

GONZO

EXCLUSIVE:

**What is Coming Up
for Hawkwind**

As we celebrate
Dave Brock's
74th birthday,

Graham looks at what the next few months have in store for the **Hawkwind** family, Doug looks back at **Alice Cooper's** creepiest nightmare, Jon interviews the legendary **Twink**, Ade looks back at the legacy of **Stackridge** as they prepare for the final gigs of a 46 year career, Lee looks at **Half Man Half Biscuit**, and Jon burbles on about **Robert Plant**, Corinna bitches about peculiar **Elvis** tat, and - of course - there is all sorts of other stuff as well!



it's
free

THE CAPTAIN'S BIRTHDAY



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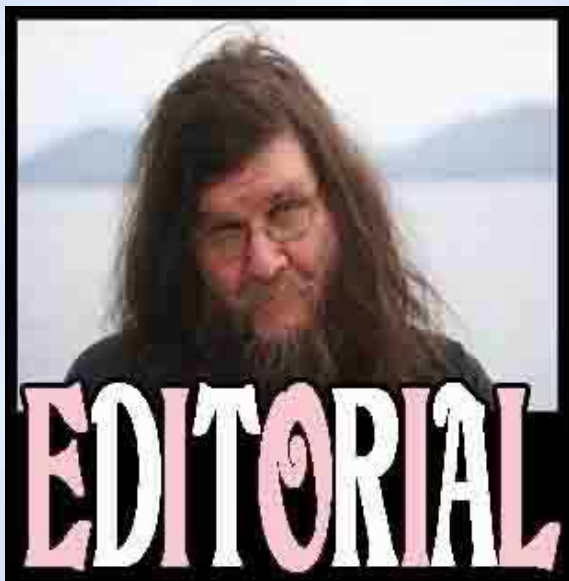
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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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 yer favourite magazine, that is pretty well quite literally put together on a wing and a prayer every Thursday and Friday night by a team who don't really have much idea of what they are doing.

There! That inspired you with confidence didn't it?

Last week one of the presents that I had for my

56th birthday was the latest album by Robert Plant. It was one of the few new records that I wanted to check out that wasn't available streamed, so like the latest Bob Dylan album earlier in the year I was forced to get a hard copy, and because I am more than averagely skint since the disaster with my bugged hard drive earlier this year, I was forced to do what I did as a teenager, and wait until my birthday came around in order to listen to it.

Then, the universe being run according to Sod's Law, on my birthday we had a house guest with a sleeping disorder, so I wasn't able to listen to it at the volume which I thought that it deserved, so I had to wait until Tuesday. Then, on Tuesday I found there was a problem with the hifi and that it would only play through one channel.

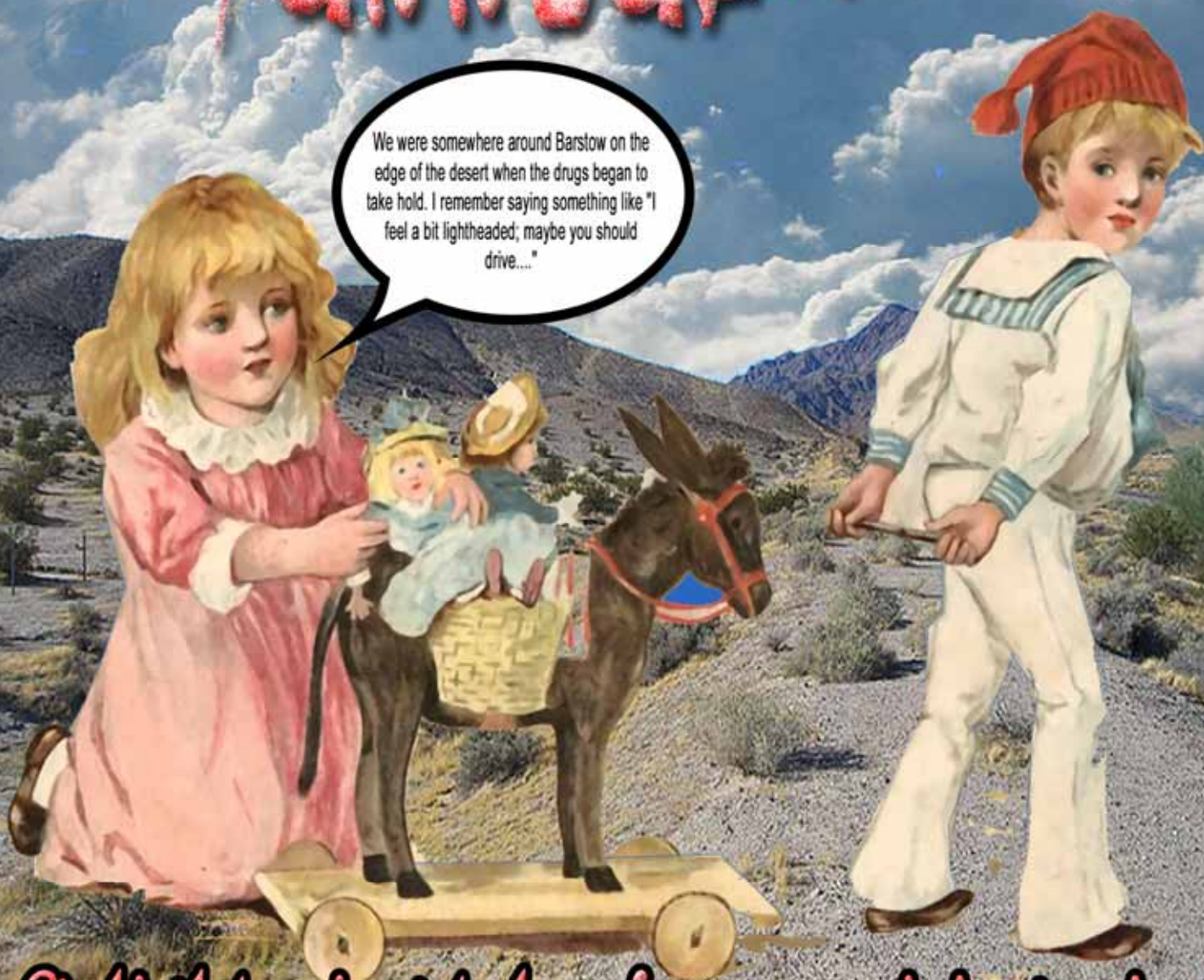
The next day, Graham had a quick look at the aforementioned hifi and found that a wire had come loose, probably because of the predations of Squeaky Biscuit the kitten, who is living proof that one should never name kittens after one of the Manson Family, and within a few minutes of him fiddling around, the hifi was working fine.

So that evening, together with some brandy that I had been given to celebrate the anniversary of my arrival on the planet, and a bottle of Diet Coke from the Village Shop, I sat down to listen to it



the POWZO Annual 2015

We were somewhere around Barstow on the edge of the desert when the drugs began to take hold. I remember saying something like "I feel a bit lightheaded; maybe you should drive...."



Enlightening tales for enquiring minds

“A direction in which squeezing lemons until the juice ran down one’s leg, and giving un-named nubile every inch of his love, were less obviously on the agenda.”

some eleven months after it was released, I sat down and listened to *Lullaby and the Ceaseless Roar* and I tell you what, it was well worth the wait.

Yes, it’s a bloody good album, but that is not really the point of what I want to write about this evening. Well, it is, and it isn’t. The album is a gorgeous mix of western rock, African textures, and hiphop rhythms, with the odd *je ne sais quoi* that he got from his tenure within country music that is almost impossible for me to pin down.

As I sat back and revelled in the textured sound of the multinational band, playing intelligent and sophisticated music and at the top of their game, I realised again why Robert Plant no longer wants to play with *Led Zeppelin* and why he is quite right to do so.



"You're going back to the same old shit," he says.

"A tour would have been an absolute menagerie of vested interests and the very essence of everything that's shitty about big-time stadium rock. We were surrounded by a circus of people that would have had our souls on the fire. I'm not part of a jukebox!"

اللجنة لهم إذا كانوا لا تأخذ نكتة

And when a reporter from *Rolling Stone* pointed out that most of his peers were happy to do just that, Plant commented vituperatively:

"Good luck to them, I hope they're having a real riveting and wonderful late middle age. Somehow I don't think they are."

It is hard to imagine the Robert Plant of today going back again to the place where he was when, at the age of 32, *Led Zeppelin* quietly disbanded in the aftermath of John Bonham's death.

Bizarrely it was all about the timing. The series of tragedies which had rocked his life in the mid-1970s had already caused him to turn his back on the excesses of the rock and roll oeuvre.

The previous year the low key *In through the Out Door* album, which many people do their best to ignore, hinted at an interesting new direction for the band, and furthermore, one in which squeezing lemons until the juice ran down one's leg, and giving un-named nubile every inch of his love, were less obviously on the agenda.

The band had always been musically highly sophisticated and it is interesting to wonder upon the directions that they might have taken had Bonzo not choked to death that fateful night. Page and Plant have done various things together over the years, and I do hope that Page takes up Plant's offer to do something acoustic with his old singer in the future. But unfortunately I think that it is increasingly unlikely that they would do so, and even if they did it would NOT be *Led Zeppelin*, nor should it be.

Of the three surviving members of the band, Plant is the only one who has had a truly satisfying solo career, and it is one which - bizarrely - gets more satisfying with each successive album giving the lie to the oft quoted adage that rock and roll is a young man's game. And I truly wonder if the album he released in September 2014 in a parallel universe as one quarter of *Led Zeppelin* would truly have been any more satisfying?

We shall never know.

Om Shanti.



Robert Plant, Kenney Jones, Rufus Wainwright, The Who, Barbara Dickson, Bob Dylan, The Zombies, Steve Hackett, Strange Fruit, Friday Night Progressive, Russell Henderson, Rick Wakeman, The Boomtown Rats, Karnataka, Twink, Alice Cooper, Stackridge, Ade Macrow, Lee Walker, Half Man/Half Biscuit, Roy Weard, Hawkwind, Dave Brock, Lemmy, Motorhead, Jess Heard, Bee and Flower, Beatles, Elvis, Haight-Ashbury, Neil Nixon, William Basinski, Huldre

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



THE GONZO WEEKLY

all the gonzo news that's fit to print

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,

(Sub Editor, and my lovely wife)

Graham Inglis,

(Columnist, Staff writer, *Hawkwind* nut)

Bart Lancia,

(My favourite roving reporter)

Thom the World Poet,

(Bard in residence)

C.J.Stone,

(Columnist, commentator and all round good egg)

Kev Rowland,

(Kiwi Reviewer)

Lesley Madigan,

Photographer *par excellence*

Douglas Harr,

(Staff writer, columnist)

Jessica Taylor,

(PA and laughing at drunk pop stars)

Richard Freeman,

(Scary stuff)

Dave McMann,

(He ain't nothing but a Newshound-dog)

Orrin Hare,

(Sybarite and literary *bon viveur*)

Mark Raines,

(Cartoonist)

Davey Curtis,

(tales from the north)

Jon Pertwee

(Pop Culture memorabilia)

Dean Phillips

(The House Wally)

Rob Ayling

(The *Grande Fromage*,
of whom we are all in awe)

and **Peter McAdam**

(McDada in residence)

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

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

Contact us with bribes and free stuff:

Jonathan Downes,

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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.

