the SF Cacophony Society, the event moved to Labor Day weekend in the Black Rock Desert, where it has grown rapidly from a three-day, 80-person "zone trip" to an eight-day event with 70,000 participants. In 1997, six of the main organizers formed Black Rock City LLC to manage the event, with Harvey as

the executive director, a position he held until his death. He was also the president of the Black Rock Arts Foundation, a non-profit art grant foundation for promoting interactive collaborative public art installations in communities outside of Black Rock City.

Harvey died on April 28th, aged 70, from a massive stroke he suffered earlier in the month.



Roy Young
(1937 – 2018)

Young was a British rock and roll singer, pianist and keyboard player. He first recorded in the late 1950s before performing in Hamburg with the Beatles. After a stint with Cliff Bennett and the Rebel Rousers, he released several albums with his own band as well as recording with Chuck Berry and David Bowie, among others.

He learned to play boogie-woogie piano at home and in snooker clubs, left school at age 14, and joined the Merchant Navy. While in Australia, he saw the film *Blackboard Jungle*, and, after returning to England, began a career as a professional singer and musician.

In 1961, he began working at the Top Ten Club in Hamburg, where he played with Tony

THOSE WE HAVE LOST

Sheridan and the Beat Brothers, who briefly included Ringo Starr, and recorded with Sheridan. He then won a contract to play at the rival Star-Club, where he met the Beatles, and began performing with them in spring 1962. According to Young, Brian Epstein offered him a place in the group once they had returned to England and signed a record contract, but Young turned down the offer because he had a contract with the Star-Club.

Young returned to England in 1964 and joined Cliff Bennett and the Rebel Rousers – also managed by Epstein – as their keyboard player and second vocalist, regularly duetting with Bennett on covers of Sam and Dave songs, including "I Take What I Want" and "Hold On, I'm Comin'". The group toured with the Beatles in 1966, and Young featured on their hit version of the Beatles' "Got To Get You Into My Life", produced by Paul McCartney.

In 1976, Young recorded with David Bowie for the album *Low*, which was released the following year. He continued to perform with the Roy Young Band in Canada and the US, and also worked with, and managed, Long John Baldry in the 1970s. He toured the US in the 1980s with Ian Hunter and Mick Ronson, and also performed at Star-Club reunion concerts with Tony Sheridan, Howie Casey, Johnny Gustafson and Jimi Magnole

He released an album, *Still Young*, in 2006.

Young died on 27th April, aged 81.



Charles Neville
(1938 – 2018)

Neville was an American R&B and jazz musician

best known as part of The Neville Brothers. Known onstage as "Charlie the horn man", his saxophone playing helped earn the group a Grammy Award for best pop instrumental performance.

He served in the Navy from 1956 to 1958 and discovered the music scene on Beale Street while stationed in Memphis, Tennessee, later touring with B.B. King and Bobby (Blue) Bland.

His addiction to heroin landed him short jail terms for the shoplifting that sometimes supported his habit; beginning in 1963 he served three and a half years at Louisiana State Penitentiary at Angola for possession of marijuana, and whilst there he practiced in the prison music room with other incarcerated New Orleans musicians, notably pianist James Booker and drummer James Black. Moving to New York City after release from prison, he explored modern jazz and toured with Johnnie Taylor, Clarence Carter, and O. V. Wright.

In 1976 he returned to New Orleans when his maternal uncle, George "Big Chief Jolly" Landry, called Charles and his brothers Art, Aaron, and Cyril together to record with his Mardi Gras Indian group, The Wild Tchoupitoulas. The blend of traditional and funk music on *The Wild Tchoupitoulas* album (1976) has made it an icon of New Orleans musical culture.

Shortly afterward, the four brothers formed The Neville Brothers, recording more than a dozen albums and building a worldwide following.

He died on April 26th, aged 79, from pancreatic cancer.



Max Berrú Carrión
(1942 - 2018)

THOSE WE HAVE LOST

Carrión was an Ecuadorian and Chilean musician, and one of the two founders, and original lead singer of Inti-Illimani.

He graduated as a mechanical engineer in Chile where he met Jorge Coulon at the same university. Carrion and Coulon began their musical career by playing Latin American music as a duet while studying at the Universidad Técnica del Estado in Santiago circa 1967, where they founded what became the first Inti Illimani ensemble.

The name was inspired by the culture and folklore of South America to which Max wanted to pay tribute, and that is how he came up with the name.

He died in Santiago, Chile, on May 1, 2018.



David "Duck" Barraclough
(? – 2018)

Barraclough was guitarist and song writer with New Zealand band, The Exponents, between 1994 and 2000

Last year Barraclough released a solo album, *Duckshit*.

He died on 25th April, from pancreatic cancer.



Kato Khandwala
(1970/71 – 2018)

Khandwala was an American record producer, songwriter, mixer, and engineer, who worked with many different artists eg: Blondie, Paramore, My Chemical Romance, and The Pretty Reckless.

Khandwala died on April 25th, at the age of 47, due to injuries sustained in a motorcycle accident.



John Henry "Jabo" Starks
(1938 - 2018)

Starks was an American funk and blues drummer. He was best known for playing with James Brown, and played on many of Brown's biggest hits, either as the sole drummer or in tandem with Clyde Stubblefield. He also backed many of the artists produced or managed by Brown, most notably Lyn Collins, The JBs, and Bobby Byrd. In his long career, Starks played with a number of major figures of the blues, including Bobby Blue Bland and B.B. King.

Starks died on May 1st, at the age of 79.

THOSE WE HAVE LOST



Artist Ashton, Gardner, Dyke & Co.
Title What A Bloody Long Day It's Been
Cat No. HST441CD
Label Gonzo

Ashton, Gardner and Dyke were a power rock trio, most popular in the early 1970s. They are best remembered for their song, "Resurrection Shuffle", a transatlantic Top 40 success in 1971. Founding band member, Tony Ashton first met the drummer, Roy Dyke, when playing with various Blackpool based groups. Ashton was invited to join the Liverpool beat group, The Remo Four as organist/vocalist, whilst Roy Dyke became the group's

drummer, having joined them in 1963. Their best work came in 1966 when they released their album Smile!. Before their break-up in 1968, they backed George Harrison on his album Wonderwall Music. Harrison later played the guitar on their song "I'm Your Spiritual Breadman". Ashton and Dyke then joined forces in 1968 with the bass guitar playing Kim Gardner, who had previously played in minor British groups, The Birds and The Creation. The triad simply called themselves Ashton, Gardner and Dyke. This is their third and final studio album, originally recorded in 1972.

Artist Michael Bruce
Title Halo of Ice
Cat No. HST482CD
Label Gonzo

Michael Bruce was the original guitarist with the Alice Cooper group. A quarter of a century after the band split, with Bruce well into his solo career, he flew to Iceland. An unnamed internet pundit tells what happened next: "Michael Bruce performs 12 songs he wrote and co-wrote with Alice Cooper. Recorded in 2001 in Reykjavik, Iceland, Michael Bruce performs with Stripshow, a popular band in Iceland that has an outstanding guitarist named Ingo Geirdal. This was a sort of impromptu concert since the





band rehearsed the songs without Michael. After Bruce arrived in Iceland with a bad cold but after listening to this album you wouldn't know it. Intro of "Hello Hooray" sounded out of tune but they quickly seemed to get into the groove as "Under My Wheels" is being played. Michael also adds a few lines from Bowie's "Suffragette City". Michael also sings "Halo Of Flies" with the original lyrics."



Artist Man
Title Legal Bootleg Live '99
Cat No. PNTGZ105CD
Label Point

Man are one of the most iconic British bands of the last half Century. The Man band first came together as the Bystanders in 1964. The band were one of many pop bands in the sixties that were trying to climb the ladder of success and managed to release many singles during the period between 1964 and 1968. The band became Man when Deke Leonard from another Welsh band The Dream joined and the band signed to Pye records. The music that the Man band performed however was very much removed from the pop sensibilities of The Bystanders and more in keeping with the West Coast sound of American bands such as The Quicksilver Messenger Service. The band would record two albums for Pye (Revelation and 20z Of Plastic With A Hole In The Middle) before leaving the label to sign with the more progressively minded Liberty records in 1970 and were to remain with the label until 1976 when they signed with MCA.

Following the deal with MCA the band released just one more studio album (The Welsh Connection) before announcing their decision to call it a day following one more tour that would be recorded and finally be released as All's Well That Ends Well. Throughout the seventies the band had undergone a number of changes with members coming and going at an alarming rate with Deke Leonard leaving and joining and Martin Ace leaving and also returning briefly. During the years that followed the split the various members all concentrated on solo projects however in 1983 the band decided to re-form and head out on the road and play gigs and record again.

And they were just as good as ever, as you can hear on this extraordinary slice of vintage British head music.



Artist Karnataka
Title Secrets of Angels Live in Concert
Cat No. KTKCD008
Label Immrama

Karnataka are a Welsh progressive rock band that was formed in 1997 by bassist/guitarist Ian Jones, vocalist Rachel Jones and keyboardist Jonathan Edwards. The band very quickly built up a strong and staunch following.

Over a period of twelve years, Karnataka has released a number of well-received albums including Karnataka, The Storm, Delicate Flame Of Desire and more recently, The Gathering Light. Despite undergoing a number of key line up changes, the band is still led by Ian Jones. Secrets of Angels is the new and hotly anticipated album from Karnataka. Featuring eight brand new tracks and showcasing a more dynamic and symphonic direction, the new album propels the band to powerful and majestic new highs. Recorded at Peter Gabriel's Real World Studios and Quadra Studios in London the new album explores themes from despair, anguish and the futility of war to love across cultural divides and culminates in the 21-minute opus and epic title track, Secrets of Angels.

When they took the album on tour, they

recorded some of the shows, and believe me, this record shows Karnataka at their blistering best.



Artist Karnataka
Title Secrets of Angels Live
Cat No. KTKDVD002
Label Immrama

Secrets of Angels Live in Concert (DVD) was filmed at The O2 Academy Islington London on June 25th 2016. Features the whole of the award-winning Secrets of Angels album including the 20 minute epic title track and previously unreleased track Twist of Fate.

Featured Behind the scenes footage and image gallery.



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
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Cop a sneak preview here:

<http://tinyurl.com/z9825mr>

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



ELP: THE SHOW THAT NEVER WAS

In late 2009, it was announced Emerson, Lake, and Palmer were going to reunite for a one-off appearance at the 2010 "High Voltage" festival in the UK. About the same time, it was also announced Keith Emerson and Greg Lake (sans Carl Palmer who was apparently obligated to ASIA) would embark on a US tour that promised "an intimate evening" with the musicians.

I was quite pleased to discovery the first stop on the tour was to be in Cleveland, Ohio, a short three hour for me, and I immediately ordered tickets for the 1 April show for my brother and me. Upon arrival we were surprised to find the venue, the Lakewood Civic Auditorium, was part of Lakewood High School. Quite a crowd had gathered at the doors of the auditorium, but there was no indication the doors were to be opened even as the advertised concert start time approached. The combination of the impatient crowd,

cool, rainy weather, and prolonged standing took a toll on my brother who was on crutches and in a soft cast after having had invasive foot surgery just a week earlier.

Luckily, one of the security people saw



GREG JARRELLS

his plight and ushered the two of us inside nearly fifteen minutes before the other fans. We headed straight for the stage of the smallish (maybe 1500 seats?) auditorium that had been decorated to resemble a medieval castle. There also were Keith and Greg's instruments, including Keith modular Moog. Less than ten feet away from us was this grizzled little old man fiddling around with one of the keyboards.

He looked terrible, it took me at least a minute to realize who it was. I turned to my brother and said, "My God, that's Emerson." If Keith heard me, he never let on. Just about that time he left the stage, and a member of the auditorium staff shooed us away to our seats. The rest of the crowd was let in shortly thereafter, and then....nothing. After nearly an hour or so of sitting on our hands, a woman walked out on stage and announced that due to circumstances beyond any one's

control, there was to be no show. The near capacity crowd laughed when a member of the audience yelled, "April Fools!"

Sadly, we were told this was no joke, and that on behalf of Greg, Keith, and the promoter, apologies were offered for the show's cancellation. She then gave instructions on getting ticket refunds and asked us to leave the auditorium. It was a miserable drive home. So what happened? The next day a prominent blogger on the live music scene in Cleveland wrote Keith and Greg had been fighting since they got there.

Both of them refused to take the stage he claimed. A few days later I read (on Lake's website?) a statement from Greg that Keith had gotten stage fright and was unable to perform. Lake repeated this same story in his autobiography ("Lucky Man") but also pointed out Keith denied this, claiming he simply hadn't had time to





tune the modular Moog.

According to Lake, the next couple shows were also cancelled, but the tour picked several days later. Hard to believe this

was just eight years ago.

In this time, Keith, Greg, and my brother have all passed away. Somewhere I still have those unused tickets.



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

Douglas Harr
Ear Candy for the Hungry Audiophile

LCD SOUNDSYSTEM SUPERB

Every once in awhile a band comes to town and completely rules the stage, leaving a wake of ecstatic fans behind. LCD Soundsystem is one such case, as they performed this year both at the Bill Graham auditorium in San Francisco, and just the other night at the Berkeley Greek Theater. Our night was the second of three sold-out shows, on

Saturday April 28. The band delighted the anxiously awaiting crowd, once again taking their place at the top of the electro-funk pantheon, delivering an explosive concert consisting of 16 perfectly chosen tracks. Many of these tracks were played at their "farewell" concert 7 years ago at Madison Square Gardens, chronicled in the exceptional film *Shut Up*



<http://diegospadeproductions.com/>



and *Play the Hits* (2011) and the live album *Live at Madison Square Gardens*. I cherish that film and as it perfectly captures how astoundingly great this band's live shows had been. Fortunately at Berkeley they hewed closely to that winning formula, as they did for their "comeback" two summers ago at Golden Gate Park.

The band's latest album *American Dream* (2017) was featured via 4 songs, "Call The Police," "Tonight," and "Emotional Haircut." Other than that, the staples were on full display – beginning with set opener "You Wanted A Hit" and closing with "All My Friends," a crowd-pleaser if ever there was.

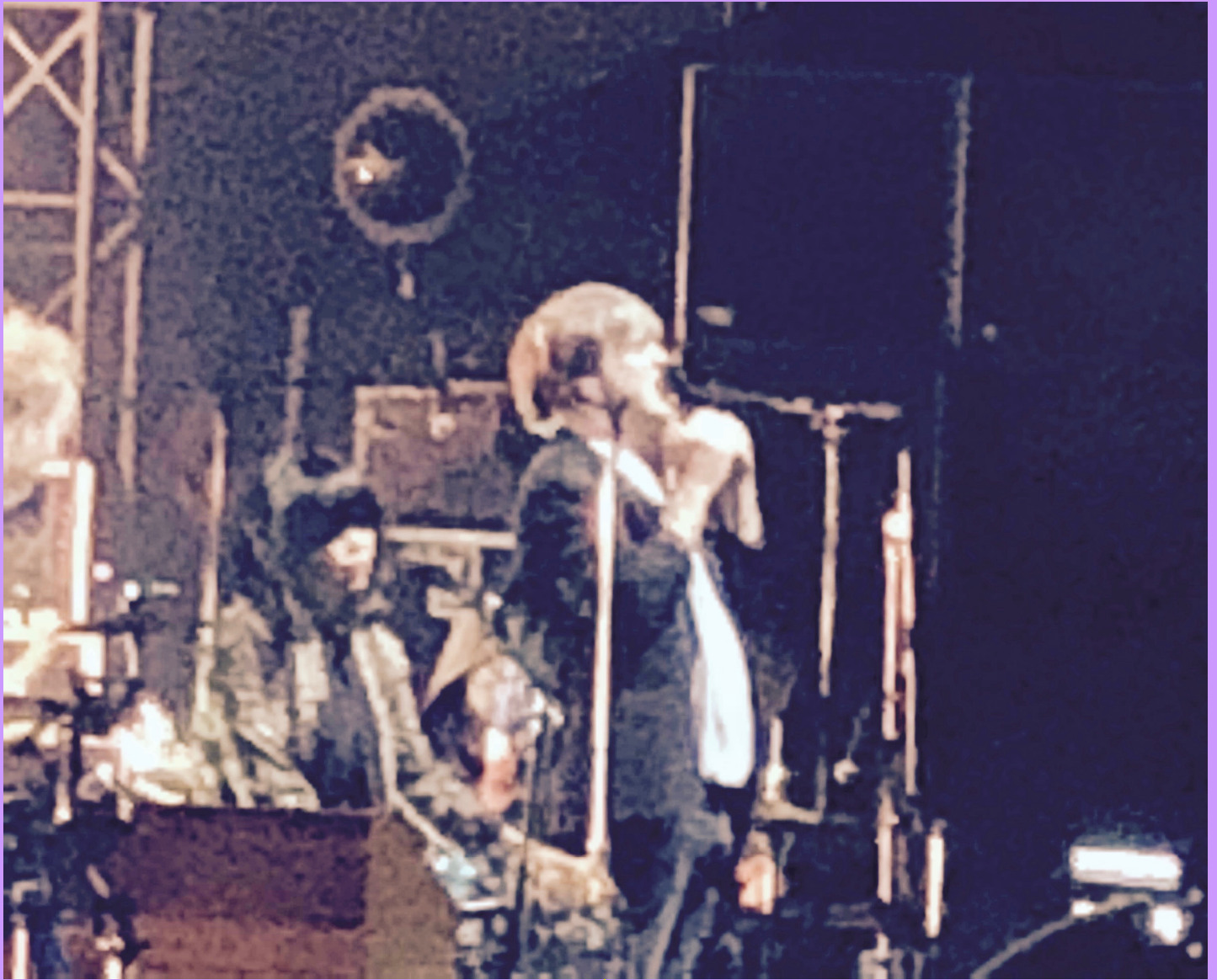
As to staging, the band stays rather close together, surrounded by all manner of drums, percussion, electronic keyboards, and space for the bassist and drummer with lead man, vocalist, multi-instrumentalist James Murphy up front, and able to wander the small passages between. Crammed in with all that gear, the presentation seemed somehow intimate, despite the number of

musicians. Lighting is simple but effective, a giant glitter ball hung top center stage. It was from start to finish, once again, one of the best concerts of the millennia thus far.

LCD Soundsystem, as described by writer and musician Nick Sylvester is "the sound of a man digging himself out of his own skull... an extremely smart and sensitive man wrestling his inner *Klosterman*" (by the way, *Klosterman* is a quirky American author and essayist who writes thoughtfully about American popular culture). This gets at the heart of why these confessional, observational songs speak to so many, songs like "Losing My Edge," sporting these lyrics:

I'm losing my edge
I was there.
I was the first guy playing Daft Punk to the rock
kids.
I played it at CBGB's.
Everybody thought I was crazy.

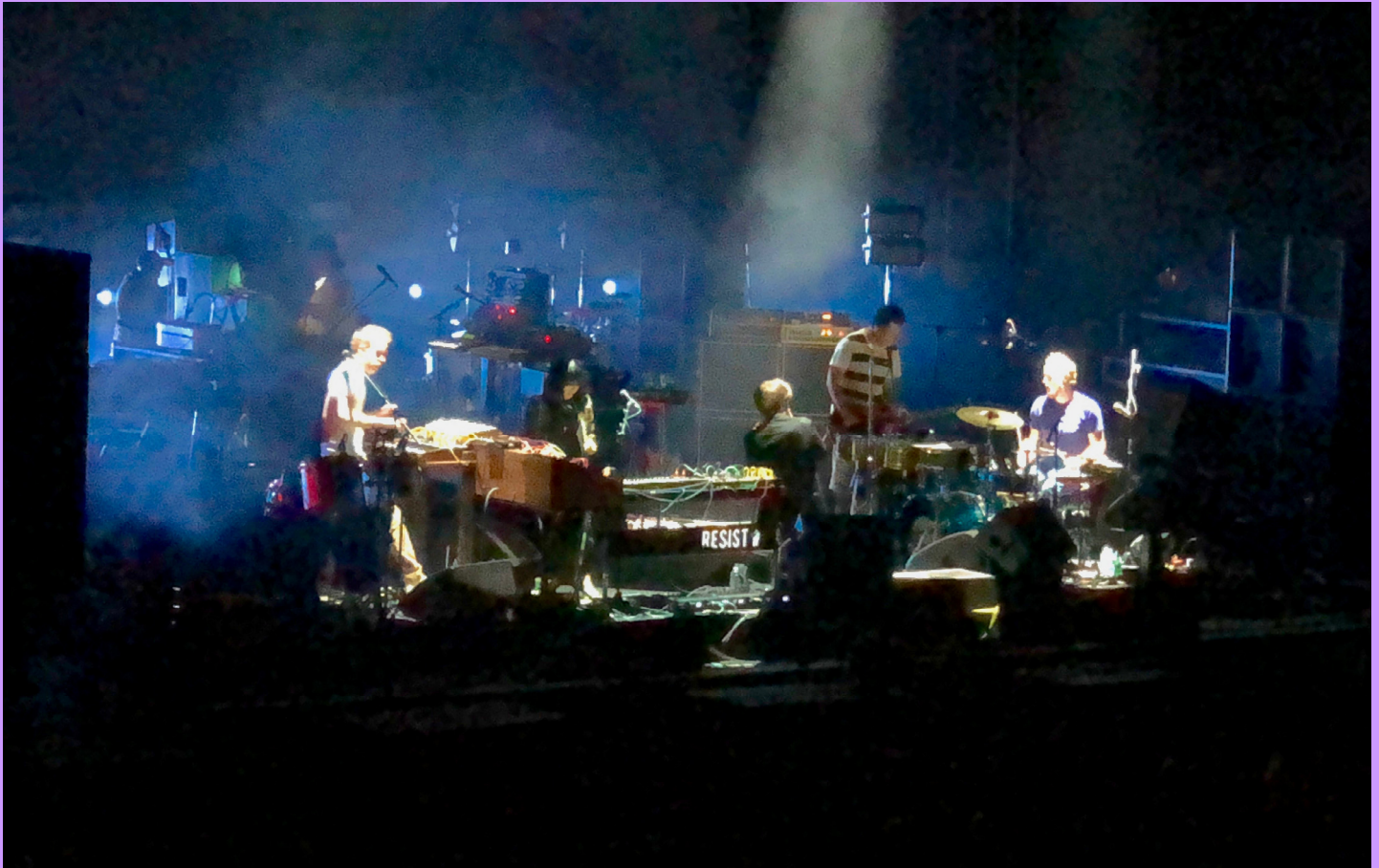
On the studio albums, nearly everything you hear is played by Murphy – in concert he has a troupe of



musicians, changing at times based on availability. The performance is incredibly tight, each musician playing his or her part with startling accuracy yet requisite live energy. The best of their songs start with a beat, sometimes laid down by a drum machine, but more often by precision-driven drummer Pat Mahoney, sometimes by a keyboard sequence triggered or played by Nancy Whang or Gavin Russom. As the song progresses, additional contrapuntal lines are drawn, the beat is intensified, bass, guitar or treated electronics are added, until the drone or melody comes clear and captivating, and Murphy adds vocals, working his rich baritone. Interlocking riffs are added or taken away to change the dynamics, which ultimately build into ecstatic abandon. This is the main recipe for the band, and it's done wonders for space rock, afro funk, new wave and alt/indie bands past and present. The

most frequent touch point I could think of was the Talking Heads, *Remain in Light* era work with Brian Eno – or more recently the kind of dynamics mastered by Arcade Fire. Murphy stirs it all up and makes something new and unique. It's beautiful frenetic dance music that's utterly irresistible.

The aforementioned film, *Shut Up and Play the Hits* (2011) directed by Dylan Southern and Will Lovelace, is as spectacular a concert movie as any in my collection. The entire three-and-a-half show is captured, along with interviews and a portrait of James Murphy as he prepares for the event, intended to be their last. The shoot is professional, multiple camera angles fixed and handheld, both close-up and long/wide angles provide viewers with a bird's eye perspective, illuminating how the large band works together to create the whole.



The movie kicks off with three of their best songs “Dance Yrself Clean,” “Drunk Girls,” and “I Can Change.” At the end of those tracks, at 20 minutes into the film, you’ll know if this is a band for you – don’t be surprised if you’re singing “I Can Change” over and over again for days, such is it’s status as an electro-funk earworm! At the end of the film, as Murphy croons the slow burner “New York, I Love You But You’re Bringing Me Down” staring and smiling wistfully at the sell-out crowd while the balloons fall from the rafters, it’s impossible not to



feel a bit sentimental, a bit of loss for their disbandment. Fortunately for the music world, Murphy and his collaborators are back. Let’s hope they remain, on record, and in lights.

Video: All My Friends (from Madison Square Gardens)

<https://www.youtube.com/watch?v=a9wnbPUgg6c>

LCD Soundsystem (live band)

James Murphy – vocals, percussion, synthesizer, organ, keyboards, piano, kalimba

Tyler Pope – bass, samples, synthesizer, percussion, organ

Pat Mahoney – drums, synth pads, vocals

Nancy Whang – synthesizer, vocals, piano, organ, samples, Wurlitzer

Gavin Russom – synthesizer, percussion, piano, Wurlitzer, clavinet, vocals, vocoder

Matthew Thornley – guitar, percussion, percussion [electronic percussion], bass, synthesizer, electric piano, samples

Al Doyle – guitar, vocals, percussion, synthesizer, bass, clavinet, trumpet, organ, glockenspiel

<http://diegospadeproductions.com/>



**Concrete Soldiers UK film – on the road
Inspire 2 Resist**

Learning about social and political resistance with Alan Dearling

alan dearling



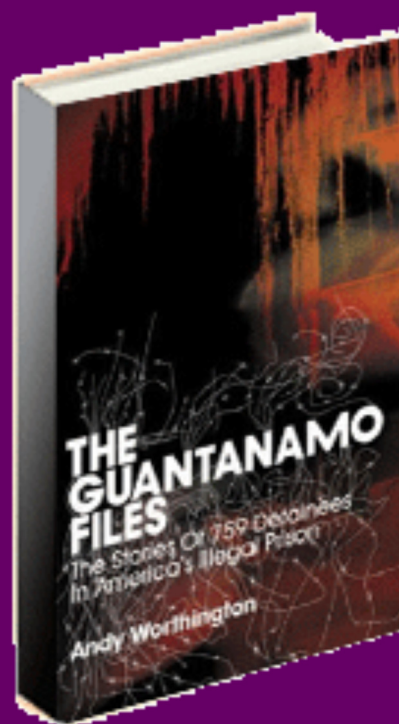
Andy Worthington is a long-standing colleague and friend. We have done our fair share of writing and editing together. In particular in relation to the 2005 book 'Battle of the Beanfield'.