You will have certainly noticed that it has all changed. In fact there is no certainly about it. But if you haven't noticed I would like to know what you have been smoking , and can I have a large packet of it please.

Yes. It has indeed all changed. Basically I have been wanting to upgrade the visuals of the magazine for some time, but now the technology to do what I have wanted to do for yonks has finally become within our budget (i.e free) and we are going to give it a go.

If things don't work out we can still go back to the previous method of putting the magazine together, and we shall still be utilising those jolly nice fellows at MailChimp in order to send out the subscriber notifications.

In fact, 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. Not only is it FREE but there will be some exclusive offers for folk who avail themselves of them, so make an old hippy a happy chappy and SUBSCRIBE TODAY

THE ^{gonzo} NEWSROOM

BUT I LIKE IT: Kenney Jones of The Faces is the drummer on The Rolling Stones classic 'It's Only Rock and Roll (But I Like It)', not Charlie Watts. Kenney tells Noise11.com that he got a call from his Faces bandmate Ronnie Wood late one night when Charlie was away on holiday. 'I don't know where Charlie was. I think he might have been in the south of France,' Kenney said.

The Faces band members all lived close to each other. 'Ronnie Wood, myself and Ian McLagan lived around Richmond Park. I lived on one of the gates called Robin Hood gate, Ronnie Wood lived on Richmond Gate and Ian McLagan lived on Sheen Gate,' he said. Ronnie would call Kenney when he needed something and Kenney would pop over. 'Ronnie Wood would always call me up as soon as I got one foot into bed,' Jones said. 'It was quite late. He'd call me up and say, 'Kenney, we haven't got a drummer. Can you come around and play on this'. I'd given Ronnie one of my drum kits so the drum kit was permanently set up there in his studio. 'I went around and this time it was just Jagger in there, Mick Jagger and Ronnie. Ronnie had just got all this outboard equipment, all these new toys to play with in the studio. He was twiddling the knobs which left me and Mick Jagger in the studio, just guitar and drums and that's how that song came about. **Read on...**

HELLENIC DIVA: Grammy nominated singer and songwriter Rufus Wainwright is premiering Prima Donna: A Symphonic Visual Concert at the Odeon of Herodes Atticus at the Athens Festival in Greece on September 15, 2015. The initial success of Wainwright's opera, Prima Donna, which premiered in 2009 at the Manchester International Festival, led him to create a visual concert adaptation to share with the rest of the world. The opera's central character, a retired Diva struggling to make her return to the stage and regain her former years of greatness, was inspired by the BBC Lord Harewood interviews with Maria Callas in her later years. For the concert adaptation, Wainwright reconfigured the music he composed for the Opera, and scheduled the tour to coincide with the release of the studio recording of the complete opera with

Deutsche Grammophon. Wainwright conceived of a film to accompany the live music and invited two legendary artists to collaborate with him on it. Celebrated artist Cindy Sherman, renowned for changing appearances in her work, appears in the film as an aging character inspired by Maria Callas, wearing Callas' actual costumes borrowed from Tirelli Costumi and Costumi d'Arte in Rome. The film is directed by Francesco Vezzoli, Italian video artist and filmmaker, whose work has taken celebrity and glamour to new heights. Vezzoli's dramatic sensibilities and visual taste and Sherman's enthralling portrayal of an abundance of characters aligned with Wainwright's vision. **Read on...**

WHO'S LATEST: This Autumn comes the chance to see one of the greatest live bands of all time bring their epic live show to the big screen with The Who: Live in Hyde Park, arriving in cinemas around the world from October 7th for a limited time only. Filmed in June this year, this is a chance for fans young and old to experience the phenomenal finale of The Who Hits 50! Tour which Roger Daltrey described as 'The beginning of the long goodbye.' The legendary pioneers of British rock celebrate their 50th anniversary with this stunning show, performed on a glorious summer evening in front of a 65,000 strong crowd in London's Hyde Park.

The cinema event features a definitive setlist of all the greatest hits as The Who take their audience on an 'Amazing Journey' through their entire career from classic albums such as Whos Next, Tommy, Quadrophenia, My Generation and Live At Leeds up to the present day. From the opening Can't Explain, the film is a rocking roller coaster through their greatest songs: 'Who Are You', 'My Generation', 'I Can See For Miles', 'Pinball Wizard', 'See Me Feel Me', 'Baba O'Riley' and 'Won't Get Fooled Again' and more. Woven in with the concert footage, the film also includes interviews with Pete Townshend and Roger Daltrey, plus Iggy Pop, Robert Plant, Johnny Marr and more. Cinema audiences will also enjoy an exclusive featurette of extended interviews **Read on...**

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



your e cards
someecards.com

Nicked from Jaki Windmill's Facebook pages

"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

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

— Desolation Row by Bob Dylan

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

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

ICE TO MEET YOU: Greenpeace has released a free recording of Charlotte Church's one-off live performance at Shell's HQ in protest against Arctic drilling: This week, the singer-songwriter gave a soulful rendition of 'Requiem for Arctic Ice' in front of a crowd of Greenpeace supporters, passers-by, and TV cameras.

Forced under a bridge next to the Shell building by the torrential rain, about two hundred people listened in silence as the Welsh-born artist sang a version of 'This Bitter Earth' accompanied by a string ensemble a poignant combination of works originally by Max Richter and Dinah Washington. The event was part of Greenpeace's month-long run of Titanic-themed orchestral protests against Arctic drilling outside the oil giant's offices on the South Bank.

Charlotte has made her one-off live performance available as a free download to help reach more people and let them know about the threat Shell's drilling



poses to the Arctic. Charlotte said: 'I can't see how anyone could see footage of the Arctic melting and not feel moved. It's terrifying to think of what we're doing to this planet. This song just felt so appropriate to why I came here today. I wanted to capture the sorrow and regret that feels tied up with the melting ice, and the bitter irony of Arctic oil drilling.'

Just over a week ago Shell got the final permits it needs to start drilling for oil in the melting Arctic Ocean. It's got a window of mere weeks to strike oil and billions of dollars on the line. But every second it drills it's risking an oil spill in icy waters that would be impossible to clean up and disastrous for the people and unique wildlife that call the Arctic home. **Read on...**



Democracywatch

STRANGE DAYS



THE CORPSE BRIDE

<http://www.theguardian.com/world/2015/aug/26/family-break-open-pregnant-teenagers-coffin-over-fears-she-was-buried-alive>

Relatives in Honduras say noises were heard coming from the tomb of Nelsy Perez and her coffin showed signs of damage inside when unearthed. Relatives of a pregnant Honduran teenager, who had been buried after being pronounced dead at a hospital, broke down her tomb and pulled out her coffin after apparently hearing banging from the inside.

Nelsy Perez, 16, was then rushed to a clinic, still lying in her coffin and dressed in the wedding gown she was going to wear when she married the father of her unborn child, but doctors there found no signs of life.

YOUNG TURKS

<http://www.theguardian.com/film/2015/aug/24/the-wild-world-of-turkish-b-movies>

A Superman who can't fly and a Rambo who fights zombies? A new documentary celebrates the many (dubious) achievements of Turkey's rip-off film industry. When we watch the stars at night, we see bright and faint ones," booms a Turkish voice over a grainy vision of outer space. "The brightest amongst them once... was Krypton."

I'm watching Superman, but it's gone weird. The mythical planet of Krypton is clearly a plastic bauble, the kind you'd see on your nan's Christmas tree. When Superman flies in from the left, it's a Ken Barbie doll, his transparent plastic cape billowing in the gust of what turns out to be a hairdryer. This is Supermen Dönüyor, otherwise known as Turkish Superman. It might look like Michel Gondry after two bottles of red, but it's actually a piece of cinematic history.

TEXAS BODYSNATCHER

http://www.cnn.com/2015/08/23/us/texas-missing-remains/?iid=ob_homepage_deskrecommended_pool&ioref=obnetwork

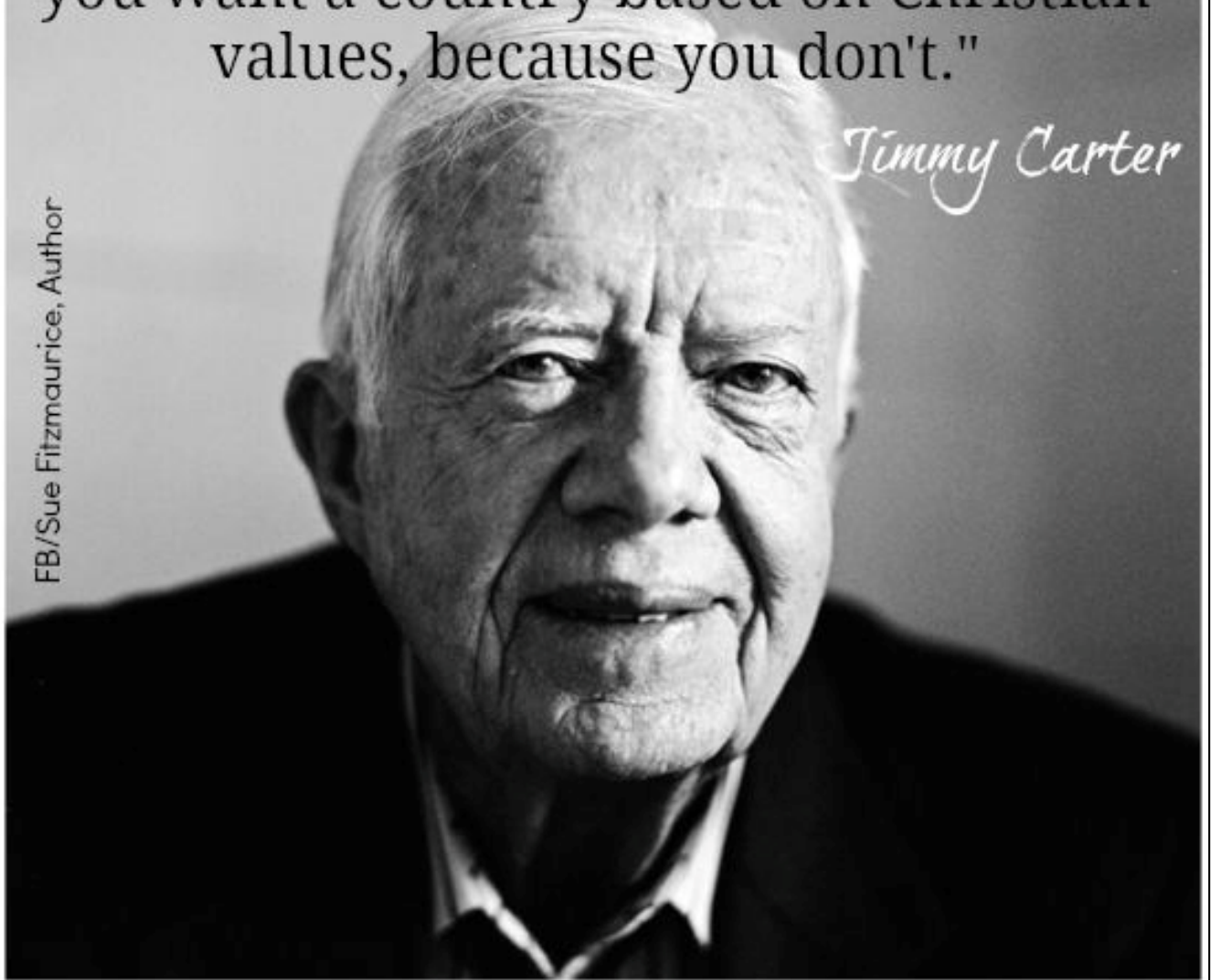
Just hours after Julie Mott's relatives mourned their loss at her funeral, grief struck once again when the young woman's body disappeared. "It is believed that in the hours after the funeral service, someone came into the funeral home and stole her remains," San Antonio police said.