That told the tales of the police and government actions to trash the lives of the UK's new Travellers and party people (and Gypsies) and prevent any more free festivals at Stonehenge. Tales from the 'inside'.

It's what Andy is so committed to. Being an advocate for the downtrodden, oppressed and forgotten members in society. Since the Beanfield book Andy has been a veritable thorn in the side of the American government regarding the continuing operation of the Guantanamo Bay detention centre. He certainly brought the case of Shaker Aamer to the wider world. But that's not his only area of political and social activism.

Here's a part of what he wrote to me:

"Here's a project very close to my heart -



the new documentary film, '**Concrete Soldiers UK**', which I narrate, and which looks at the cynical destruction of council estates in the UK, and the inspiring resistance of residents fighting to save their homes. The film focuses, in particular, on south London, and the ongoing struggle against the destruction of the Aylesbury Estate in Southwark, and other estates in Lambeth.

The director, Nikita Woolfe and I are taking the film out on the road, to show to communities engaged in similar struggles, and we've just launched this fundraiser to raise the money to enable us to do so - and also to subsequently put together a booklet bringing together what we learn about successful resistance."

Nikita and Andy explain the 'issue'.

"For the past 3 years we have been working on finding out more about the whole 'housing' crisis. And what I found was really amazing. Basically the UK



could easily stop the crisis if they really wanted to. Here are a few basic elements to start with:

Close the loophole in the Viability Assessment for developers.

Start enabling the Councils to borrow to build truly affordable social housing.

Stop calling affordable housing affordable when it's nothing of the sort.

- and PLEASE PLEASE stop throwing people out of their homes because huge profits can be made from the land they

live on

- find your own piece of land where no one lives!"

A little bit of context

Since the 1980s the picture of social housing has changed dramatically in the UK.

An erosion of funding has altered the outlook for hundreds of thousands of people, who used to rely on councils and



the government believing that it was good for society as a whole to provide affordable rented housing ...but there's a problem:

According to Nikita and Andy, the councils have stopped listening to the plight of the people and are now demolishing huge swathes of publicly-owned housing estates against the wishes of most residents. They are destroying homes and communities in order to finance their own deficits. But it's a false economy.

Nikita tells us that, "My film 'Concrete Soldiers UK' explains the situation. It shows how bad the situation is and it gives answers to many of the questions people have. Andy (campaigner and narrator of CSUK) and I have been talking to people and it's obvious that most people know about the crisis but they do not know HOW to change things or even how to start thinking about changing the status quo. We want to help them....

Here's what we're doing about it

Our film 'Concrete Soldiers UK' shines a light on an issue of unparalleled importance to millions of people, but which is not generally given the exposure it deserves in the mainstream media: the housing crisis, which is not really a crisis of supply but of affordability. The film argues that only by investing in our social housing, and not tearing it down, is the UK ever going to build itself up again.

The film uncovers the truth behind the Grenfell Tower disaster and paints a compelling picture of the many circumstances that people find themselves in because they live on a condemned housing estate."

Nikita and Andy's 'PLAN'

Together with colleagues they are contacting tenants' organisations and community halls across the UK. Nikita and Andy say, "Then we will arm ourselves with a projector, a screen and

some speakers. We are now a mobile walking cinema! That's it.

We go out into the community, screen 'Concrete Soldiers UK' and share what we have and what we know, whilst recording people's experiences and successes."

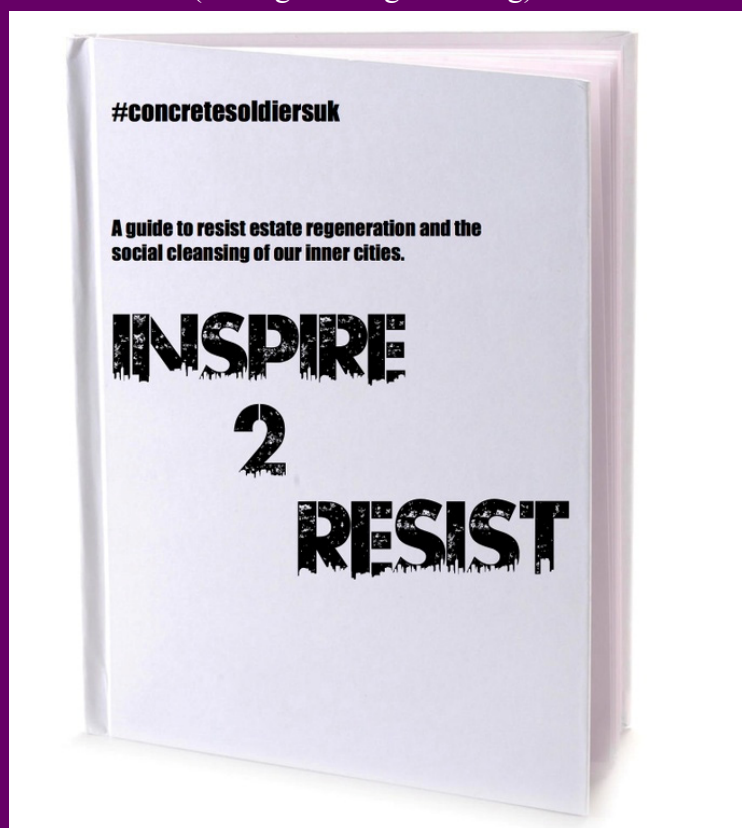
Inspire 2 Resist

Andy told me, "On our return we then put together a handbook - a collage of KNOWLEDGE. All about regeneration and about fighting the social cleansing of our cities. From across the UK not just London!

Other handbooks have been made from London experiences, but what we aim to create is an EASY guide with loads of pictures and charts and graphs, which can navigate you through the maze.

Our handbook will have notes about the best lessons learned, potential pitfalls to watch out for and simple diagrams of how to start and what to do.

The 'Concrete Soldiers UK' handbook, called INSPIRE 2 RESIST, will then be available free online or given out in booklet form (if we get enough funding) .





action can change the world” Nelson Mandela

Then we need to make sure that the mobile walking cinema - us! - can sustain ourselves whilst touring. And then we need some time to collate and design the handbook.

For this we need to raise **£ 5000.** “

Perhaps some of our Gonzo readers would like to get involved and help?

The INSPIRE2RESIST Screening TOUR:

Andy and Nikita say, “We aim to visit at least 15 different places around the UK, as well as covering London as extensively as possible. That’s at least 8 hotspots around the UK, using the larger cities as branching-out points.

Once we have pinpointed the exact places where regeneration is rife we can contact groups in the area and start booking the venues.

Here’s a couple of comments about the powerful effect the film has had on a couple of viewers;

"After watching 'Concrete Soldiers UK', I left the theatre very emotional and very angry. I wanted to go out and shout about all the injustices in this film. Watch it, it's powerful stuff."

Anita, theatre director.

“Film is incredibly democratic and accessible, it’s probably the best option if you actually want to change the world, not just re-decorate it.” Banksy, artist.

Here's a trailer for the film:

https://www.facebook.com/concretesoldiersuk/videos/431742373924818/?hc_location=ufi

Read more about the film @

www.concretesoldiers.uk

Read more about Andy and his work here:

<http://www.andyworthington.co.uk>

SUPPORTERS of the campaign and the documentary

The amazing graffiti artist 'The Artful Dodger' has donated designs for the campaign. He has designed our 'Concrete Soldiers UK' logo. See:

<http://www.focusldn.com/interviews/artfuldodger>

The great musicians Sid Goldsmith and Jimmy Aldridge have donated their song 'Moved On' to the film. It's become the signature song for the film. Listen to the song and more of their music here:

<http://www.jimmyandsidduo.com>

Rafal Patrick Arciszewski, has composed the soundtrack for the film, which will be available for download later in 2018:

<https://www.engineheart.co.uk>

Andy adds, "And here's some amazing perks for supporting us

- Everyone who donates to the campaign will receive a free handbook via an online link.

Plus you can choose to:

Watch 'Concrete Soldiers UK' from your own cosy couch.

Or receive an invitation to an exclusive screening in Central London.



Or maybe receive some intensive training from the Director herself of how to make films that matter."

Here's the link to the crowd-fund-raising campaign to get 'Concrete Soldiers UK' on the road and sharing experiences of the social housing crisis across the UK:

<https://chuffed.org/project/inspire2resist>



Expect the Unexpected!

'An excursion to a strangely familiar place that you have never previously dreamed of.' (Alan Moore, writer Jerusalem, From Hell)

'Utterly beguiling and often unsettling... a tour de force of storytelling.' (David Caddy, editor 'Tears in the Fence')

'Within five minutes of picking the book up I was immediately entranced.' (Jonathan Downes, editor 'Gonzo Weekly' magazine)



Readers' comments:

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

'A sanctuary, a haven, a totally immersive other world...'

'A book to tickle and amaze, to ruffle and amuse and sometimes to raise the hairs on the back of your neck.'

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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
HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
HFG2019CD



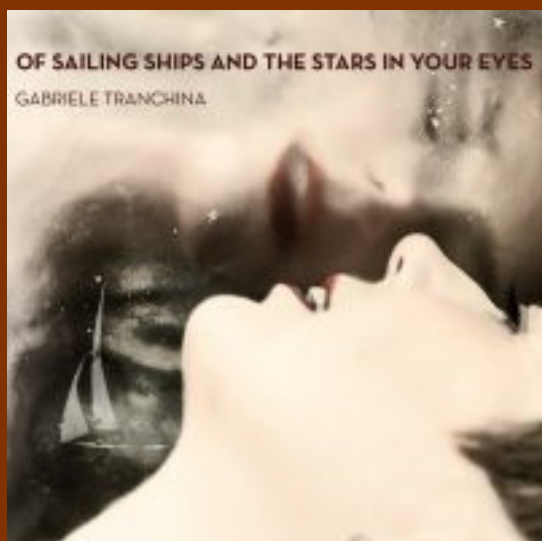
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KEV'S WORLD



**GABRIELE TRANCHINA
OF SAILING SHIPS...
RAINCHANT
ECLECTIC RECORDS**

This is Gabriele's fourth album, and here she is accompanied by her husband Joe on piano, Carlo de Rosa on bass, drummer Vince Cerico and percussionist Renato Thoms. While Jo carries the melody line, and the bass keeps everything pinned down, both drums and percussion are moving all

over the place as they create a South American bossa nova feel to much of what is taking place. Gabriele is German-born, lives in America, is influenced by Parisian style singers, yet produces jazz with a very Brazilian feel, quite an eclectic mix.

'Of Sailing Ships And The Stars In Your Eyes' is something that strains to be more than it actually is, as there are times when Gabriele's vocals are just very slightly off, or shortened due to an apparent lack of breath, which makes me wonder if this was recorded live in the studio. The album was recorded in just four days in 2016, so that could well be the case, and it might have been better if more time and care had been taken. I am well aware that she has gained high praise for her vocals over the years, so perhaps it is just that I feel she is trying too hard at times – I hold very similar views on Mariah Carey, and look how many millions feel she is wonderful. This mix of jazz and South American rhythms plus her vocals just isn't for me I'm afraid. <http://www.gabrieletranchina.com> 6/10

KEV ROWLAND

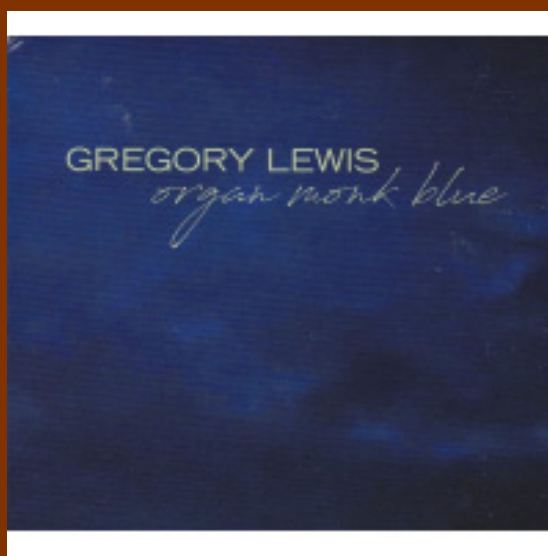


**GADI CAPLAN
MORNING SUN
MUSEA**

Continuing on my odyssey of discovering albums I should have heard long below, here is Gadi Caplan's third studio album, which was released in the middle of 2016. Originally trained on piano as a child, Caplan switched to guitar in his teens and developed a passion for rock and blues which took him on many journeys. He lived in India for two years studying traditional Indian music and sitar, before moving to New York City in 2006 where he joined various rock bands, then to Boston in 2007 to study jazz, fusion and funk along with composition at the Berklee College of Music. Now based in Brooklyn, in 2014 he joined The Weeping Willards on lead guitar, forming a strong relationship with singer/composer Danny Abowd. And they soon started writing songs together which form the backbone of this album.

On this album Gadi provides guitar, bass and synth while Danny provides vocals and trombone. There are some songs when it is just the two of them, but they also know what is needed to take the music to the next level, and have brought in some guests as well, who all play a major part in how the album sounds. Bruno Esrubilsky is on drums and percussion, Duncan Wickel

on violin, viola and cello, Jesse Gottlieb background vocals and trumpet, Jonathan Greenstein on tenor sax, Christian Li on keyboards and Jay Gandhi on bansuri flute. At times, I am reminded of the music of Anthony Phillips, turned into songs with wonderful vocals, at others it is more like world music with so many different influences all combining into something that is Western but being taken to a new level. Although it is laid-back and never forceful, there is a sense of real purpose and direction in this album, so much so that it cannot ever drift into the background as the listener keeps wanting to understand where the next musical twist will take them. Reminiscent at times of Gilmour or Chandler, Gadi's solos are always part of the piece as a whole, and his skill is in never really taking centre stage, but letting the vocals do their job while he layers on both acoustic and electric guitars. This is a truly glorious album. <http://www.gadicaplan.com> 9/10



**GREGORY LEWIS
ORGAN MONK BLUE
INDEPENDENT**

It is now 100 years since the birth of Thelonious Monk, and Gregory Lewis continues his homage on his latest album, here revisiting eight Monk compositions, ranging from the rarely

heard to those that are loved. He has also reset his band, so although long-time drummer Jeremy Beans Clemons is still here, we now have a trio with the other musician being guitarist Marc Ribot. Marc has been in other organ bands, having worked with the legendary Brother Jack McDuff for example, and the two leads know when to accompany each other, when to take flight, and when to stand and have a battle.

There is a warmth and strength to the sound of the B3, and although various musicians have taken Hammond Organs into the rock arena, they tended to use the C3 (Jon Lord, Keith Emerson) although Ken Hensley was also a B3 player. Lewis is a consummate musician, knows Monk's music inside out, treats it with care and compassion, and brings in others who feel exactly the same way, so what is there on this album that isn't to love? It drives, it bops, it is full of passion, and at its very heart is that rich warm sound that only the B3 provides and this time it is taken to new level with the introduction of a very rock-sounding and influential jazz guitarist. I have been fortunate enough to hear three of Gregory's albums so far, and this is easily the most powerful to date, and consequently the one to which I will most often return.

www.greglewismusic.com 8/10

HALF PAST FOUR LAND OF THE BLIND INDEPENDENT

This 2016 mini-album is my first experience of Canadian progressive band Half Past Four, and the only question I have is "where have you been?". My initial reaction to this was if ever a band was channelling the spirit of classic Zappa with Seventies Rundgren and then throwing in some King Crimson, Cardiacs, Poisoned Electrick Head and others then this has to be it! Also, if there are any Max Webster fans out there, then you need head straight to



their cover of "Toronto Tontos" which is more strident, with wider extremes, than the original which featured on the debut album. It even includes squeaky toys!!

The band is comprised of Kyree Vibrant (lead vocals), Dmitry Lesov (bass guitar, chapman stick, vocals), Igor Kurtzman (keyboards, vocals), Constantin Necrasov (guitars, vocals) and Marcello Ciurleo (drums). I had a look at their website, and I loved this statement "Like the best of progressive rock music, the listener cannot predict where the band will take them next. It is this shifting flow of sound and feeling that distinguishes Half Past Four. They are an aural tapestry, weaving 50+ years of musical influences into mellifluous melodies and rhythmic resonances that take their listeners on a journey to states that are both fresh and familiar." This is music that is truly progressive, refusing to sit within one particular style or another, moving and changing so that Kyree can be singing sweetly one minute or virtually shouting the next with a totally different timbre, while the band all of a sudden is based around the piano, whereas at others it is definitely the guitar, or is it the bass, but there again the drum patterns are all over the place.....

This is one of the most exciting and vibrant progressive bands I have come across in recent years, producing music

that is complex, refusing to conform to what anyone feels should be produced, and is definitely progressing as opposed to regressing. This five-track mini-album is only 26 minutes long, and I can only hope that we will soon hear a full-length release. As for me, I'm going to have to go back and discover their first two albums, as music as good as this screams out to be heard. <http://halfpastfour.com> 10/10



**COLIN TENCH PROJECT
HAIR IN A G STRING
WATERS RECORDS**

The first solo album from Colin was released in 2016, with the full title of 'Hair In A G String (Unfinished But Sweet)'. Colin and I are both originally from the UK, but he went North while I ended up as far South as I could. He first contacted me some five years ago, asking me to review an album by Corvus Stone, and even stayed in touch when I didn't enjoy it as much as I might have! He has worked on different things through the years, building up a strong set of contacts who admired him as a guitarist, and who were readily to hand when he started working on this album.

There are well in excess of 20 other musicians involved, while Colin himself provides acoustic and electric guitars,

piano, synthesizer, drum programming and percussion. Musically this is all over the place, combining progressive rock with classical, pop, rock, and lots more. Colin is as happy double-tracking on acoustic guitar as he is providing Jeff Beck-style searing solos. He has always been a bit of a magpie, bringing in bits and pieces from his travels and discoveries, and his album is a microcosm of all that. Incredibly inventive, it is packed full of differing styles so that it always feels fresh, inviting, and something that really needs to be listened to. The very first time I played this was sat quietly, with a wonderful glass of Pinot Gris, and a book I was looking forward to reading. But, the book stayed by my side unopened as it just isn't possible to concentrate on the plot and follow this album at the same time. A mix of instrumentals and songs, this really is a very special album indeed, and one that all lovers of fine music would do well to investigate.

<http://www.watersrecords.com> 8/10



**COLIN TENCH PROJECT
MINOR MASTERPIECE
WATERS RECORDS**

Just before Christmas I got my act together and sent my Christmas note to all the record labels, PR companies and musicians I am involved with. One of

the first responses I had was from Colin, and we swapped emails over the next couple of days – me taking the piss out of him being so cold, and him responding to my comments about the wonderful summer we were having by saying “Now I must go out and drive about in the snow a bit. Hotness is for losers! Ha ha”. The last email he sent me, received here on Christmas morning, was signed off “Colin from the North”. It was an incredible shock to hear that only four days later he had passed away from natural causes, and to be honest I still can’t believe it. Here I am listening to his brand-new album, and I have no way of telling him just how much I have enjoyed it, or how much more complete I feel it is from his debut. That it feels much more like a band, and the reduction in personnel has had a major positive impact, that the contribution from Peter Jones (Tiger Moth Tales, Camel, Red Bazar) is immense, or that I can totally see why he was so proud to tell me that Joe Vitale (Joe Walsh, Barnstorm, CSN) was a full member of the band because he believed in it so much, or that his guitar-playing is the best I have heard from him, and his use of acoustic guitars at the relevant times make a huge difference.

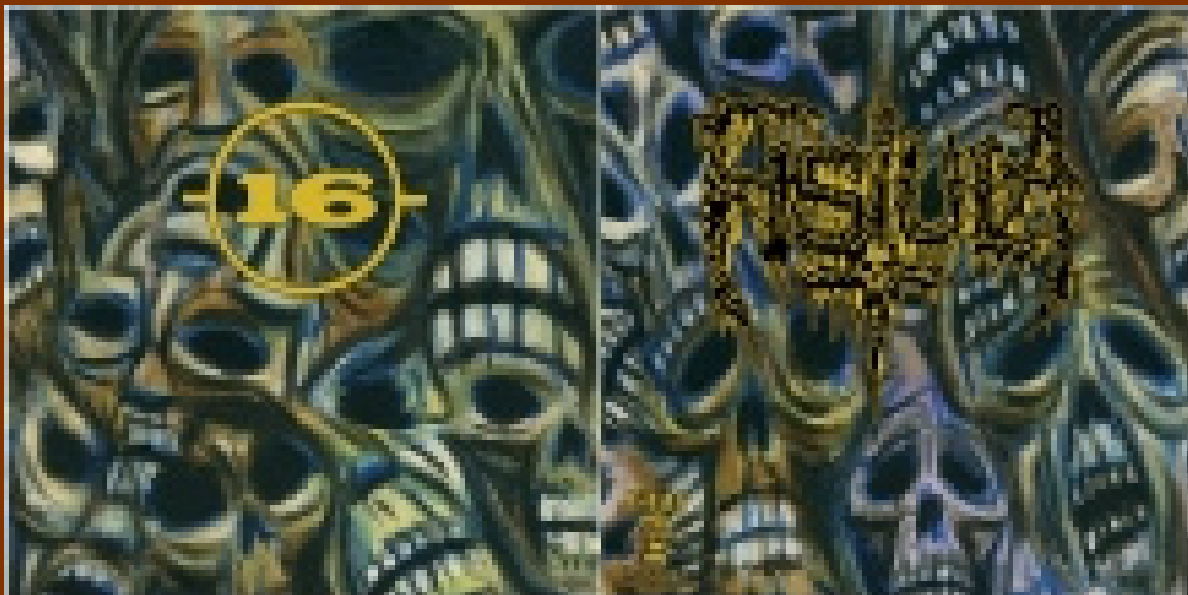
I can’t tell him any of that, nor that his mix of so many different styles, as his brain moved from one place to another, is so typically him. I also can’t work out if I have enjoyed this album so much because I wanted his final album to be worthwhile and memorable, or if it is my emotions that are mixed up with it that have caused me to hear more than is already there. I hope and believe that it is the former, but music is always subjective as opposed to objective, no matter how hard we work at it, so who is to say? Available on download already, and available on CD at the end of the month, you owe it to yourselves, and to the memory of someone who I have never heard a bad word said about, to give it a try. Kevin from the South.

<http://www.watersrecords.com> 9/10



**ENDORPHINS LOST / OSK
SPLIT 7”
ROTTEN TO THE CORE
RECORDS**

Seattle-based Endorphins Lost are releasing a new split 7” with Canadians Osk. The former released their debut album, ‘Choose Your Way, in 2016, while Osk released ‘We Will Never Change’ back in 2014. The two bands are well-suited to appear on the same disc, as the seven songs run a total length of less than eight minutes. Yes, boys and girls, we are firmly in grindcore territory, with aggression, and fast-paced short numbers to show. Both are obviously influenced by the godfathers of the genre, and while I do think that Osk are better suited to the task, this is an interesting view into what both bands are about. 6/10



**-16- / FISTULA
SPLIT 7"
PATAAC RECORDS**

In celebration of their impending twentieth anniversary, Ohio sludgecore veterans Fistula are releasing the first wave of an ongoing split seven-inch series. The initial disc finds them with -16- who cover Killing Joke's "Complications" while they themselves hit into Devo's "Mongoloid". But, while '16' manage to find some charm and interest in their cover, the same can't be said for Fistula, whose take on "Mongoloid" has none of the angst and power of the original. 6/10

**COME TO GRIEF / FISTULA
SPLIT 7"
PATAAC RECORDS**

Come To Earth make doom sound like speed metal, as their version of sludge is slow and steady, with punk/black metal vocals over the top to provide a stark contrast. As heavy as lead. Fistula show a much better side of themselves here: slowed down brutality – anything CTE can do, they can up the ante to create something that is that little bit more, in every aspect. 7/10



THE COMPLETE GOSPELS

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

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

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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.



The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

PHENOMENA

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& THROUGHOUT THE UNITED KINGDOM



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Digitiser

2000

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



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

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

Atari, bless, isn't exactly known for its lack of bad decisions. The company remains iconic today only due to a) Having a cool logo, and b) Having once been the biggest games company on the planet. Indeed, at one

point you didn't play video games - you played Atari.

Until, you know... E.T., video game crash, Atari ST, Lynx, Jaguar, oblivion... blah blah blaaaaaah.

Of course, Atari today is only Atari in name. It was bought by Hasbro in 1998, then Hasbro was bought by Infogrames in 2001, and then in 2003 Infogrames changed its name to Atari. It's a bit like, I dunno, changing your name to that of somebody you just bought a car off, and then turning up at their place of work and insisting to their boss: "I got this, for I am Graham!"

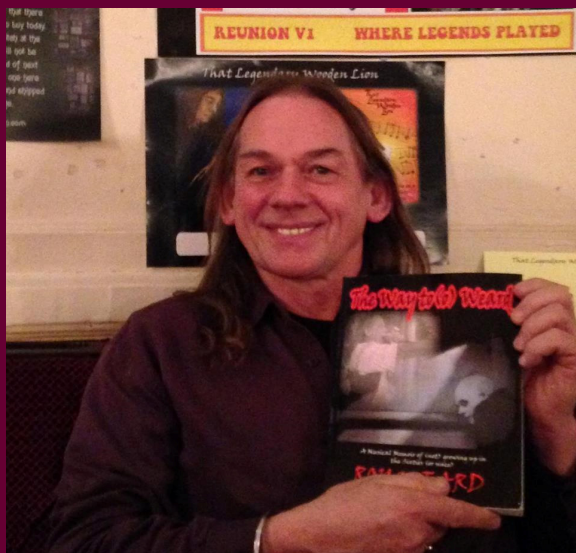
"Do you mean 'Graham'?"

"...For I am Graham!"

It's a classic Ship of Theseus paradox; if something has had its components changed so many times, can it really be considered the same thing? The people responsible for "classic" Atari's decisions - both good and bad - are long gone.

<https://www.digitiser2000.com/main-page/the-new-atari-vcs-is-doomed-to-fail>

WORDS FROM THE WEARD



After a life spent in and around music Roy Weard has finally written it all down. From his beginnings in the folk clubs of the early sixties, to playing the free festivals of the seventies with his own band 'Wooden Lion', to touring as a merchandiser with acts like Santana, The Pink Floyd and Genesis, to fronting cult London bands 'Dogwatch' and 'Roy Weard and Last Post', then touring again as a sound engineer and tour manager for many different bands and solo acts. A wide and varied life - this book spans all of that and more and is freely sprinkled with backstage stories and tales of a life spent on many different roads. It also contains many photographs, mostly taken by Roy, the crews he toured with, or by the fans of his various bands.

Even now he is unable to give up being involved in music. He still fronts the revived band 'That Legendary Wooden Lion', is part of the team that puts on monthly gigs in Brighton and Hove under the name of 'The Real Music Club' and does a weekly one hour radio show on Tuesdays at 4pm on Brighton and Hove Community Radio. As of now, he also writes a regular column in this august publication..