The 25-year-old Texan died after a long bout with cystic fibrosis. Her funeral was August 15 at the Mission Park Funeral Chapels North. "There wasn't any forced entry to the facility," Sgt. Javier Salazar told CNN affiliate KSAT. "So what it's believed is between the hours of 1:30 p.m., when the service ended, to about 4:30 p.m., when they locked up for the evening, someone came in and stole Ms. Mott's remains. That person remains at large."

"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



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

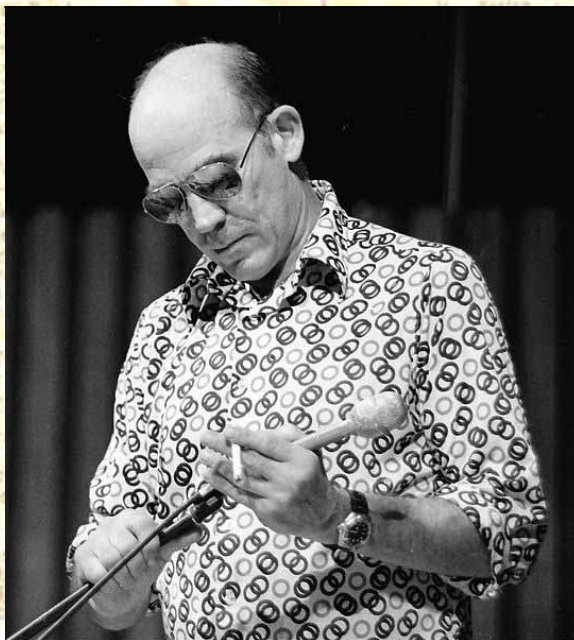
The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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





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 great man himself. So here goes:

“We are all alone, born alone, die alone, and—in spite of True Romance magazines—we shall all someday look back on our lives and see that, in spite of our company, we were alone the whole way. I do not say lonely—at least, not all the time—but essentially, and finally, alone. This is what makes your self-respect so important, and I don't see how you can respect yourself if you must look in the hearts and minds of others for your happiness.”

Hunter S. Thompson

BARBARA SPILLS THE BEANS

On her Facebook page this week Barbara Dickson wrote:

“What I do know is that a box set containing four CDs is in the pipeline for Christmas. It will contain the original cast recordings of:

John Paul George Ringo... & Bert
Blood Brothers
The 7 Ages of Woman
Spend Spend Spend”

More news soon



the week that's past

The Gospel According to *BART*

"Are we all that old?" asks Bart in an anguished email to me this week, accompanying a story about how Dylan's "weirdest, funniest, album" reached it's half century. Speak for yourself chum, I was only six! But it is certainly a milestone:

"Happy 50th birthday to Highway 61 Revisited, Bob Dylan's strangest, funniest, most baffling and most perfect album. Released on August 30th, 1965, it arrived just five months after his previous masterpiece, Bringing It All Back Home, but this was a different guy making a different album, a folk rogue embracing the weirdness and spook of electric rock & roll. "The songs on this specific record are not so much songs but rather exercises in tonal breath control," Dylan explains in his wonderfully insane liner notes. "The subject matter — tho meaningless as it is — has something to do with the beautiful strangers." And that's what the nine songs on Highway 61 add up to: a late-night road trip through an America full of beautiful strangers who'll never get back home.

Read more: <http://www.rollingstone.com/music/news/happy-birthday-highway-61-dylans-weirdest-funniest-album-turns-50-20150827#ixzz3k42tk4LY>

My favourite roving reporter also sent me more news about *The Zombies*, who are one of the most critically underrated bands of the past half century:

"Imagine: you are in a band that has entered Abbey Road just after the Beatles recorded Sgt. Pepper, to cut your own classic album which will be released after you cease to exist, with very little in the way of promotion. The album will garner favorable reviews and few sales, but you will return, nearly 50 years later, to perform it in its entirety and release a new LP in one of the strangest, most stirring comebacks in the history of rock and roll."

Read more: <http://www.rollingstone.com/music/news/the-zombies-on-time-of-the-season-borrowing-beatles-gear-new-lp-20150826#ixzz3k43OSCaO>

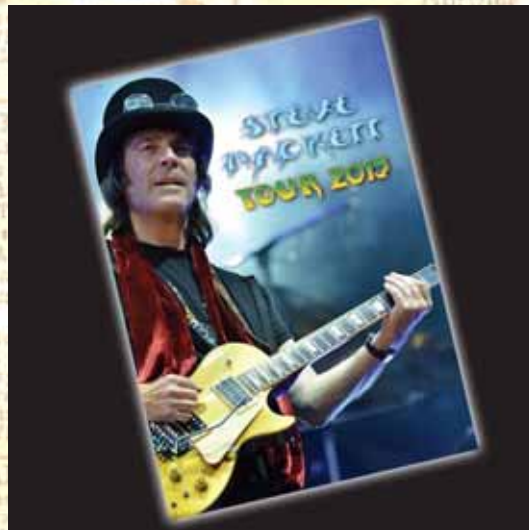
CAN YOU HACK IT? (and how many more times will we get away with recycling this terrible pun?)

Steve Hackett's Facebook page carried the following message this week:

Steve's tour starts next week and once again we are looking for volunteers to help sell the brand new 2015 tour programme.

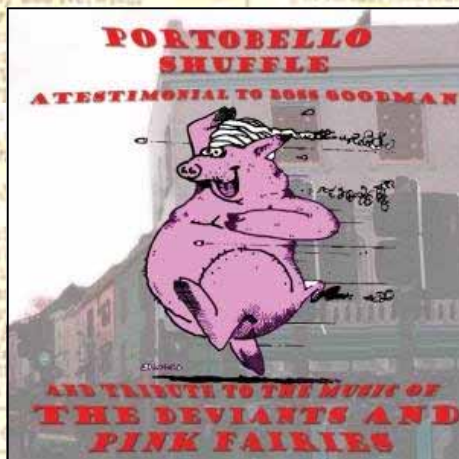
- You won't miss any of the show!
- You do need to have a ticket for the show.
- You need to be able to arrive ASAP after doors open.
- You will be given a bundle of programmes to circulate around the venue selling.
- If you can also help for a few minutes after the show that would be great (but not essential)
- To say Thanks you will get a copy of the programme and your choice of one of the new 2015 tour t-shirts.

If you are interested please reply below and Martina will contact you to arrange details.



GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)



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



via Reddit/DenWonDellanooch

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. **THIS WEEK:**

Creepy, cloaked figure dropping RAW MEAT on playgrounds sparks fear among residents in North Carolina community

<http://www.dailymail.co.uk/news/article-3207566/Creepy-cloaked-figure-dropping-RAW-MEAT-playgrounds-sparks-fear-residents-North-Carolina-community.html#ixzz3k44VFMxq>





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 co-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. For the next few weeks we shall be broadcasting four one hour specials: Strange Harvest



Strange Harvest # 1 – 17-05-15

Jon Spencer Blues Explosion:	Funeral
Stinky Picnic:	Double Rainbow
Todd Rundgren:	Rise
Ilyas Ahmed:	Come On
Ilyas Ahmed:	Closer Tonight
Acid King:	Infinite Skies
Gnod:	Breaking the Hex
Mandala:	Dreaming
Bill Fay:	War Machine
The Rezillos:	Animal
Mexican Spitfires:	You Can't Run
Will Z:	Jain Devotion part 2

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



and collaborators. I hope that you enjoy them as much as I do. Welcome aboard, chaps.

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

ARTISTS:

Quicksilver Night

<http://www.facebook.com/pages/Quicksilver-Night-Productions/183962139093>

Ed Bernard

<http://www.facebook.com/edbernardmusic?fref=nf>

The Vicious Head Society

<http://www.facebook.com/pages/The-Vicious-Head-Society/144197792260763?fref=nf>

David Kollar

<http://www.facebook.com/pages/David-Kollar/1450495081883509?fref=ts>

Nice World

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

Merrell Fankhauser

<http://www.merrellfankhauser.com/Metamorphosis>

<http://www.facebook.com/waldek.knade>

Josh Swann

<http://www.facebook.com/pages/Joshua-Swann-Music/454649144641680?fref=ts>

Eduardo Aguillar

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

Moonwagon

<http://www.facebook.com/Moonwagonband?fref=nf>

Backdrop Art By: Randall Lee — with David Kollar, Warren Russell, Waldek Knade, Ed Bernard, Bill Ray, Mu, Jani Korpi, Josh Swann, Graham Keane, Merrell Fankhauser and Eduardo Aguillar.

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Here**

Fri day Ni ght Pro gressi ve



Russell Audley Ferdinand "Russ" Henderson MBE (1924 – 2015)

Henderson was a jazz musician on the piano and the steelpan. He is most widely recognised as one of the founding figures of the Notting Hill Carnival in London.

Henderson was born in Belmont, Trinidad and grew up in Belmont, Port-of-Spain. He founded the Russell Henderson Quartet in the 1940s and was soon well known in Trinidad. In 1951, he travelled to England to study piano tuning at the North London Polytechnic.

He settled in England and founded Britain's first steelband combo (The Russ Henderson Steel Band) with Mervyn Constantine and Sterling Betancourt in late 1952. They played their first gig at *The Sunset Club* at 50 Carnaby Street. Other compatriots he worked with in the early London days were calypsonians Lord Kitchener and Young Tiger.

Henderson was vitally involved in building up Notting Hill Carnival, having played at the first Children's Carnival there in 1964. He was a friend of the *606 Club* in London, where he performed a monthly show with his revised jazz quartet, sharing the evening with the Al Whynette Band. In his retirement he gave numerous interviews with BBC Radio 4 and BBC Four on his Notting Hill past.

Henderson died on 18 August 2015 at the age of 91.

THOSE WE HAVE LOST



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



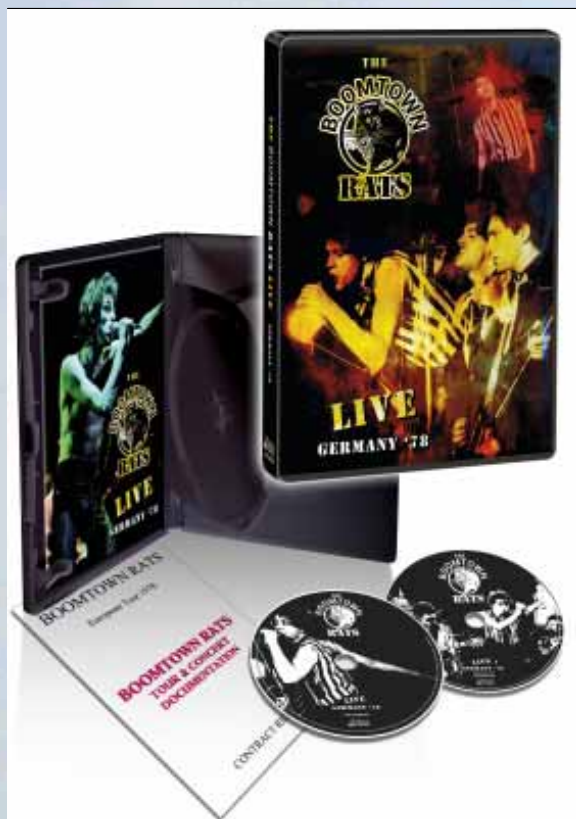
Yer original Gonzo Weekly shirt

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/gonzowekly>



Artist The Boomtown Rats
Title Live in Germany '78
Cat No. HST308DVD
Label Gonzo

In 1975 friends Garry Roberts, Simon Crowe, Johnnie Moylett, Patrick Cusack and Gerry Cott formed a band in Dun Laoghaire, Ireland. Bob Geldof was originally invited to be the band's

manager, but he soon found himself nominated to take on the role of lead vocals by guitarist Garry Roberts, who originally had that job and didn't want it.

The band's early influences were Dr. Feelgood, The Rolling Stones, The Who, The Doors and Bob Marley, among many others. Gerry and Pete arranged the band's first gig for Halloween 1975 under the name of The Nightlife Thugs, at the Bolton Street Technical College, where they - and Johnnie, were studying Architectural Technology. Just before the band went on stage, they changed their name to The Boomtown Rats, who were a gang mentioned in Woody Guthrie's autobiography, "Bound For Glory".

The Rats were soon causing a buzz throughout the whole of Ireland. In 1976 The Boomtown Rats relocated to England in search of a record deal. They turned down a million pound deal from Richard Branson's Virgin Records, and decided instead to sign for a new label that had been set up by former Phonogram man Nigel Grange and DJ Chris Hill. The new label was called Ensign.

The Boomtown Rats played their first ever UK gig on May 6th. 1977 at the Lodestar Club, Ribchester, Blackburn, Lancashire. The supporting acts were Demolition, and Disco-Punk Chris Graham. Having undertaken a hectic schedule of touring including gigs with Tom Petty, and The Ramones, The Boomtown Rats debut single "Looking After Number One" entered the UK charts in it's first week of release at No. 78. The NME made it their single of the week. The Rats did their first TV show, a turn on The Marc Bolan Show. Marc tragically died 2 weeks later in a motor accident. "Looking After Number One" peaked at No.11 in the UK charts and The Rats



were invited to do their first TOTP appearance. The band had now arrived. The Rats released their debut album, the imaginatively entitled "Boomtown Rats". The album reached 18 in the UK charts.

In 1978 the single "She's So Modern" reached No.12 in the UK charts, more gigs, more tours, more exposure. Geldof was now becoming as well known for his motor-mouth as he is for his music, picking up the nickname "Bob The Gob" by the music press for his outspoken views. The Rats second album "A Tonic For The Troops" produced by Robert Mutt Lange reaches No.8 in the album charts and hangs around for 44 weeks. There was more TV, a promotional trip to America and November saw The Rats reach the top, when the single "Rat Trap" knocked John Travolta & Olivia Newton John off the No.1 spot.

The Boomtown Rats made history as the first Irish band to have a UK No.1 hit. "Rat Trap" is also recognized as the first New Wave song that made No.1 in the charts. In January 1979 Geldof hears the story on the news of the Californian schoolgirl, Brenda Spencer who shot and killed her principal of the school and injured many of her school mates. When interviewed and asked why she did it, she replied "I Don't Like Mondays". This quote proved to be inspirational to Bob Geldof & Johnnie Fingers. The ensuing single became a smash hit world-wide, reaching the No.1 spot in 32 countries and quite rightly became an all-time classic. The Boomtown Rats undertook a world tour, taking in America, Europe, Japan, Australia and New Zealand. The American leg of the tour ended at The Palladium in New York. The Boomtown Rats third album "The Fine Art Of Surfacing" reached No.7 in the UK album charts.

In 1980, a Dublin court cancelled a Boomtown Rats concert. Bob Geldof rejected the court's decision and The Boomtown Rats battled on for 2 weeks to be allowed to play in Ireland. The Boomtown Rats held the gig at Leixlip Castle to fourteen thousand fans... with Bob Geldof claiming a Boomtown Rats victory. In 1981 The Rats recorded their new album "Mondo Bongo" in Ibiza with producer Tony Visconti who had previously produced albums with T Rex, Bowie, Thin Lizzy, The Stranglers, Iggy Pop, to name but a few. The album "Mondo Bongo" went gold again. Now a recurring event for each new Rats album. The album featured the classic hit "Banana Republic" which has been called Ireland's alternative national anthem! Lead guitarist Gerry Cott now left the band, who continued as a 5-piece. Geldof stars in director Alan Parkers classic film of Pink Floyd's The

Wall. The Rats tour Thailand, India, Japan, Malaya, Hong Kong and Singapore.

In 1982 a new generation of bands breaks through and The Rats new album "V Deep", again produced by Visconti becomes The Rats first record setback. The single House On Fire does well in the UK charts. The Rats tour of the UK to promote the album however is a complete sell-out. In 1984 The Rats brilliant single "Drag Me Down" limps into the Top 50. The Geldof masterpiece "Dave" sinks without trace, although Pete Townsend of The Who said Dave was "the best single of 1984".

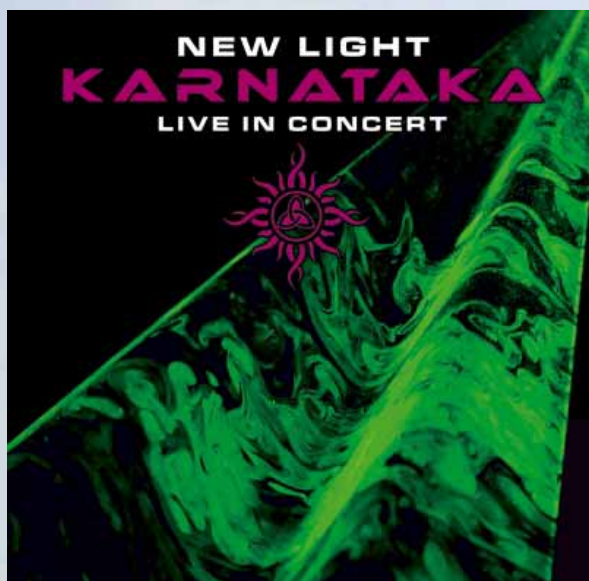
In late October 1984 Geldof watches the Ethiopian famine on the BBC News and decides to "do something". The other Rats wholeheartedly support him.

In 1985 The Boomtown Rats sing on the Geldof/Midge Ure penned Band Aid record "Do They Know It's Christmas". In its first week of release the single became the UK's fastest seller of all time, entering the chart at number one and going on to sell over three million copies, making it the biggest-selling single in UK history up to that point. On July 13th 1985, The Boomtown Rats were just one of the greatest artists in rock 'n roll history to play the Live Aid Concert in front of billions of people. In 1986, and so The Boomtown Rats play their last gig in Ireland for Self-Aid.

Unlike 10 years previously when The Rats understood precisely what they stood for, who they were and what their intention were by '86 this had now become unclear. Where could they go musically after all that had been achieved as a group both musically and socially. There were few battles left to fight that they hadn't already won. And so they went their separate ways.

In 2013 The Boomtown Rats re-group and once again overwhelm the tens of thousands at the Isle of Wight Festival. The songs had not only lasted but had over the years attained a newer relevance and power. Hearing them afresh the critics were amazed at how contemporary the Rats, their music, their songs and their attitude -unchanged after all those years still were. And are!! And now, comes an unreleased live concert from Germany 1978 on DVD/CD!

Here is the undiluted towering energy, speed, anger and sheer joy of playing in one of the great British/Irish bands of our time at their peak and in their prime.



Artist **Karnataka**
Title **New Light**
Cat No. **KTKCD006**
Label **Immrama**

New Light (Double CD) was recorded at The Met Theatre, Bury, UK during the band's critically acclaimed New Light Tour in 2012 and captures Karnataka at their most powerful and majestic best. New Light features tracks from the band's back catalogue including the award winning (Best International Album – World Web Awards Italy) studio album The Gathering Light. The set also includes previously unreleased versions of the traditional Celtic classic Lagan Love and new song My Love. New Light marks the debut performance of lead vocalist Hayley Griffiths' her breathtaking voice clearly illustrating why she was handpicked by Michael Flatley himself to perform in the Celtic phenomenon Riverdance and Lord Of The Dance. Hayley's incredible vocal range brings a new dimension to the sound of Karnataka, marking their transition to a powerful, symphonic tour de force.

Artist **Karnataka**
Title **New Light**
Cat No. **KTKBR001**
Label **Immrama**

New Light (Blu-Ray) was filmed in High Definition video at The Met Theatre, Bury, UK during the band's critically acclaimed New Light Tour in 2012 and captures Karnataka at their most powerful and majestic best. New Light features tracks from the band's back catalogue



including the award winning (Best International Album – World Web Awards Italy) studio album The Gathering Light. The set also includes previously unreleased versions of the traditional Celtic classic Lagan Love and new song My Love. New Light marks the debut performance of lead vocalist Hayley Griffiths, her breathtaking voice clearly illustrating why she was handpicked by Michael Flatley himself to perform in the Celtic phenomenon Riverdance and Lord Of The Dance. Hayley's incredible vocal range brings a new dimension to the sound of Karnataka, marking their transition to a powerful, symphonic, tour de force.