I blame my aunt and uncle and the epidemic of polio that swept through England in the early 50s. Had it not been for these people and things I may have grown up to have a normal life, working in an office or in a chemical laboratory. As it was, I didn't. So I blame those three factors for deviating me from the course of normality – and I thank them for that deviation, from the depths of my existence.

My mother and father were of normal East End stock. My mother was born Dorothy May Boden in Poplar, in the heart of 'Cockneyland' in 1920. She worked as a secretary for Johnson Matthey, dealers in gold and jewellery in the city, and she married my father, Frederick William James Wood during the height of the war. She said to me much later in her life that she married him because she did not expect him to come back from the war. To me, someone whose entire life has been lived in relative peace time (at least the wars were on someone else's land and so anonymous and removed from my childhood.), that seems an odd decision but those were special times and death and destruction lurked everywhere.

I was born in 1948. The eldest of three brothers, Norman was born in 1950 and Eric in 1952. By that time the family have moved out of the ruins of the East End of London and been re-housed in Essex. My earliest recollections were a flat in Green Lanes, Dagenham and then moving onto the vast sprawling Dagenham council estate that sat, like a brick desert between the 'nice' houses of Barking (at the time a gentle and rather genteel, suburban town and not the home of National Front style right wing extremism it is today) and the marshes of Rainham.

My father worked at Fords after he left the Navy – practically everyone on that estate did, and those that didn't were in the service industries that clustered around it like so many sucker fish. We moved to Becontree at first and then to a three bedroom house, in a roadless



Roy
Weard

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cul-de-sac that the locals called a ‘banjo’. It is still there, only now its ruthless, almost Eastern bloc conformity, has been broken by Thatcher’s sell off of the council estates. Back in those days armies of painters would sweep through the streets at intervals painting front doors in alternating red / green / black sequences, painting window frames white, small crooked rollup behind one ear and a pencil behind the other. Now that uniformity has been replaced by stone cladding, fake leaded windows and all manner of architectural excess.

Everyone smoked in those days. My childhood was spent in a fog of cigarette smoke in the house and a smog of coal fired ‘Gor blimey guv it’s a real pea souper’ outside. But that was the 50s. I was the eldest of three children, all two years apart. I was born in Upney Hospital, but the other two were born at home. My father was on endless shift work and on the weeks when he ‘worked nights’ we had to creep around the house after school so as not to wake him. Not that that was hard. We had no radio in our house and TV did not start till after 6pm when he would wake and have food with us before leaving for work.

So, there we were, a fairly typical working class family. My aunt and uncle lived in the same ‘banjo’ as us – in a ground floor flat at the far end and my grandfather lived above them so we had this tight family group. In and out of each other’s houses all the time, and this is where my three factors came into play.

When I was six and my brother, Norman, was four, he went into hospital for a routine removal of a cyst. The boy in the next bed died of polio while he was in there and my brother contracted the disease. They sent him home and said he had a cold and was a bit drowsy. My mother did not like this and called our family physician, a loud Irish doctor called

Murphy. I can remember hearing him pronounce that ‘this child has to be taken back to hospital’, and all chaos ensued. I don’t recall too much more of this but somehow Norman was whisked off to hospital when he quickly deteriorated. Polio is a vicious disease that causes carnage in the muscles and, if untreated, paralyses the lung muscles, causing death. Norman fought it back, with the aid of the doctors but was very ill. Eric, my youngest brother was barely two at the time so my mother took him everywhere with her. I was six, as I said, and I went to stay with my aunt – all the way over the banjo.

My aunt was my mother’s sister and had married another naval man. My Uncle George, had been an engineer in the Merchant Navy. They were childless, I never found out if it was choice or not, and they adopted me as a part-time son. Their house was a revelation when I first went there, before all the drama happened, and now I was living in it for a few weeks. She had a radiogram! A giant piece of furniture that housed a radio and a record player, and she had a piano, which she played on occasion. They also had books. Story books, picture books about the Great Exhibition, encyclopaedias, all sorts. There were few books in my house.

I devoured all this and especially the music. Her record collection was small but varied. ‘Living Doll’, ‘Seven Little Girls, Sitting in the Back Seat’, ‘Mack the Knife’, on the one side and Grieg’s Piano Concerto, Beethoven, Tchaikovsky and all manner of other classical music on the other with a sprinkling of ‘My Fair Lady’ and ‘The King and I’. I listened to it all. When we played ‘Istanbul, not Constantinople’ by Frankie Vaughan, I used to put on my uncle’s old coat and trilby hat and he and I would walk around the sofa in time with the music. I cannot, for the life of me, recall why after all these years, but I think it set some sort of seal on what followed.

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



c.j.stone

Truth and Fiction in the Propaganda Circus

Was the West's response to the chemical attack in Douma justified?

Is there such a thing as "Truth" any more, and, if so, how do you find it?

Pretty well everything you see these days is propaganda in some form, and while people are becoming increasingly aware of the scope and influence of Russian fakery, we are noticeably less alert to the existence of our own public relations efforts and the way these affect our thinking on

contemporary events.

"Public Relations" is just another term for propaganda, by the way. It was first coined by Edward Bernays in his book, *Propaganda*.

In case you haven't noticed, we are in the midst of a propaganda war right now. Propaganda wars often precede actual wars. I think everyone really needs to be aware of the dangers facing us in our current situation.



Take the recent news from Syria: the chemical attack in Douma, and the subsequent missile strikes by Britain, France and the United States.

My friends were divided over the issue. Many said that the chemical attack was fake news. Some considered it a “false flag” attack, perpetrated by the jihadists themselves. Others were certain that the attack had taken place and that the Assad regime was responsible, but were divided amongst themselves about what followed. Was the Western response justified? Was it legal? Would it even make any difference?

Actually I’ve planted a couple of indicators here.

I called the people who were subject to the chemical attacks “jihadists”. This is a leading term. Had I been on their side I would have called them “rebels”. I also referred to the “Assad regime”. Had I been opposed to the Western response I would have called it a “government”.

Such are the subtle signs of political bias in this age of uncertainty.

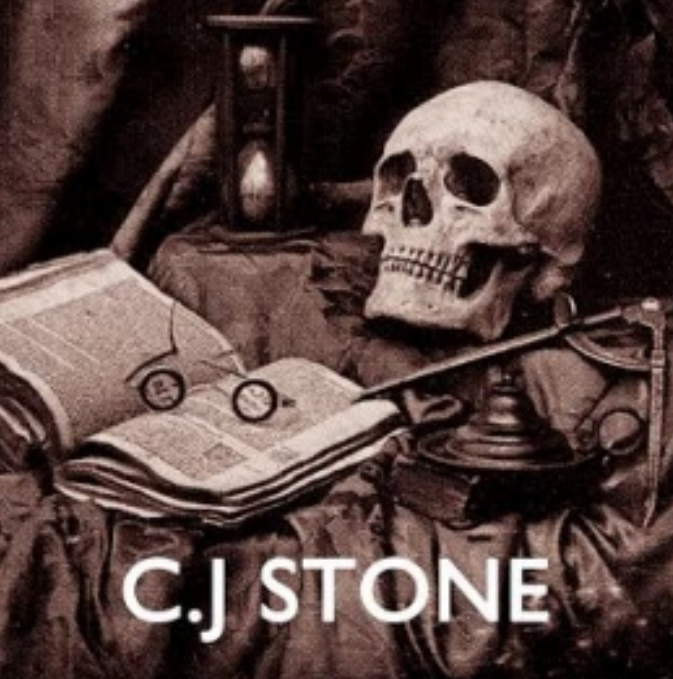
I’ve read so many conflicting versions of the story now, that I’m really not sure what to think. What’s more, the interpretation of the events seem to be coming from such contradictory angles.

So we had Peter Osborne and Peter Hitchens – both of them firmly on the right – alongside former First Sea Lord Admiral West, former SAS commander Jonathan Shaw, and former British ambassador to Syria Peter Ford, all casting doubt on the official version of events; while many on the left were arguing that an attack certainly took place, thus giving tacit support to the missile strikes, regardless of the consequences.

Read on

THE EMPIRE OF THINGS

SELECTED WRITINGS 2003 - 2013



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"Stone writes with intelligence, wit and sensitivity."

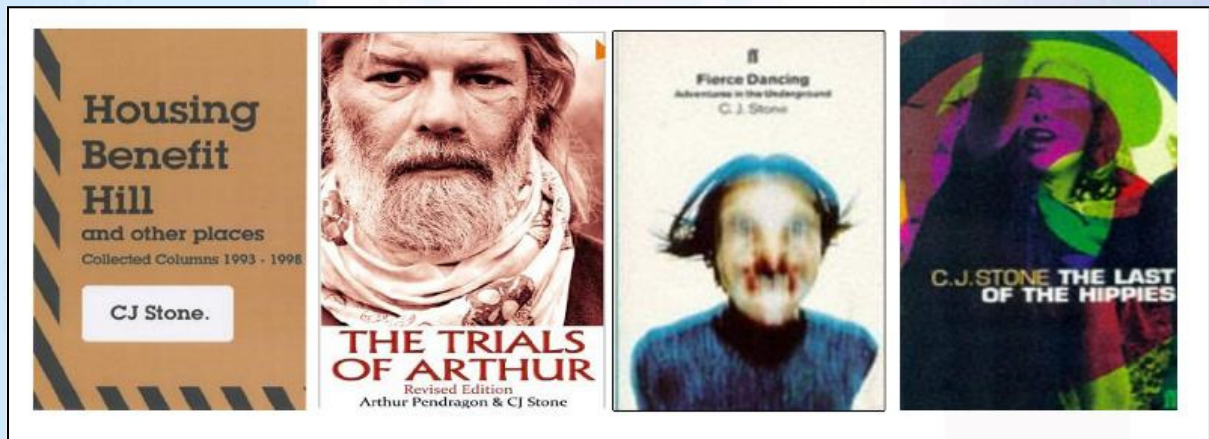
Times Literary Supplement

"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



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

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

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

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

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



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

Hawkwind have announced two summer gigs for the UK, both being south coast venues.

"Ahead of the orchestral shows later in the year, and the new album release early September, Hawkwind are looking forward to playing some fun, summer, seaside shows!"

The Margate gig is Friday 20th July -



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



Hall By The Sea, and they're playing Weymouth Pavillion the next night.

"The band will be bringing their own special brand of psychedelic, space chaos to Margate and Weymouth in July," Hawkwind's Facebook announcement said.

Additionally, they've dropped hints that some overseas shows might be in the pipeline, but it's just a matter

of watch this space, at the moment.

Confirmed UK shows at present are the one-day Citadel Festival at Gunnersbury Park near Hammersmith, on Sunday 15 July, and the six-venue (seven date) orchestral min-tour in October/November in Salford (Manchester), Leeds, Gateshead, London, Bath and Birmingham. Support on that tour is from performing duo The Blackheart Orchestra.





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

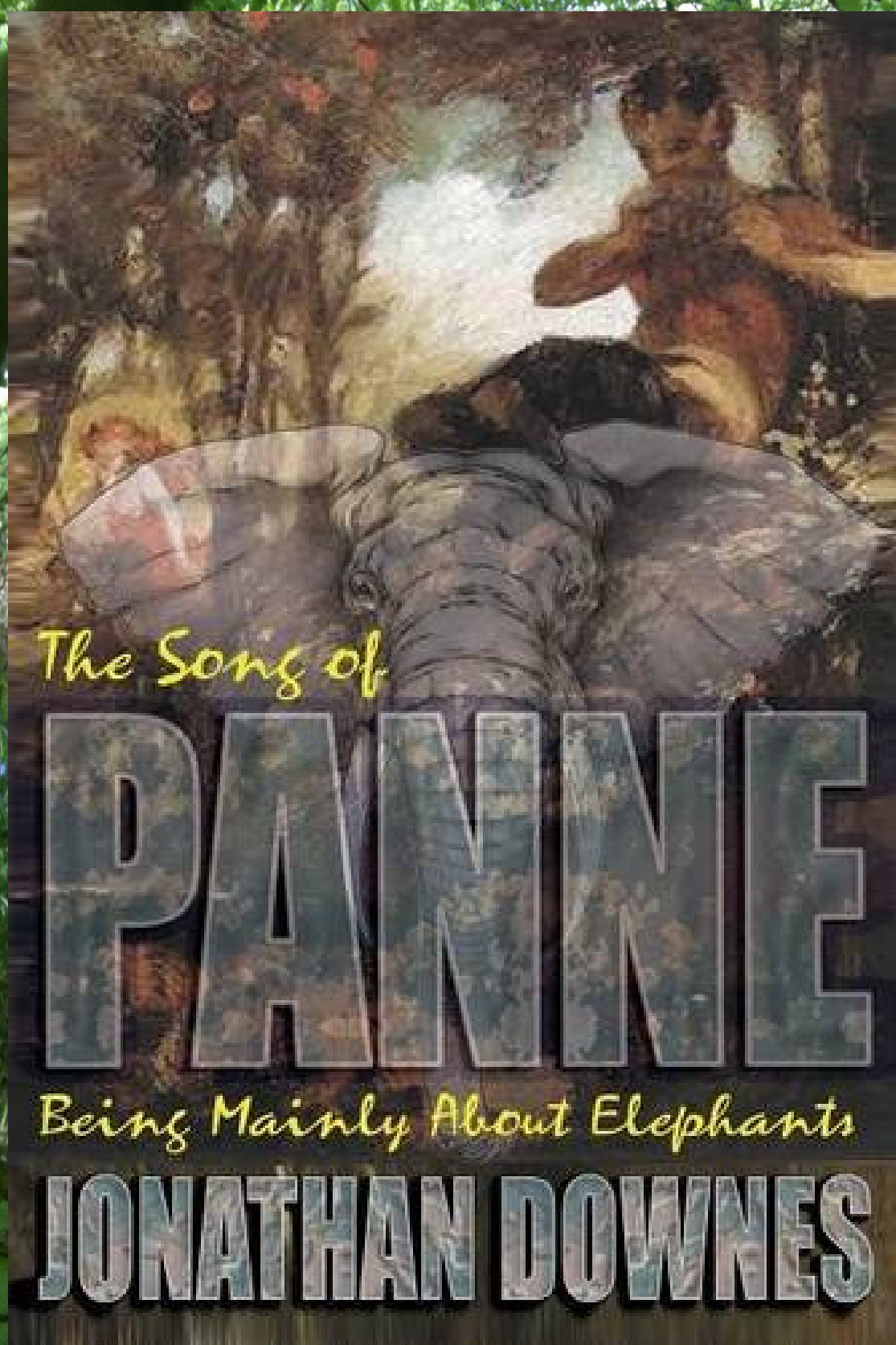
E-Mail Address: (Please print clearly).....