Artist **Karnataka**
Title **New Light**
Cat No. **KTKDVD001**
Label **Immrama**

New Light (DVD) was filmed in High Definition video at The Met Theatre, Bury, UK during the band's critically acclaimed New Light Tour in 2012 and captures Karnataka at their most powerful and majestic best. New Light features tracks from the band's back catalogue including the award winning (Best International Album – World Web Awards Italy) studio album The Gathering Light. The set also includes previously unreleased versions of the traditional Celtic classic Lagan Love and new song My Love. New Light marks the debut performance of lead

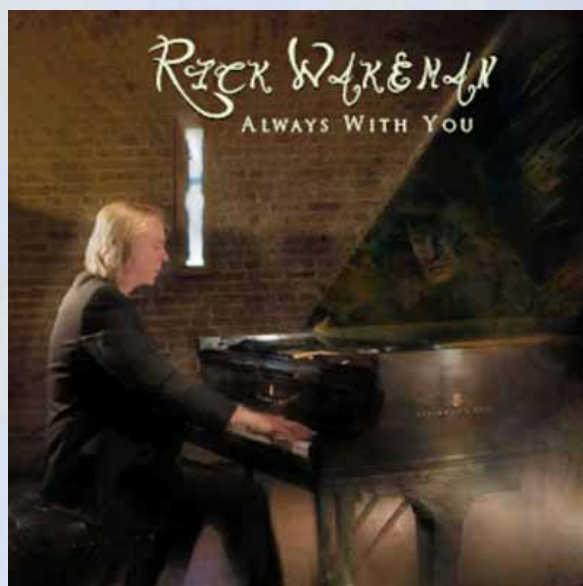


vocalist Hayley Griffiths, her breathtaking voice clearly illustrating why she was handpicked by Michael Flatley himself to perform in the Celtic phenomenon Riverdance and Lord Of The Dance. Hayley's incredible vocal range brings a new dimension to the sound of Karnataka, marking their transition to a powerful, symphonic, tour de force.

Artist **Rick Wakeman**
Title **Always With You**
Cat No. **MFVP126CD**
Label **Music Fusion**

For the last forty years Rick Wakeman has immersed himself in music. Leaving the Royal College of Music Rick has worked with some of the biggest names in rock and pop music playing on some of the biggest hits by artists as diverse as Cat Stevens, Marc Bolan and David Bowie. Likewise he has played with one of the biggest rock bands in the world. As a member of Rick played some of the biggest arenas in the world and released massively successful albums.

In 1973 he released his first proper solo album The Six Wives Of Henry The VIII following that album up in the seventies and eighties with other hugely popular and successful albums.



In the eighties Rick also recorded albums in the then popular genre entitled "New Age" Releasing such popular albums as The Aspirant Series of recordings (Aspirant Sunrise, Aspirant Sunset and Aspirant Sunshadows)

It would seem perfectly logical then that Rick would also record music by some of the world's finest composers leaving his own individual stamp on these recordings.

For centuries, composers of all nationalities have been taking existing musical themes from other composers and rewriting them by putting their own twists and turns into the music and in the process, often giving a completely new slant to that of the composer's original intentions.

Continuing in this age-old tradition, Rick Wakeman has created his own musical variations, purely for piano of many different genres of music, which stretch from choral work to full orchestra and folk songs and even rock with a version of Stairway To Heaven.

Always With You contains compositions from the new and the old all of which have been recorded by Rick in his own inimitable style.

Always With You is an album of accomplishment and melody and an album that will bear repeated play. With tracks such as Ave Maria, The Piano Messiah, Jesu, Joy of Man's Desiring and the title track Always With You this album will appeal to a wider audience than Rick usually appeals to through his rock releases mixing as it does the contemporary alongside the traditional. I mean.

JON MEETS TWINK



I like the way that if you go to Twink's website www.tweinktwink.com you are greeted by the message: "Having played with Tomorrow, The Pretty Things and The Pink Fairies, John 'Twink' Alder requires no introduction to fans of underground rock."

But for those of you who are not aware of the career of this legendary man: John Charles Edward Alder (born 29 November 1944), better known as Twink, is an English drummer, singer and songwriter who was a central figure in the English psychedelic movement, and an actor. Recently, while still recording as Twink, Alder has converted to Islam and changed his name to Mohammed Abdullah.

Alder was born in Colchester, Essex, England, into a musical family. His father's mother was a concert pianist and soloist. Alder has said he was always interested in music as a child.

Alder's career began in 1963 as a member of a rhythm and blues band from Colchester called Dane Stephens and the Deep Beats. After a year, the band evolved into The Fairies – Dane Stephens (vocals/blues harp), John 'Akky' Acutt (lead guitar), Mick 'Wimps' Weaver (rhythm guitar/fiddle – NOT the same-named organ player also known as Wynder K Frog), John 'Freddy' Gandy (bass) and John 'Twink' Alder (drums). In 1964 The Fairies recorded the single "Don't Think Twice It's Alright" for the



Decca Records label. The Fairies were sometimes sent gifts and Alder, having long curly hair, regularly received bottles of Twink brand home perm lotion. It was at this time that he adopted 'Twink' as his stage name.

In 1965 Twink moved to London and lived in Chelsea. When The Fairies came to a halt, he joined a rhythm and blues/soul music band called The In-Crowd in August 1966, after its previous drummer had left the band. Other members were Steve Howe (guitar; later of 'Yes' fame), singer Keith West & John 'Junior' Wood (bass).

A few months later the band was renamed Tomorrow. The success of West's solo recording Excerpt From A Teenage Opera resulted in the band breaking up, leading to a one-off single by the short-lived 'Aquarian Age' (Twink & Junior).

In Joe Boyd's book *White Bicycles* he cites a Tomorrow show at UFO Club and, in particular, Twink's performance, as the zenith of 60's pop culture. Also, at UFO Club Tomorrow jammed with Jimi Hendrix.

At some point around early 1967, Twink completed a recording session with a group called Santa Barbera Machine Head, featuring two former members of Beat group 'The Birds' – Ron Wood and Kim Gardner (both later of 'The Creation', and also of The Rolling Stones and Ashton, Gardner & Dyke respectively) – and keyboardist Jon Lord (later of Deep Purple).

Twink replaced Skip Allen in The Pretty Things (alongside Phil May, Dick Taylor, Wally Allen &

John Povey) and participated in the making of their classic album *S.F. Sorrow*. He was also a member of this group when they appeared in the Norman Wisdom film, *What's Good for the Goose*. He became noted for outrageous behaviour, such as climbing the speaker stacks and diving into the audience when the band performed at a free open-air concert in London's Hyde Park.

He recorded his first solo album, *Think Pink*, towards the end of his tenure with The Pretty Things. Supporting musicians were The Deviants, including Mick Farren (who produced the album), Paul Rudolph (who played guitar), Russell Hunter and Duncan 'Sandy' Sanderson; as well as Steve Peregrin Took (of *Tyrannosaurus Rex*); The Pretty Things' May, Povey, Waller and Victor Unitt; Viv Prince (ex-Pretty Things); John 'The Honk' Lodge (Junior's Eyes, Quiver); 'Junior' Wood and the enigmatic 'Pink Fairies Motorcycle Club and All-Star Rock and Roll Band' (the name taken from a story by Deviants manager Jamie Mandelkau, who may not have been aware of Twink's former band).

Now, forty plus years later, he has recorded a sequel. Now, I am afraid that it has to be said that most rock music sequels are mere shadows of their former selves (much like most long-awaited literary sequels). I was not particularly impressed by *Tubular Bells II* or Neil Young's *Harvest Moon* for example, although the latter did have some nice moments. When I spoke to Twink eighteen months or so ago he told me that a sequel to *Think Pink* was in the offing, but I am afraid that I had forgotten all about it. So it came as a fantastic surprise the week before last, when I was still suffering from post Weird Weekend ennui, to find that the album was up and being streamed on Bandcamp.

<http://johntwinkalder.bandcamp.com/album/think-pink-ii>

And bloody hell, what a fantastic record it is.

So I contacted Twink on Facebook and asked whether he would like to have a chat about it...

**Listen
Here**

Douglas Harr *Ear Candy for the Hungry Audiophile* **Alice Cooper's Nightmare**

Alice Cooper was a band, and a man, that originated in Phoenix featuring Vincent Furnier (vocals), Glen Buxton & Michael Bruce (guitars), Dennis Dunaway (bass) and Neal Smith (drums). The band's performances are some of the first examples of overtly theatrical rock, meant to shock and excite young audiences of the 70's. Because of their antics and stage sets that included guillotine, live snakes, baby dolls, fake blood, spiders and an electric chair, the group was banned more than once in multiple countries. In 1974 after 7 albums and countless concert dates, the group took a hiatus. Furnier legally adopted the name Alice Cooper, and embarked on a long and fruitful solo career.

His first solo record, *Welcome To My Nightmare* (1975), is a concept album that takes a journey through the childhood nightmares of Steven, the central character. The album, though less gritty than prior works with the full Alice Cooper band, is a classic in the rock genre, spawning a television special, international tour, and concert film of the

same name. These concerts, and the film that captures them represent a milestone in the presentation of a rock concert as a theatrical experience.

The *Welcome To My Nightmare* concert film, taken from a performance at Wembley Pool in September 1975 (with added footage from Shepperton Studios) was produced, directed, and choreographed by David Winters. The movie had a limited run in 1976, at which time I saw the film at a local theater outside Los Angeles and was struck by the brilliant performance, along with the rapturous audience that night. It captures the fantastic theatrical production, complete with dancers depicting skeletons, spiders, and other characters, and featuring narration by Vincent Price. In one segment Cooper decapitates and kills an 8-foot-tall Cyclops, in another he battles with giant spiders, and throughout he plays the lead showman, rocking the crowd, and even dancing in a chorus line, clad in a white tuxedo, recalling elements of Vaudeville. One of the most unique and striking set pieces of the show,



<http://diegospadeproductions.com/>

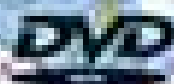
Digitally Restored and Re-mastered

Welcome To My Nightmare.

ALICE COOPER



Features: "Only Women Bleed," "School's Out,"
"Lighten Up" and many others!





designed for the song “Escape” features Cooper and four dancers appearing onto the stage by leaping out of a movie screen, and then dancing in and out of the ongoing film. The concert ends with a series of tracks that better feature his band, which includes Dick Wagner and Steve Hunter (Guitars) and Whitey Glan (Drums).

Of the many rock bands in the 70’s that strove to stage a theatrical performance, Alice Cooper stands among those that invested significant time and energy in the pursuit. “We

were trying to create something that hadn’t been done. And what hadn’t been done is nobody took the lyrics and brought them to life.... you use the stage as a canvas. It’s all vaudeville and burlesque” according to Cooper. Sets and costume designs, some created by Disney studios combined to create a stunning evening of macabre entertainment.

Of their place in history, Cooper sums it up best in the documentary interview: “From the very inception of Alice Cooper [the idea] was, there are so many rock heroes, we



<http://diegospadeproductions.com/>



need a rock villain. I want to be the rock villain. I want to be the personified Captain Hook of rock. I don't want to be Peter Pan. But I wanted Alice to also ... have a sense of humor. I enjoyed playing the heavy... a bizarre vaudevillian character." Later, he adds, "We couldn't go on stage and do a straight rock n roll show – we had to do it theatrically." With many number one hits, awards, and a place in the Rock 'N' Roll Hall of Fame, Alice Cooper hit those marks and sustained a long and successful career in music.

Though the film is a bit dark, it is of high enough quality to be enjoyable, and does capture this show for posterity. The 1999 Rhino Entertainment DVD release, clocking in at 109 minutes, includes an interview and commentary track with Cooper, and a few other extras. Also of note, there is a television special called Alice Cooper: The Nightmare (1975) that preceded this film, and is itself heralded as an early example of long form video, featuring the entire album plus an additional track, and appearances by Vincent Price. The show won a Grammy award for *Best Music Video, Long Form* in 1984. While it was released on home video, it has not been issued on DVD. Instead, the best way to see what the commotion and controversy was all about back in 1975 is the *Welcome To My Nightmare* film.

For those interested in more on Alice Cooper, the band, and the man, consider picking up the brilliant documentary *Super Duper Alice Cooper* (2014) which is every bit as artfully presented as his unique stage shows. It provides deep insight into the madness that created

the Alice Cooper character, a persona that almost killed the man.

Film Credits:

Welcome To My Nightmare (1975)

Executive Producer Willam Silberkleit

Producer, Director & Choreographer David Winters

Set Designer Jim Newton, Costume Designer Casey

Spencer, Special Costumes Jack Shaften, Make-up Delores Wells.

© Copyright 1976 by Tommy-J Productions

Photos@Michael Ochs Archives/Venice, CA

Program @Rhino Entertainment Inc. (1999)

The players (cast) included:

Dick Wagner (guitar)

Steve Hunter (Guitar)

Whitey Glan (Drums)

Vincent Price (Spider Voice)

Sheryl G. Goddaard (Ethyl)

Robyn Blythe (Bat Woman)

Eugene Montoya (Voodoo Man)

Uchi Sugiyama (Frog Man)

--end--

STACKRIDGE: A Brief History

No matter what angle the knife is first inserted into the cake that is Stackridge, the end result is a slice of musical delight. Like one of those moments when man discovers that by slightly burning bread, he's invented toast, which is even better, Stackridge were also forged from the unlikeliest of ingredients. The combination of such a vast panoply of influences should, logic dictates, have resulted in a musical aggregation that was at worst a cacophonous catenation of colliding styles and, at best, a sludge-like monotony. But, sometimes alchemy means gold is fashioned from the strangest of elements. Stackridge is one such singular and glorious example.

Slippers, a footstool, a comfy chair and a hipflask are recommended before you tackle this article outlining the various trails leading to and emanating from Stackridge. There are more plot convolutions than in any Robert Goddard novel and more red herrings and blind alleys than you'll discover in the entire *oeuvre* of Umberto Eco and his ilk. In short, this isn't to be approached lightly. It requires intense application and deep reservoirs of concentration.

In truth, like any 'family tree' the roots of the Stackridge tree reach down long and deep into the substrata. Those roots are also gnarled and twisted and it's with trepidation – and not a little foreboding – that we plunge deeply and

recklessly into the rich alluvial soil to uncover the points where it all began. Or 'before it all began', as regards Stackridge.

With the aforementioned in mind, this isn't intended to be a complete history of the band: this piece will concentrate on listing the various individuals who've woven in-and-out of the band, and all the pre-bands and offshoots, like the finest warp and weft of an Axminster carpet. References to the music itself and records will be kept to a minimum; used only when required to paint a brighter picture, as that information can be found elsewhere in this book. Right, are you sitting comfortably? Then away we go....

Andrew Cresswell-Davis was a veteran of the local West Country music scene and recalls his first band as being The Blue Crew, circa 1965/66. Like so many other long-ago aggregations, his memory fails him when it comes to recalling the other members but The Blue Crew were the resident band at The Winter Gardens, Weston-super-Mare, Somerset for a while and also played a solitary concert at Pontin's Holiday Camp in Sand Bay. The repertoire included material by Mose Allison, Cyril Davies, Marvin Gaye and Booker T. & The MGs.

It was then straight into The Strange Fruit, who were not a Nina Simone tribute group but a soul band, complete with the then-obligatory brass section, before 1967 saw Andy in The Kynd (not to be confused with the German

By
Ade Macrow



band of the same name). The Kynd were of their 'tyme', being a psychedelic band complete with their light show, as was becoming the norm for all such bands, a la The Pink Floyd Sound, as this latter group were then billed.

James Warren was another West Country habituee, playing in many bands, including the psychedelically inclined Dawn, which was nothing to do with the later Tony Orlando outfit of mawkish song hit fame. Dawn included Warren, Paul Birchill, 'JT' and 'TB'. Indeed, Andy recalls that when James was auditioning for Stackridge, he played many songs, all of which lasted about 20 minutes, had eleven movements and as many tempos and time signatures, as was the trend then. But we are getting ahead of ourselves...

Meanwhile, James Walter, who had yet to acquire his 'Crunberry' nickname, had been gigging around the Bristol/Bath environs, most notably in 1966 with the jazz-based Mike Gray Quartet. Again, other members cannot be recalled but we know that Mike Gray was another and that there were two others! The following year saw Crun playing in Sunken Rake, a name that was mentioned by James Warren in the course of several later Stackridge concerts. Sunken Rake consisted of

Crun, Steve White, Austin Sibley and David Morris.

Michael Slater, known as 'Mutter' even then, was also working his way through several early combinations, beginning with The Anonymous, who lived up to their name and still remain precisely that, after over 40 years have passed. Then came The Cellar Rats, with Slater on vocals and blues harp and his then best mate Mick Howe on 12 string guitar. Deciding to go for a more direct name, the duo mutated into Mick and Mutter and the newly nickname-bestowed singer and blues harpist added his flute to the in-concert instrumentation.

Michael Evans was also going through the tedious process of 'paying his dues' and 'earning his chops', playing violin with jazz and folk-based assemblages the ballad-oriented groups - The Westlanders and The Moonshiners. In addition to which, Mike was running a folk club in Frederick Place, Clifton, Bristol, which went by the grand soubriquet 'The Broadside Folk And Blues Club'. Rather logically, this was shortened by locals. Rather less logically, it wasn't shortened to 'The Broadside' but puzzlingly to 'Miranda's'.

Even the man who became Stackridge's first

manager and erstwhile 'seventh member', Michael Tobin had been playing for years in 50s rock 'n' roll aggregations such as Mike Tobin & The Magnettes (who once supported The Rolling Stones at The Colston Hall, Bristol), The Franklyn Big Six, Originn and many more.

Also in 1968, Andy – possibly under the influence of that dangerous stimulant known as 'Goon worship' – founded Griptight Thynn, a play on the Goons' Grytpype Thynne. As well as Andy, Dave Fortune and somebody remembered only as 'Martin who played bass' were involved.

Griptight Thynn were a blues band, very much in the John Mayall & The Bluesbreakers tradition and they quickly went through another two incarnations: firstly, adding Crun and then losing first-name-only-Martin and gaining Duncan Graham as a replacement bassist. Playing what he considered a very boring residency at The Dug-Out Club in Bristol, Andy took to often giving the band other *nom de plumes* on stage, one of which was the potentially litigation-attracting The Vera Lynn Experience.

Sometime in late 1968, Stackridge Lemon squeezed themselves into existence. The name was deliberately meaningless and the first line-up comprised Andy (guitar, vocals), Crun (bass guitar), Bob Thompson on Hammond organ and Tony Fennell (from Mike Tobin's many groups) on drums. Bob had come from The Deep Blues Band and this group included Putty Ryger later with John Dummer and Ken Pustelnik, who found greater fame as a member of powerhouse trio The Groundhogs.

Fennell then left and this was when the line-up settled, but only momentarily, as Davis/Walter/Thompson with the additions of Mutter, Jim Warren and Billy Blake on drums (Blake was to professionally name himself 'Billy Bent' at first, as a concession to the androgynous times). Not long after, a third line-up saw these six augmented by Dave Morrell (who was also known as Dave Kowalski) on guitar.

By mid 1969, the disparate threads that make what is so fondly remembered by so many as the 'classic line-up' were beginning to pull together. William Blake – how that name combination must have earned him so much teasing in his youth! – had been playing in many local groups and was recruited in the summer to play drums, adopting the *nom-de-plume* 'Billy Bent', in a nod to the offbeat,

androgynous fashions that were beginning to permeate the music scene. James Warren joined in November, with Mutter following in January 1970. But first, we must re-cast our footsteps a little to Autumn 1969.

Mutter Slater encountered Mike Tobin after Mick & Mutter had played a gig at The Town Hall, Glastonbury in Somerset. The latest group Tobin had formed was Obsession. This included Mike, Paul Birchill, Duncan Graham and 'Steve', who played drums and had a van – invaluable in those days of lugging gear around and far more important than any ability to perform paradiddles and the like.

Tobin asked Mick & Mutter if they'd play at The Old Granary in Bristol: an offer that was accepted. Liking what he saw, Mr Tobin asked Mr Slater if he'd like to join a band the former was putting together in Bristol. Mutter again uttered the word of acceptance and Pudding lasted approximately one month and only played one gig. As well as Mike Tobin (vocals/guitar) and Mutter Slater (flute), the rest of the ingredients comprised Frank Fennell (all saxes), Terry Brace (bass guitar), Tony Fennell (drums) and a bloke called 'Steve' on guitar. Mike recalls nothing about Steve, other than that he was "bloody good". The repertoire at the time tended to be only 4 numbers, including a 25 minute long version of Frank Zappa's 'Mr Green Genes', so it was hardly surprising that Pudding rapidly went stale.

Nevertheless, it was a very important gig, as far as confluence was concerned, as The Old Granary Christmas Party Concert of December 1969 saw any number of local bands playing short sets, including the curiously-named group in the paragraph below, who were also debuting 'live' on this occasion.

At some point, Jim Warren (once memorably listed as 'Jim Thing' in some Plastic Dog publicity documents!), joined Griptight Thynn as a second guitarist. Both Andy and Crun thought he was 'weird' but 'useful'. So Warren was 'in'. By then, Andy Davis was playing guitar, piano, mouth harp and singing.

By now, an infrastructure of some sort was starting to form. In truth, it was probably more of a natural evolution or symbiosis than any pre-formed strategy but Mike Tobin then became manager. Mike Evans joined in the August, after walking into The Old Down pub in Clifton, violin tucked under arm and being approached by Andy. With Smith and Morrell/Kowalski having swiftly left, the classic line-up was *in situ*. Evans' first gig was at Derby.