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



The Song of

PANNE

Being Mainly About Elephants

JONATHAN DOWNES

The Wild Colonial Boy

Regular readers of this magazine will have noticed that the ongoing story of high strangeness and weird goings on in the woods on the North Cornwall/North Devon border can come to an end for now. A book of the story (containing extra material) will hopefully be out before the end of the year, and – at the moment – is going to be called ‘Zen and Xenophobia’.

I have found that running them as a serial in the magazine is basically the only way that I ever get a book finished, so I beg your indulgence.

For the last 5yrs I have been trying to write a book about my peculiar upbringing in Hong Kong half a century ago. In its own way it has as much drama and grotesque strangeness as the Xtul book. SO, in a desperate attempt to finish it, I am going to start serialising new bits in the magazine as I write them.

Hold on, it's going to be a bumpy ride!

Right at the beginning of 1968, we moved house. We had been at Mount Austin Mansions since the spring of 1964, and although I had fragmentary memories of both Buxey Lodge and Partridge Piece, Mount Austin Mansions was the only real home I had ever known, and I was understandably upset at the idea of leaving it. However, my mother sweetened the bitter pill for me by telling me that my brother and I would have a much bigger bedroom, a little area that she described as a 'stage', and - most excitingly of all - because it was a ground floor apartment, we would even have a conservatory and an outside back yard.

I believe that our relocation was caused by my father's promotion to the higher echelons of the Colonial Civil Service, because Peak Mansions was home to a motley collection of upper echelon Colonial Servants, including a High Court Judge.

Peak Mansions was built in about 1928, and adverts for flats in the apartment block appeared in local papers towards the end of the year. It was built as private accommodation, but like everything else in Hong Kong, it changed during the war.



It was used as a base for the Hong Kong Volunteer Defense Corps during the battle for Hong Kong in December 1941. It was badly damaged in fighting, and was subsequently used as a base by the Japanese.

Despite the fact that I was born fifteen years after it all ended, the Second World War was one of the most important defining influences in my young life. Whilst my peers back in England may well have been enjoying the swinging sixties (although I have a sneaking suspicion that unless you actually lived in the Kings Road with a nice little trust fund to finance you, that the sixties didn't really swing for anyone) I was living in what was then Crown Colony of Hong Kong; the finest jewel of in the crown of a rapidly diminishing empire. And unlike all of the United Kingdom (with exception of the Channel Islands) Hong Kong had been occupied (rather brutally) by enemy forces, in this case the army of the God-Emperor Hirohito of Japan.

Hong Kong was - and is - a very strange place; whilst the rest of China was

undergoing The Cultural Revolution of Chairman Mao, Hong Kong was basking in the imperial twilight of an economic boom fueled by cheap labour and hard working illegal immigrants. The ever present fear of a communist invasion was fuelled — amongst both the European and Chinese population — by the memories of what had happened in December 1941 when the invading Japanese army spilled across the boarder on the 8th December less than eight hours after the attack of Pearl Harbour. There were only fourteen thousand allied soldiers as opposed to fifty one thousand of the Japanese. Less than a fortnight later, on Christmas Day it was clear that future resistance would be futile and the Governor surrendered.

The next four years were grim ones. The occupying forces under Rensuke Isogai submitted the colony to a rain of terror. Captured soldiers were tortured and killed, and it is alleged that over ten thousand women were raped by Japanese soldiers.

Twenty plus years later my friends and I played soldiers on the same hillsides which had seen pitched battles between British



and Japanese soldiers and we took over a concrete pill box that has been built for the use of Japanese soldiers as our gang hut. In about 1968 one of my friends said that he had seen the shadowy figure of a man in khaki uniform slinking through the tall elephant grass on the hillside. My friends and I poo poed this whilst allowing a delicious frisson of fear to trickle up our spines. A few days later my Father came back from work with a very stern face. We were never to play in the abandoned pill boxes and gun emplacements on Lugard Road again; the body of a small Chinese boy, horribly mutilated, and his genitals crushed to a pulp had been found there. My Father and all the others of the adult

population decided that there was a psychotic killer (presumably with a sexual motive) on the loose. My friends and I knew better — it was the ghost of a Japanese Soldier.

After the war, Peak Mansions became used by the Royal Navy, and was subsequently acquired by the Hong Kong Government in 1956 as family quarters for upper ranking civil servants.

Peak Mansions was a fantastic place to grow up, with secret tunnels, gruesome history and several resident ghosts. Probably the most famous was the ghost of a little girl who ended — many years later

— as the central character in a novel by Anne Berry. The novel goes into an elaborate back story about how a young girl called Lyn Shui was raped, brutalized and eventually murdered during the years of occupation. From my memories of the case, the figure of a young oriental girl, apparently in distress, was seen on a number of occasions running along the corridors of one of the flats. These incidents took place over a number of years but as far as I'm aware nobody ever tried to communicate with her. This is completely at odds with the plot of the novel, during which an ex-pat English girl call Alice builds up a complicated relationship.

However, on at least one occasion some one did try communicating with one of the ghosts on Peak Mansions. The man in question was the one time police commissioner Roy Henry, and if you can't believe the word of a police commissioner who can you trust? According to Mr Henry the ghost he met on a number of occasions was a nuisance who woke him regularly in the middle of the night and left him feeling bitterly cold. He did indeed try communicating with it but to no avail.

Despite the fact that adults always like to pretend that children are completely innocent, and know nothing of the nastier side of life, this is just not true. My parents would have been horrified that my friends and I were perfectly aware of the horrible events at Nam Koo Terrace where (or so it has been alleged for the last seven decades) the Japanese had made themselves an impromptu military brothel. We used to tell stories of the ghost of terrified women who were seen running screaming down the street in a state on undress, in an eternal attempt to evade there invisible tormentors. Certainly there have been a string of quite well attested murders, rapes and suicides there ever since as recently as 2003, when a group of middle school students attempted to stay overnight at the building hoping to catch a glimpse of the ghosts. According to the report, three of the female students (who were later sent to hospital to receive

psychiatric treatment) claimed to have been assaulted by a invisible attacker.

Interestingly there was a similar, though less News of the Worllesque series of events, at the back of Peak Mansions. I've never understood why, and despite vaguely after trying to find out why over the past four and a half years, I still don't know why the magnificent building was surmounted by two magnificent green domes. I suspect that they hid the apparatus that powered the elevators. It was a place from which my friends and I (totally without permission) used to fly toy airplanes. One day in either 1969 or 1970 we were up on the roof enjoying this massively unauthorized pursuit when we looked down to the tarmac path six stories below us and saw a body lying in a slowly expanding pool of blood. We ran down the stairs as quickly as we could and found an unconscious Chinese workman who had presumably fallen out of the window of one of the flats he was working in. I ran to find my mother, and even at that age was shocked to find that with no emotion she told me to find a Chinese person to deal with it, and which being a dutiful son I did.

The workman died on the way to the hospital, and I was left with confused memories of seeing my first seriously injured human-being, and even worse encounter with my mother's very singular brand of racism.

It was only later that I found out that this particular spot had been the sight of nearly a dozen accidents, murders and suicide attempts. As far back as 1913 a burglar had leapt to his death in this very spot and there had been a steady stream of similar incidents since. I have always been reminded of Andrew Green's famous accounts of events at a house in Ealing where a series of fatal accidents had taken place. Even the teenage Andrew had been rescued by his Father just as he was about to jump from the roof, after receiving a compelling mental urge to jump over the parapet in order to have a look in the



garden.

Sixteen Montpelier Road, Ealing still appears to exist — at least it was for sale last time I looked on the internet. Peak Mansions was pulled down in around 1990 in order to build a shopping mall, and — believe it or not - the Ripleys Odditorium. It would be interesting to find out if there have been any strange ghostly events there since.

In one way, the Hong Kong in which I grew up is a ghost. It was handed back to China in 1997 and the last rays of the setting sun of the British Empire were extinguished forever. Whether this turns out to be a good thing, or bad thing, or just a thing, remains to be seen.

As I said earlier, the roof of Peak Mansions (where all the children were strictly forbidden to go), there were two huge green domes, which I believe held the mechanism that operated the elevators. However, to me and my friends, they were space stations, igloos, machine gun turrets, or whatever other item of hardware was necessary for the game that we were

playing at the time.

On the hillside immediately behind Peak Mansions were three tiers of ruins. They had originally been an opulent, Victorian hotel, and - as children - we were told that it had been destroyed during the fighting with the Japanese two decades earlier, but this is completely untrue.

The history of the hotel is quite an interesting one. In 1875, someone called N.J.Ede had built a house called Dunheved there, but only six years later it was taken over by Alexander Findlay Smith, a Scottish railway man responsible for the original Peak Tram; a funicular railway familiar to anybody who has visited Hong Kong in the past century and a half. Findlay Smith decided that - with some prescience - a hotel to cater for people travelling up The Peak on his new railway would be a massive commercial success, and he was right.

The hotel - which Findlay Smith sold in 1888 - was a popular success. Over the years, other storeys were added, and a two storey annex was built. However, in 1922, it was bought by rival hotel owners, and



Hong Kong 8 April 1980

because it had been constructed incredibly badly, closed in 1936, and was destroyed by fire two years later.

I don't know when it was finally demolished, but by the time we arrived thirty years after the fire, there was nothing left but ruins! But what fantastic ruins they were! And these too had been turned over to the youngsters of Peak Mansions as a wonderful adventure playground.

On the highest of the three levels, there was even a small cave; or at least we called it a cave, although it was really just a concave vertical space in the hillside, about four foot deep. But, the imagination of children is one of the fundamental wonders of the universe, and it became a smuggler's cave, a pirate cave, and base for Robin Hood and his Merry Men during the three years that I lived there.

About thirty feet above the ruins, there was another plateau on the hillside, which when I first discovered it, was home to some

derelict but still pretty well serviceable pre-fabricated buildings, which again had been left uninhabited and were used by the local youngsters. However, when it was discovered that various human vagrants and - equally alarmingly, as far as the Colonial Administration were concerned - a small colony of Chinese cobras (which are, of course, deadly poisonous), had made them home, the buildings were demolished, adding a fourth plateau of wasteland to our al fresco playground.

Immediately to the east of Peak Mansions, there was a 'proper' playground, with a roundabout, swings, and a slide, but I don't think any of the children living at Peak Mansions (and there were about twenty five of us) used it with anything approaching as much pleasure as we did the old ruins on the hillside.

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>



THE SUMMER TREE

Book One in The Summer Country by The Dornick Hall
Illustrated by Sharna Hartigan



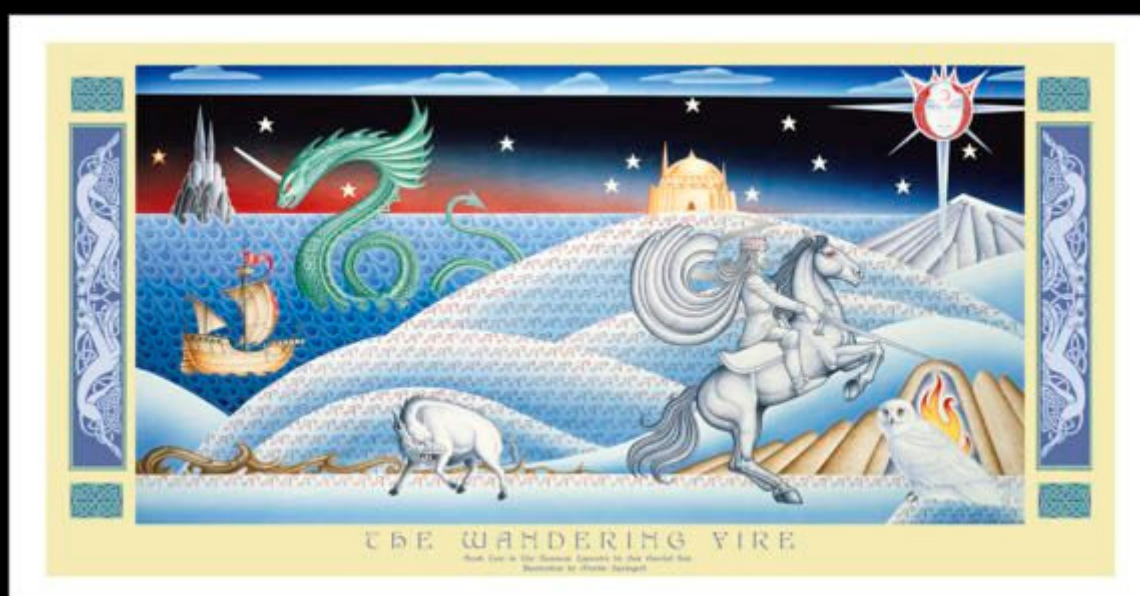
THE WANDERING VIRE

Book Two in The Summer Country by The Dornick Hall
Illustrated by Sharna Hartigan



THE DARKEST ROAD

Book Three in The Summer Country by The Dornick Hall
Illustrated by Sharna Hartigan



THE WANDERING VIRE

Book One in The Wandering Vire Series by John R. R. Tolkien
Illustrations by John R. R. Tolkien



Thom the World Poet

Rob Ayling writes:

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

TRANSLATION FROM THE OBVIOUS

ANOTHER SCHOOL HARVESTING OF CHILDREN?

Send them "thoughts and prayers",flowers and teddy bears
Another domestic suicide/cutting/depression body leaving..?
Did we not give him enough medication?Was this opioid addiction?
Guns can be obtained quicker than voting registration papers
Who has not yet fixed all these gerrymandered electorates?
What if the temporary "Father "of our "Nation"is a selfish child?
Role modelling abuse,viciousness,cruelty and misogyny..
who then can we see molding our children's future careers?-
TV,GOOGLE ,Microsoft ,A.I,or V.R?Choose your Delusion!
EXAMPLE IS EVERYTHING.

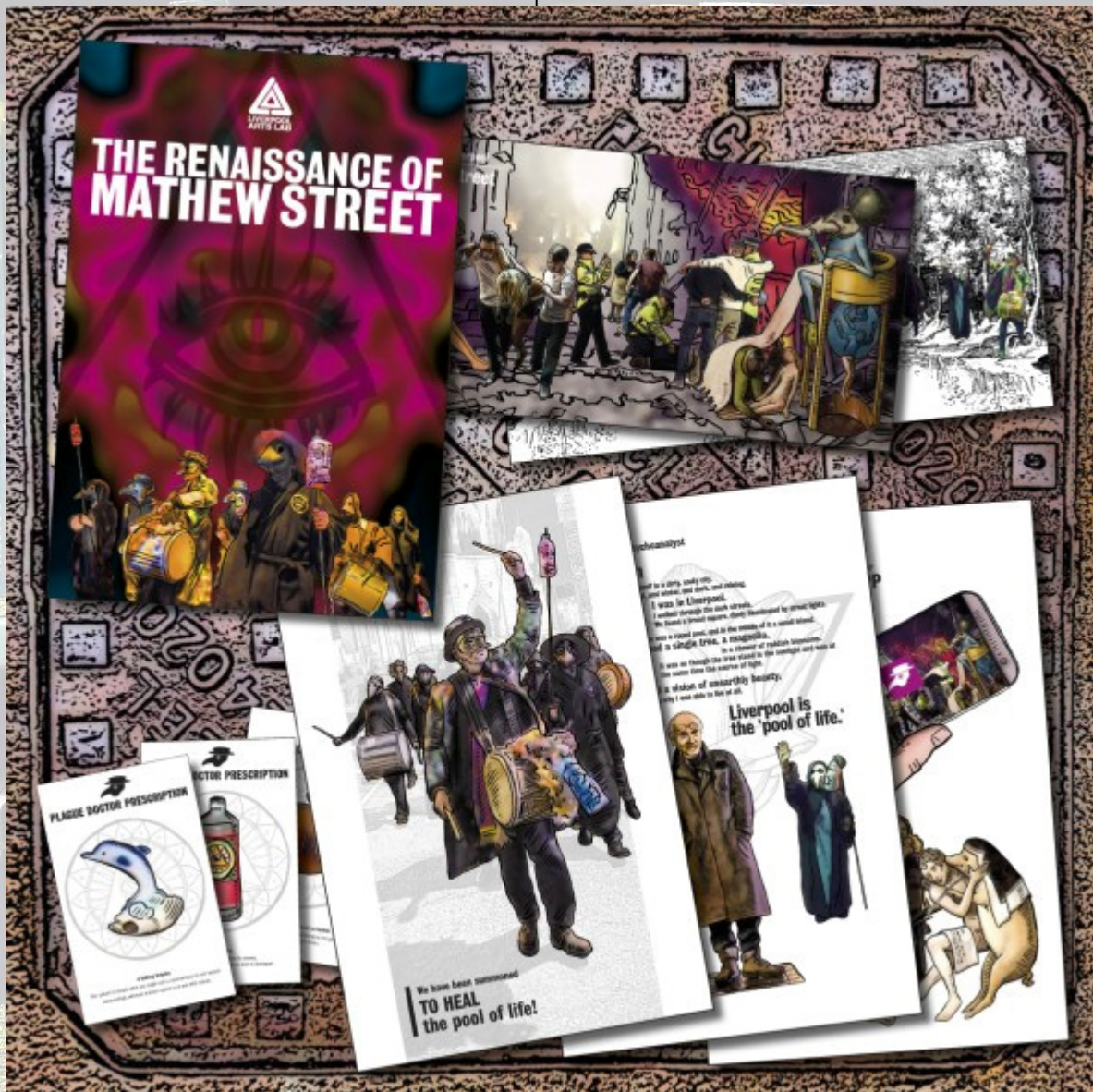
Yer Gonzo Bookshelf

- The Renaissance of Mathew Street (published by Liverpool Arts Lab)
- ISBN 9781910467923
- Published 23 February 2018
- RRP £11.23
- 320mm x 220mm
- 23 pages folding out to three posters plus seven inserts

I have been doing book reviews in this column for the best part of five years now, and before that, in various other fora since I was a teenager. But I don't think I have ever done a book review like this before.

Why?

Because this isn't a book in the normal sense of the word; in fact, I don't know what it is, but I cannot think of anywhere better to put it than in this section of our increasingly arcane little



magazine.

As regular readers of this magazine, and indeed - of my written meanderings elsewhere, will know, I was particularly interested in certain events that took place in Liverpool last year. Indeed, I think it could well be said that I got completely engrossed in them and even became involved; all of which happened without me having to budge from my own little house here in Woolsery.

"Oh shit" I can hear the resounding chorus of my readers shouting into my inner ear. "He's talking about the bloody Justified Ancients of Mu Mu again!"

Damn tootin'!

> over to the publisher's blurb before we go any further >

Mathew Street was the epicentre for all of Liverpool's finest freaks and seekers. But this gradually faded and the street diminished into a husk of its former self, now standing as a bleak caricature of soulless tourism.

This is why it was decided the bad spirits would be exorcised from the pool of life on the twenty third day of November, 2017 - the first annual 'Toxeth Day Of The Dead' and the date the JAMs 'Burn The Shard'. Once the pool of life has been cleansed of the corrupting influence, the undercurrents will flow beneath the manhole cover freely allowing for a new cultural era for Liverpool.

This book provides an illustrated introduction to the cultural significance of Liverpool's Mathew Street and follows the cleansing ritual of the plague doctors summoned by Liverpool Arts Lab.

THIS BOOK CONTAINS A LIFE-SIZED REPLICA OF THE MANHOLE COVER. FOLD IT OUT, STAND ON IT, AND FEEL THE ENERGY OF THE MEGA-POWERED INTERSTELLAR LEY LINE

I am only too aware that this will make absolutely no sense to people who don't have any inkling of the back story. So, as I've already

said that this week's book review column is reviewing something that isn't actually a book, this isn't really a review either. Let's get the 'review' bit out of the way now:

This is an extraordinary artifact, and because I haven't anything to compare it to, it is undoubtedly the best of its kind.

Ok, 'review' over! On with the back story:

Bill Drummond may be best known to the world at large as 50% of 1990's rave rockers, the KLF, or - to those of us of a certain age who still channel our inner spiky-head - as the guitarist in late-1970s Liverpool punk rockers, Big in Japan. But he is, and always has been, more than this. He is a writer, painter, conceptual artist, film maker, and all sorts of other things, but - above all - he is a magician, and this fascinating package from Liverpool Arts Lab is merely the latest piece in a complex web of geomancy, which has been partly spun by Drummond, who - if not responsible for all of it - does sit in the middle of the web like a diligent, conceptual spider.

Historically, Mathew Street was the centre of Liverpool's wholesale fruit and veg market, but it is best known culturally as being the location of the Cavern Club. This is not where the Beatles played their first gig, nor where they became a cohesive and effective performing unit, and they only played there once or twice after having released their first record, but the Cavern Club is where they first gained a significant local following, and - because of this, and a myriad of other reasons - it will forever be linked with the "four lads who shook the world".

The Cavern Club closed in the 1970's, and - some years later - was rebuilt using much of the same architectural salvage. However, less well lauded but - arguably - equally as important in the history of rock and roll music, is another club which existed on Mathew Street, between 1976 and 1980. Eric's Club was started by Roger Eagle and Ken Tsei, and was given the name as an antidote to the then popular proliferation of disco clubs with names such as 'Tiffany's' and 'Samantha's'. The club played host to a plethora of local, national and international bands from the punk and post-punk subcultures, and everybody from The Ramones to the Sex Pistols

and from Joy Division to The Stranglers played there. But it was also the most famous club where the local Liverpool rockers of the late-1970s, such as Echo & the Bunnymen, the Teardrop Explodes and - yes - the aforementioned Big in Japan, all did their thing.

Now, we need to take another slight philosophical detour. Carl Jung (1875-1961), the 'father' of analytical psychology, never visited Liverpool, but in 1927 he had a lucid dream about the place, of which he wrote "Liverpool is the pool of life, it makes to live". As a result, a statue of Jung was erected in Mathew Street in 1987. Bill Drummond was fascinated by Jung's "pool of life" quote and - running it through his own peculiar set of internal filters - decided that the manhole cover at the bottom of Mathew Street was the gateway to the aforementioned "pool" and imbued it with supernatural significance. He believed that it was on a superduper ley line stretching between Iceland and New Guinea (two places with immense emotional significance for him). He once planned to have the two seminal rock bands that he managed play gigs in each of these two places simultaneously, while he stayed at home in Liverpool standing atop the Mathew Street manhole cover, drinking in the accrued psychic vibes.

As has often been noted, Bill Drummond is either a genius, or batshit insane, or - quite probably - a potent mixture of the two!

When the jolly nice people at the Liverpool Arts Lab describe Mathew Street as being "a husk of its former self" and in need of exorcism, they are not - I think - referring to it in exactly the same terms as Ed Sanders, et al. referred to The Pentagon back during the summer of love. Sanders and his gang believed that The Pentagon needed to be exorcised of the evil spirits that were causing social and political oppression across the globe, whereas the Liverpool Arts Lab believe that 'evil spirits' of Mathew Street are the ones which have changed it from being - twice - the epicentre of incredibly vibrant and creative cultural scenes to being a tacky, tourist trap where the most vibrant cultural occurrence is someone flogging a knock off Beatles t-shirt.

In the late 1970's, Mathew Street was also the home of Peter O'Halligan's School of Language, Music, Dream and Pun, where - amongst other things - Ken Campbell and Chris Langham staged their nine hour adaptation of *The Illuminatus Trilogy* by Robert Anton Wilson and Robert Shea. And the bloke who made the scenery for this ground breaking theatrical production? Bill Drummond.

There are many more complex interstices and lexilinking connections to be had here. Indeed, I could bang on about them all day, but I believe that they would be far more potent if you discovered them for yourself. The thing about magick is, like most things in life, it doesn't work properly if you download an easy 'how to' guide from the internet. And geomancy is merely a particularly potent brand of magick.

The fold out posters, post cards, and fliers contained in this remarkably arcane little package include little winks to Bill Drummond, Carl Jung, Ken Campbell, and a bunch of mediievally attired plague doctors, who - in late November last year - paraded up and down Mathew Street to rid the place of the daemons that - in their mind's eye - were possessing it and causing a blight upon the city. There is even a full size, paper replica of the manhole cover.

Amusing frivolity? Hardcore magick? Or just the latest installment in this ever-expanding and always entertaining cosmic soap opera?

On the 23rd of November this year, a year since the plague doctors marched up and down Mathew Street, Liverpool will play host to the first ever Toxteth Day of the Dead. What happened on last November 23rd, events immortalised in this package, and which have since been bolstered by a whole string of "yes, kids, you can do this at home" magickal exercises involving the paper manhole cover, will come into their own at this event. Only then will we discover (or perhaps not) what this entertaining collection of posters and post cards is actually all about.

I can't wait.

THE BITCH IS BACK

And I have just discovered that today is the day that Alice *did* fall down the rabbit hole, so this simile is somewhat serendipitous in its timing.

But I am sure you don't want to hear about one of my darling cats and her adventure with a bin, so let's get on with the show:

Youth Movies Signed Band T Shirt - £3.00



"Youth Movies Signed Band T Shirt. Size Medium."

I had never heard of this band to be honest, so I looked them up. Not bad if you like that sort of thing.

But this T-shirt is oddly alluring. Probably the gryphon causing that.

And Gryphon is an oddly alluring band too. I have a couple of the group's albums. Probably the crumhorns causing that. A crumhorn may look like the upturned handle of an umbrella, but oh my goddess does it sound divine; a glorious sound from a time when music was a joyful sound rather than an electronic noise that is usually played too loudly, sets your teeth on edge and quite often makes you want to go harm someone/something with a very heavy wooden club.