Not that it remained that way for long. Disillusioned by the slog and lack of success, Crun Walter left after the gig at The Winter Gardens, Weston-super-Mare, on Boxing Day 1970, to take up bricklaying: a trade that has stood him in good stead, as he became and remains a successful local builder to this day. Sporadic gigs with Mike Westbrook followed. He also spent a brief spell as a postman. The band soldiered on without him but Crun finally rejoined in April 1972, publicly rejoining at the gig at The Van Dike Club, Plymouth.

One of the most stable periods in the life of The 'Ridge then occurred. On Friday 1st December 1972 however, Paul Anstey became the 'Jimmy Nicol' of the group, replacing Crun on bass guitar until 31st December, as Crun was ill with peritonitis.

Many other instruments, both major and minor, were added and on differing occasions Andy Davis could be seen playing banjo, Mutter Slater flageolets, harmonica, glockenspiel, woodblock, silver-plated bird whistles, dustbin lids (very melodious!) and cymbal, Billy Sparkle triangle and tympani, James Warren also triangle and cowbell. Crun played dustbin lids and recorders but the latter were only heard on *C'est La Vie*, never in a live situation.

The band was temporarily enlarged in November 1972, when two unknown girls,

introduced as The Stackettes added backing vocals to two songs. This name was later revived 27 years later....Christmas 1972 and The Christmas Party gigs saw Mutter add morris leg bells, Mike become both compere and Father Christmas and roadie Pete Donovan, who'd been bashing dustbin lids for some time come on stage to add tympani.

All remained unchanging until October 1973, when Billy Bent – who'd become 'Billy Sparkle' in recognition of the glam-rock times, was asked to leave. In retrospect, both Andy and Mutter have shouldered some of the blame for this decision – a decision Andy has acknowledged as being totally unnecessary. Billy became George Martin's chauffeur at Martin's AIR Studios and was so hurt, he has never picked up a pair of drumsticks from that day to this. He did, however, catch his old bandmates at the concert in The Ridings, Winterbourne, Bristol in June 1999 and both approved of his *n*th successor's drumming style and let all the angst remain in the past, chatting amicably with his old compatriots.

The charismatic frontman, Mutter Slater then decided to quit: ostensibly because Billy had been given the push. He further stated that, having worked with George Martin, he now wanted to go to college and study music. Huge headlines in the music press and letters from distraught fans, bemoaning the fact that things would never be the same again were inevitable

consequences of his action. Mutter could soon be found filling up vehicles with petrol, as a garage fuel pump attendant. (Remember them?).

Anyhow, by the October of 1973, 'White' had definitely vacated. Keith Gemmell from Audience and Rod Bowkett were in. The solution was a reshuffling, leading to the following – Andy Davis (keyboards/guitar/drums/vocals), James Warren (guitar/bass guitar/vocals), Mike Evans (violin/vocals), Crun Walter (bass guitar/drums/vocals), Keith Gemmell (saxes/clarinet/flute) and Rod Bowkett (keyboards/guitar/accordion). whilst two keyboard players had long been a fixture 'live', having two different bass guitarists was a departure. Even more radical was the fact that both drummers weren't drummers by inclination or training. It remains the only period when Crun pounded the drum skins.

Being Stackridge, there was plotting and dissension a-plenty behind the scenes and May '74 saw Crun Walter and James Warren depart. Slater (who'd asked to be re-admitted) ruefully admits that he may have had some influence on the departures. That notwithstanding, Davis and Warren were forever falling-out in those days, so Wee Jim's leaving may well have occurred irrespective of anything Mutter may or may not have done or said. It was reported on 23rd April 1974 that Davis had ejected both Walter and Warren but now it seems to have possibly been under duress from Slater. Jim Warren was shattered but Crun phlegmatically and practically resumed his bricklaying, also becoming a postman for a short while..

Paul Karas formerly of Rare Bird (though not on their solitary hit single, the magnificently doomy *Sympathy*) and Roy Morgan stepped into the breach, playing their first gig at The Marquee, London on the 7th, supported by Canton Trig. After 18th August, Mike Evans left and the band were down to a six-piece unit: a state that was maintained until the end of July 1975. Then Andy Davis announced he was splitting up the band, pending a rethink...

Karas went solo and released at least two singles over the next two years, *Dow May Line* on Polydor and *I'd Like To Be You For A Day/My Columbine* on the new Chelsea record label. Neither were in any danger of penetrating the singles charts.

During these peculiar times, Mutter remembers that his brother, Peter 'Slipper' Slater briefly joined the band too, though there is the

inevitable shading of opinion over this. It was certainly reported on 8th September that Slipper was in, along with an 'unnamed violinist' and.....John White, who must hold the record for the most number of times someone's been announced as being in a band, without actually seeing any action.

Roy Morgan and Rod Bowkett then left. It is at this stage that another of those recurring 'Stackridge drummer' mysteries arises. It would be far from impossible to believe that the makers of the legendary *Spinal Tap* rock mockumentary were inspired by the shenanigans within the 'Ridge. Vinegar Joe, the group containing Robert Palmer and Elkie Brooks, although both had yet to achieve eminence as singers in their own right, had broken up and the drummer, Alan Powell, who'd previously been in Chicken Shack, was left with nothing to do.

In his own words, "So what did I do then? Oh yeah, I joined Stackridge and was fired after 10 days. We just didn't get on. I was like a Jew in an Arabian camp, so I was given the golden elbow". Another line-up variation had passed, without leaving any recorded or live gigging evidence of its existence. Powell then went on to join Hawkwind, where his tenure, although brief, was epic compared to the time he spent in Stackridge.

In a bizarre corollary, given White's timber legs, Powell wanted to be a tree surgeon but, according to Lemmy who was then still in Hawkwind, "couldn't stand the sight of sap". This may well have been an Ian Kilminster joke, rather than hard fact. Lemmy was thrown out of the 'Wind and formed Motorhead and Powell was one of the members that caught him stealing his gear back, abusing Lemmy in language totally unsuitable for a tome as rightly prim and proper as this one purports to be.

Pete Gage was also in Vinegar Joe and he was rapidly recruited as engineer for some work on the aforesaid *Mr Mick* album. Powell was replaced by Peter Van Hooke, a veteran sessioneer.

The beginning of 1976 and the *Mr Mick* album and tour saw Dave Lawson (keyboards) added. Lawson had been in Greenslade. Gigs again saw fluctuating personnel, as Mr Lawson predilection for various chemicals meant he was not always in the correct physical condition to make it onto the stage. Although he didn't play on the album, Ray Russell added his considerable guitar skills to most of the '76 gigs and can indeed be observed in the band's line-

up in their *Old Grey Whistle Test* television appearance early that year.

Things became even more confusing on the last three April dates. These saw Andy Davis absent completely and an unknown keyboard player supplementing Lawson, in lieu of the missing Davis. The gig at Swansea on Friday 17th April 1976 was cancelled and thus, the previous week's concert at Coronation Baths, Kingston became the last time Stackridge performed live for over 23 years. Steve Swindells also joined Stackridge for a matter of days – or possibly hours – but never set foot on stage or in a recording studio with them.

Mutter's solo career was short-lived. Signed to Elton John's label as a solo artist, he was produced by Geoffrey Haslam, with all string arrangements care of Johnny Stirling but only two singles ever emerged. The first of these was hastily withdrawn (Rocket ROKN 504) and featured *If You Were The Only Girl In The World*, the old music-hall number, as the topside, backed with *Solitude*, another old jazz number, previously recorded by the likes of Duke Ellington.

Geoffrey Haslam had worked in the R&B field, with one of his co-productions being *The Delbert & Glen Sessions 1972-1973*, which featured the work of Glen Clark and one of Slater's all-time heroes, Delbert McClinton. McClinton's influence was to come to the fore many years afterwards in Mutter's performing and recording. Haslam also remixed much of the material on the album. Slater was unhappy with the results and the album never emerged.

The replacement single (Rocket ROKN 510) retained the obverse but substituted *Dancing On Air*, a Bowkett/Slater composition. This was a very interesting choice, as this song had often been performed live by Stackridge in concerts but no official band take has ever been released. Understandably, the single lacks the languid, langorous soft-jazz, laid-back introduction of the song when played by the band on shows like *The Old Grey Whistle Test* but it serves to both emphasise what a loss Mutter was to the group and what a pity this song wasn't also eventually issued by Stackridge.

In 1983, Mutter Slater re-entered the world of music with a pub-rock band called Rave To The Grave. This combo recorded at least one album and an EP, *There's Life In The Old Boy Yet*. The rare LP from this combo was entitled *Sleaze With Ease*, which was issued on their own Jolly Roger label (Jolly Roger YOHO 2).

This came out in 1985 and saw Mutter reunited with his old friend Mick Howe (lead guitar), along with Roger Bastable (lead vocal/eccentricity), Jimmy Foster (drums/percussion), Martin Cutler (bass guitar) and Mutter himself also on led vocals, as well as rhythm guitar, synth, flute and harmonica,. Additional reinforcement was occasionally provided by Peter Chaundy on saxophone and Terry Doble on accordian and percussion. Lighting engineer Nigel Gash also got a credit.

Mike Evans played with many West Country artists, including Fred Wedlock, although this was some years before Fred's sole national hit, *The Oldest Swinger In Town*, which Mike wasn't on. He did appear at many gigs backing Wedlock and on several of the albums. During his time in Stackridge in 1972, Mike took time out to play on Stray's third album for Transatlantic Records, *Saturday Morning Pictures*. The John Dummer Band was another aggregation to benefit from Mike's violin prowess although he didn't continue when Dummer and the others coalesced into The Darts.

He later joined The Pump Room Trio, who, as their name implied, played at Bath's famous Pump Rooms. Sheena Power (later a backing vocalist with The Korgis) and Alistair Hinton completed the trio. One album – *The Pump Room Trio* – was issued on cassette and LP by The City Of Bath, before Mike left, eventually suing the proprietors for wrongful dismissal.

The Korgis barked into life in 1979 and were centred around Andy Davis and James Warren. The first, eponymous, album made this explicit, listing their names after the group title. Unlike Stackridge, chart success soon followed, in the shape of *If I Had You* and *Everybody's Got To Learn Sometime*. Just like Stackridge though, internal disagreements saw Davis depart after the first LP, although he continued to write for the band.

Phil Harrison (keyboards) was merely listed as a sessioneer on this album, as were fellow keyboardists and long-time Warren/Davis associates Glenn Tommey and David Lord. Al (an) Powell, the ex-Hawkwind drummer who had such a brief tenure in Stackridge was also present, along Bill Birks. Completing a trio of drummers was Davis himself – evidently keen not to let the skin-thumping skills he'd honed during the '74 era go to waste.

Stuart Gordon, who like Harrison was to graduate to a fully-fledged Korgi on the next album, played violin and mandolin, being joined



on the latter instrument by the ever-versatile Davis. Keith Warmington, later to have a local radio interview show, added mouth harp. Kenny Lacey, along with Harrison, Gordon and Birks, provided percussion and backing vox were courtesy of Jo Mullet and Jo Pomeroy.