But I suppose I can't talk – I still occasionally listen to Turisas or Slipknot, but that is probably, if I were to analyse it, when I am feeling particularly psychopathic and *do* want to channel my inner warrior woman, daub my face with wode and set the world to rights before going back for a quick green tea and a cucumber sandwich.

Jimi Hendrix original hand drawn artwork lithograph – US \$2,500.00 (Approximately £1,747.40)

"Jimi Hendrix original hand drawn artwork lithograph 1/99. Pictured with Jimi's art is Leon Hendrix who originally authenticated the artwork. Please ask any questions you may have as all sales are final."

SHAMELESS SELF PROMOTION TIME

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



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

This subscriber, by appointment from the Commission
of Patents, is agent of the U. S. Patent Office for re-
ceiving and forwarding to the said Office, notices of
manufactures to be patented, & deposited there, which
will be sent free of expense and risk, and will disburse
for preparing Returns, Specifications, Claims, and all
the necessary Papers and Drawings; will make returns
into American and foreign words, to test validity of inven-
tions, and render service on legal and technical matters.



A black mannequin is shown from the waist up, wearing a spaghetti strap top with a pink and yellow geometric pattern. The top is tucked into a matching skirt with a yellow and pink pattern. A yellow beaded necklace is worn around the neck. The background is a white, draped fabric.

“Small
Armpit to armpit flat across: 16-17 inches
Length: 43 inches
Cotton”



I really cannot make out who it is supposed to be on the top half of this dress. Is it supposed to be John Lennon? It looks more like an Elizabethan fellow to me.

There does appear to be a lot of Hendrix memorabilia out there at the moment.

“VERY VERY HARD TO FIND FIFTIES
JUMPER-IN LOVELY CONDITION-THEY ALSO
DO A TANK TOP LIKE THIS-HARDLY EVER
COMES UP-IN SUPERB CONDITION WITH NO
HOLES,THREAD PULLS ETC ETC-REALLY
COOL AND NICE ITEM”

Boots,
made of
ESS BOOTS
complete.
Self Sewed Boots
are sold by four
shops, as indicated
by nearly equal to
the and Gout Boots
and Boots, with

SHOES—SHOES.
Men's and Boys' Kip, Calf and Goat Shoes and High
and Crotch GAITERS, patent leather tips. Gents' P
and and Velvet slippers.

at across: 16-17 inches

SHOES—SHOES.
Men's and Boys' Kip, Calf and Goat Shoes and High
and Crotch GAITERS, patent leather tips. Gents' P
and and Velvet slippers.

REPAIRING done at short notice, in a neat and
in this city.
PMAN,
and to meet

A vertical strip of fabric with a floral pattern, hanging from a wooden rod. The fabric is light-colored with small, colorful flowers and green leaves. The pattern is dense and covers the entire surface of the strip. The strip is hanging straight down, showing its full length and width. The wooden rod is visible at the top, and the background is a plain, light color.

A collage of vintage items. On the left, a purple and gold beaded necklace hangs vertically. Below it is a white headband. To the right of the headband is a vinyl record sleeve with a black and white photo of a man. Further right is a book cover with a yellow background and red text.

A black and white photograph of a mannequin wearing a dark, sleeveless dress with a grid pattern of small, light-colored portraits. A necklace with large, light-colored beads is visible around the neck. The background is a light-colored wall with some faint, illegible text.

(Warden Block,) No. 7d Front
WORCESTER,
Y-VERY COOL AND RARE
ER-SUPERB CONDITION --
is now prepared to furnish the citizens with every
THE subscriber continues to run THE
PRESS between Boston and Worcester
the safe transmission of Packages. B
the whole State by Express Daily.
collecting and
cure.
for property &
by the Count
his care, and worth is sustained by the Count
Worcester Rail Road Company.
Packages by this line forwarded from Worcester
Boston, Newburyport, Lowell, Portland, Me.
food; also, to Portland, and all parts of Maine.
various free for goods to be returned by this Exp.
Office.-- HARNDEN & CO'S Office, 8 Court
Street; J. H. KNIGHTS HAT STORE, 169 N
Worcester.
Feb. 25, 1847.

PRATT, DOWNES & SCOTT,
— 114 N. B. STREET —



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



Oh my giddy aunt.

Special offer 4 random band t-shirts for 13 pounds



“4 Random band t-shirts - These are seconds with

slight printing faults / often tiny unnoticeable marks or small tears or minor miss alignment of image.
- 100 % Cotton Gildan Softstyle T-shirts”

Knowing my luck I will end up with One Direction, Take That, Elvis and Justin Bieber. No ta.

Well, I can't be bothered to try to find something to fit in the remaining gap so I shall leave it here for this week.

So see you all next time, and have a good Bank Holiday Monday.



And just before I go: here's Dotty Periwinkle as a kitten. Sweet huh?

NEW STORE!

Warden Block, No. 44 Front St., WORCESTER.

THE subscriber having recently opened a New Store, No. 44 Front Street, with a fresh stock of FARM & GROCERIES, is now prepared to furnish the citizens with every article

THE subscriber continues to run THE EX-1 PRESS between Boston and Worcester, for the sole transmission of Packages, Parcels, Blank Notes, Specie, and Merchandise generally Three Times each way Daily.

Particular attention given to paying, collecting and negotiating 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, New Bedford, Fall River, and New Bedford, also, to Portland, and all parts of Maine.

Orders for goods to be returned by this Express, Office - HARNDEN & CO'S Office, 8 Court Street Boston J. H. ENIGTS HAT STORE, 155 Main St. E. S. LEONARD.

Pratt, Downes & Scott, (Successors to T.W. & O.P. Hancock)

REGULAR LINE OF PACKETS Between Norwich and Philadelphia.

The line is composed of the following Packets: New Sch. James L. Day, 1 1 1 Capt. Nash. Mary H. Chappell, 1 1 1 Capt. Griffin.

THE subscriber, by appointment from the Hon. Sec. of Patents, Agent of the U. S. Patent Office for receiving and forwarding to the said, models, drawings or manufactures to be patented, & deposited those which will be sent free of expense and risk and will deposit the necessary Papers and Drawings; will make necessary late American and foreign works, to test validity of patents, and render advice to legal and scientific nature

H. E. HUTCHINSON, (Successor to W.M. LEGGATE,) 156 MAIN ST. MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Chaise and Drift COOLERS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tally WHIPS, &c. &c. Reupholstering done at short notice.

Pratt, Downes & Scott, (Successors to T.W. & O.P. Hancock)



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

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



AULD MAN'S BACCIE

RESONATING WITH THE BLUES

RICK WAKEMAN



*The original
version – Now
expanded
with bonus
material*

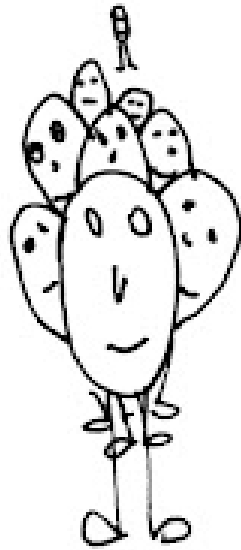
COUNTRY AIRS

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



www.rwcc.com

THE NINE HENRYS



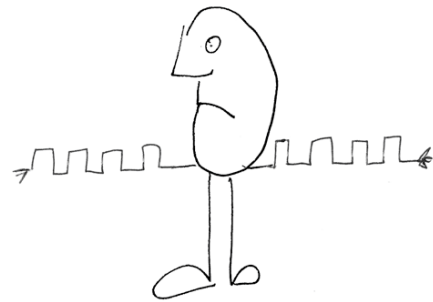
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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



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



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

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

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

Matthew Friedberger:
Matricidal Sons of Bitches
(Thrill Jockey, 2012)

What? Musical visionary of Fiery Furnaces lets imagination run wild on soundtrack to imaginary movie.

A complete and utter indulgence that is likely only to make complete sense to its creator, Matricidal Sons of Bitches is never-the-less a major stop along the road of a varied and hugely prolific solo journey for the male half of The Fiery Furnaces. With sister Eleanor Matthew Friedberger has achieved most of his profile

as a member of the indie rock band. A hiatus in their career allowed both siblings to download solo ideas. Matthew's output dwarfed his sister's and included a series of "Solos," albums focussed on exploring the possibilities of working with a single instrument – including guitar, piano, double bass and harp. Matricidal Sons of Bitches aspires to explore sound in a different direction.

This is sonic narrative, a soundtrack to an imaginary horror movie, running almost movie-length and separated into four parts which – even on the CD edition – are identified as: Side One, Side Two.... Sonically the old-school instrumentation: chiming and aged piano, organ, general rumbling and scraping generated on acoustic instruments etc. puts the whole piece into a retro-chic horror mood in which the lengthy slow passages are presumably – the accompaniment to the sections of movie we spend with the characters whilst they aren't being threatened. Much of the tension builds with repetitive chord patterns, sudden stops as the broody themes return to take over, and the simple but effective trick of turning up the volume. There are words, but not many, and the packaging is the most useful narrative guide. It offers up exposition that weaves a confusing narrative: "So Jeff had to murder his or her Zombie twin to save herself himself or to save the un-zombied parts of the zombie twin or the zombie bits of the non-zombie..."

Similarly the guide to the four sides doesn't specify a running order but does list titles included on each side. The onus is on the listener to take the guidance, take the music, and imagine. For the most part the music on offer builds on Friedberger's ability with a solo instrument. He presents a number of mournful refrains, favours acoustic instruments and relatively simple arrangements, but shows willing to throw them aside with rapid fire bursts of electric sound including standard keyboard/bass/electronic percussion moments that reference the sonic signature of a whole breed of low-budget gore-fest movies.

Like the work of others collated here – William Schumann, David Holmes – this does demand the listener gives it an effort. Matricidal Sons of Bitches simply isn't background music or a notably easy listen despite its atmospheric and gentle passages. As an advert for Friedberger's abilities as a sound-track composer it works superbly. As mix-tape material it's also fairly effective.



Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

CD and book available soon from Gonzo Multimedia



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www.gonzmultimedia.co.uk

THE WORLD OF GONZO ACCORDING TO

Mark Raines



Mark has a podcast: The Holsworthy Mark Show podbean. He says that it is a show "in which I talk about news myself, and do interviews. I sent it up as I found video a bit hard I just hope people like and support and if anyone wants to be part of it or if come along for the ride they are welcome".

PS shows can be downloaded

<http://maraines88.podbean.com/>

I am well known for being a grumpy and judgemental old sod, but as the 21st Century trundles on towards the technological singularity which will eventually see our extinction, or—at the very best—our total subjugation to our robot masters, I am becoming perceived as quite a laid back old chap. Because, in comparison with the vast majority of those who chunter on and on around the interwebs, I am quite a laid back old fellow.

When did everyone get so bloody angry about everything?

The latest thing that people seem to get angry about is something called “Cultural Appropriation”. Now, to a certain extent I see where they are coming from. When pop singers take sacred symbols from other cultures and use them in another context, this is clearly grade a arseholism. I, for example, found Madonna’s (and others) use of the image of Christ on the Cross as earrings quite offensive. Even forgetting the religious connotations, the fact that someone was using images of someone being brutally tortured to death as body adornment was—I feel—not in the best possible taste.

And the furore surrounding Gucci using Sikh turbans on white female models is also something which I can understand.

But now a teenage girl is being vilified for wearing a Chinese *cheong sam* as a prom dress. So fucking what? As she says it is just a dress. It is a very pretty dress of oriental design, but it is something with no spiritual



connotations, and if this is truly inappropriate then it opens up a whole slew of connotations. Was George Harrison’s use of Indian instrumentation offensive? Should I be vilified for my use of Irish words like *slainte* or Hindi phrases like *Hare Bol* despite the fact that I know what both phrases mean, and use them in a heartfelt and linguistically appropriate manner?

And the latest is a complaint against white people having their hair in dreadlocks. This means that a large proportion of the readers of this magazine are guilty of Cultural Appropriation.

Give me fucking strength.
Love

Jon



THE BEST LAID PLANS

GET NAKED!

...with the
Pink Fairies

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

THEIR FIRST NEW ALBUM IN THREE DECADES!

GONZO MULTIMEDIA HIST453CD/DVD



**STANDARD
DOUBLE CD/DVD**
*Limited edition, with extra live
promotional and interview footage



Also available from the **Pink Fairies** and friends:



PINK FAIRIES
Chinese Cowboys
Live 1987
HIST24KCD



PINK FAIRIES
Mandies and
Mescaline...
HIST379CD



**WAYNE KRAMER
& THE PINK FAIRIES**
Cocaine Blues
HIST216CD



ANDY COLQUHOUN
Pick up the Phone
America!
HIST218CD



ANDY COLQUHOUN
String Theory
HIST273CD/DVD



**WARSAW PAKT FEAT.
ANDY COLQUHOUN**
Warsaw Pakt
HIST266CD/DVD



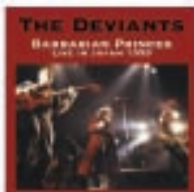
**NICK FARRIN AND
ANDY COLQUHOUN**
Black Vinyl Dress
HIST119CD



THE DEVIANTS
Dr. Crow
HIST186CD



THE DEVIANTS
The Deviants Have
Left the Planet
HIST292CD



THE DEVIANTS
Barbarian Princes
Live in Japan 1999
HIST187CD

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