Backtracking slightly, both Gordon and Harrison had been in The Shortwave Band, who issued three albums on RCA Victor between 1975-1979. Gordon played violins, cellos, guitars and keyboards whereas Harrison contributed more keyboards, more guitars and drums. Pick - then styling himself 'Pique' - Withers, soon to be drumming with Dire Straits, was also on board for a brief time.

Melody Maker on 21st August 1978 mentioned that Stackridge had reformed, to play some West Country concerts but this was untrue and probably someone's over-enthusiastic reporting of a mumbled suggestion by an ex-Stackridge member being parlayed into solid 'fact'. It later emerged that The Shortwave Band had joined forces with Stackridge to form Stackwave. The line-up is uncertain but probably comprised Davis/Warren/Gordon/Harrison – the same as the soon-emergent Korgis. Gigs were planned but once again, the planning stage was where they remained.

Dispute arises over whether the name was inspired by the Queen's favourite dogs and was thus given a contemporary 'twist' by changing the 'C' to a 'K' or simply named after the Korg keyboard they were then using. Warren has confirmed the group name came from the instrument.

Be that as it may, by the time of the second album, the line-up had changed to James Warren and Phil Harrison and Stuart Gordon, as indicated above.

The trio remained for another album, it being 1981 by now, assisted by the addition of Jerry Marotta (drums). Additional musicians included Manny Elias (drums), David Lord – a long-time friend – on additional keyboards, 'wasp'(!) and 'spider' (!!), 'The Korgettes' – Sheena Power and Jo Mullet on backing vocals. A wind

quartet was also employed on one song. The title of *Sticky George* may have come to James as a result of an obscure band of that monicker playing on one of The Marquee gigs with Stackridge, back in the early 70s.

And that was essentially that. The Korgis all left their collective kennels. James Warren going on to a short career as a solo artist. His only album (*Burning Questions*), was one he has since disowned but again utilised many of the Bath/Bristol musicians. Two songs were co-written with Andy Davis, as these were Korgis leftovers.

Production was also by the Davis/Warren team and Andy sang vocals on one track. He also played lead guitar on another. One other vocalist was Debbie Doss. Nick Magnus was called on for keyboards, real/synthesized percussion and synth programming with Louise Tucker (operatic voice) and 'Diesel' (lead guitar) being the only others. Warren himself did lead vocals, backing vocals, electric guitar, acoustic guitar and bass guitar.

Andy then joined The Slow Twitch Fibres. This was also a Rialto Records-affiliated group and they issued two singles in the 1980/81 era. Fact fans may care to know that one's muscles are made up of two types of fibres: fast twitch and slow twitch. Most people have equal numbers of both these self-replicating fibres and the slow variety determine endurance, so it is as well that they last longer than their speedier 'sister fibres'. Cool! You learn something new every day, don't you?

Unbeknown to the public, Rod Lynton (with whom Andy Davis had played guitar on sessions for what became John Lennon's *Imagine* album in 1971), together with John Sherry from the eponymous John Sherry Enterprises and ex-drummer Roy Morgan proposed a Stackridge revival. Andy, replying on behalf of all the 'core' members turned this down flat but another Stackridge reunion was mooted in 1996 and reported briefly in UK music magazines such as *Mojo*. Nothing came of this, although some preliminary recordings are believed to have been made.

The Andy Davis Band released an eponymous album in 1994, which was only available from the eponymous musician himself. Andy was responsible for lead vocals, rhythm and lead guitars and harmonica. Others were Clive Deamer (drums, vocals), Neil Deamer (bass guitar), Alun Thomas (lead and slide guitars, vocals), Steve Robinson (acoustic guitar, mandolin and vocals) and Richard Stubbings (keyboards, accordion and vocals).

In 1998, the reunion really did get under way – still unbeknown to the public at this stage – and original members Andy Davis, James Warren, Mike Evans and Crun Walter were joined by John Miller (keyboards) and Tim Robinson (drums). Richard Stubbings (flute/keyboards/accordion/guitar) was young enough to be the son of the others and musically talented enough to resemble a band by himself. Stubbings had several groups on the go, including Big Fish and Sweet Lorraine and had previously known Andy via his stint in The Andy Davis Band..

Richard had also been making music with his seven-piece band Zoot. This drew from jazz, Brazilian and Afro influences, fusing the forms together and an Arts Council funded CD, *Sunflowers*, had been released in 1998. Stubbings was also heavily involved in writing and performing contemporary popular music, Western classical music and writing soundtracks for wildlife documentaries such as *Animal Mummies: Creatures Of The Gods*. This was a BBC Wildvision programme for The Discovery Channel and other films like *Animal Capers* and *Warriors* – the latter two series of 12 x 5 minute programmes, kept Richard busy. As if that workload wasn't comprehensive enough, he also worked extensively with special needs pupils at Bristol schools and was studying for his MA in Music For Film & Television at Bristol University!

Miller, a Stoke Newington, London-based musician, had met James Warren at Rialto Records some years earlier and co-written some songs that were eventually publicly aired on *Jim's Special Edition Easy Listening Christmas Album*. This was originally a private tape Warren had made, solely for the amusement of friends and family, replete with Goonish voices and other silliness, and some wonderful songs. Tim was drumming with The Daily Planet and continued to drum and record with them, running his two jobs contemporaneously. At the 1999 Ashton

Gate Festival in Bristol, Tim both drummed with The Daily Planet then with Stackridge!

Before this became public knowledge in 1999, behind-the-scenes ructions saw Andy Davis departing, so when the Come Back To Front tour was announced for that year, the public never knew Davis had ever been part of the reunion plans. A new album – *Something For The Weekend* was issued; the first new Stackridge songs for 23 years. *Weekend* was really more like The Beatles' *White Album*, comprising tracks the different core members had contributed from their vaults, albeit with some minor remixing and/or overdubbing in some cases. It was a strong, melodic collection and belied the 'hastily assembled' nature of its creation.

An idea of the Evans', the two girls known either as The Phwoarrs or The Stackettes backed Stackridge at selected gigs in 99/00, including all the high-profile occasions, such as Glastonbury and Cropredy. The Stackettes was a name first used in 1972, so these ladies should be considered #2 but they've had far less line-up alterations than the band proper. The duo consisted of Ruth Evans (Mike's daughter) and Nina Smith, her friend. Both young ladies played violins, sang backing vocals, added handclaps and essayed the odd dance move or two. It was a move that provoked a lot of discussion amongst the fans and it is fair to say it was also something that wasn't universally popular within the band.

The constant travelling from London proved too big a burden for John Miller and he quit at the end of 1999, to return to his various odd gigs and cabaret performances in some of the clubs in the Newington and North London areas. In came Ian Towers as his replacement for the 2000 tour. Given Stackridge's fondness for being er...rather-less-than-standard, the true list of personnel and instrumentation at the end of 2000 should read: Mike Evans (vocals/violin/tambourine), Tim Robinson (drums/percussion/grimaces), Richard Stubbings (keyboards/flute/acoustic guitar/accordion/backing vocals/Percy Thrower bird imitations/whistling kettle impressions/slide guitar), Ian Towers (keyboards/guitar/vocals/backing vocals), Crun Walter (bass guitar/anti-fish and anti-vegetarian apercus/Jim Warren's guitar tuner) and Jim Warren (vocals/lead guitar/bass guitar/memory loss).

Both Andy Davis and James Warren kept themselves busy, either in-between



Stackridge reformations or afterwards. Andy's CV has included writing songs for Yazz: the hit single *Systematically Yours* was, fundamentally, a co-composition between Davis and Yazz herself.

Davis also occupied himself playing with a varied selection of artists, ranging from Bill Nelson to Tears For Fears to Goldfrapp. The late Stuart Gordon also played violin, tremelo violins and viola with Goldfrapp. Andy's recorded contributions to the Goldfrapp oeuvre being melodica and koto but he will perhaps best be remembered for playing some gigs in Osama Bin Laden clothing and a huge, enveloping false beard.

The band re-formed for Phase III in 2007 as a nine piece, with Davis, Warren, Walter and Slater joined by Nigel Newton (lead guitar), Katy Salvidge (first violin), Sarah Mitchell (second violin), Andy 'Codge' Marsden (drums), Glenn Tommey (keyboards/trombone). Salvidge, who'd played with Warren Zevon in the late 1990s, lasted just the one gig before being replaced by Rachel Hall.

A very well-received CD *A Victory For Common Sense* was released via Helium in 2009, preceded by *The Forbidden City* a CD and DVD release, documenting the band's

return and recorded at The Rondo, Larkhall, Bath on 1st April 2007. Further releases in the form of *4 X 4* (a DVD) and the limited-edition, on sale at gig only *Dummies/Beside The Sea* have followed, together with various compilations and reissues of the classic material; most of these via the auspices of Angel Air Records.

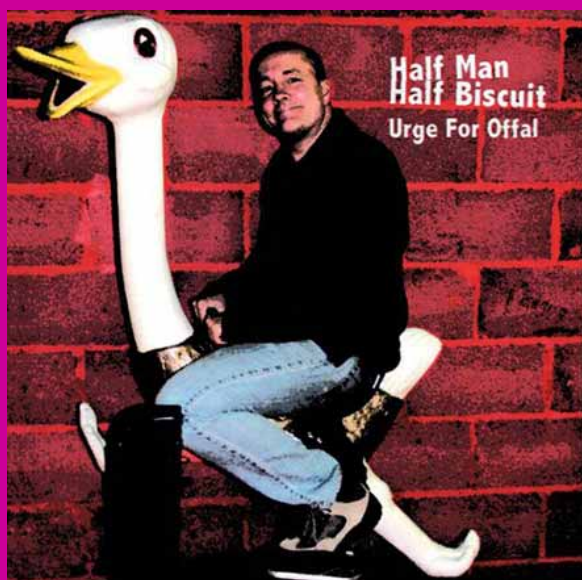
Stackridge has progressively slimmed down until today, at time of writing (September 2015), it is a five-piece group, consisting of Andy Davis (vocals/lead guitar/keyboards), James Warren (vocals/bass guitar), Glenn Tommey (vocals/keyboards, ukulele), Claire Lindley (vocals/violin/acoustic guitar/ukelele) and Eddie John (drums/ukulele/bodhran).

The Final Bow tour is now underway, signifying the retirement of Stackridge from the live arena but who's to say that there won't be further twists and sudden juddering halts ahead?

Be that as it may, this is the journey thus far. Glad you could clamber aboard that old creosote car as it sped erratically through the past five decades way beyond Kenn and the mythical Kebeebble deep into *Here Be Dragons* territory.

Lee Walker's

AURAL NECTAR FOR THE SOUL



HALF MAN/HALF BISCUIT

Westward Ho!

(Massive Let Down)

Probe Plus Records

(From the album 'Urge For Offal'

2014

There are truly few things in life more guaranteed to raise the most sunken of grey Monday Morning, drizzle-soaked spirits than the prospects of a two week break from the nine to five treadmill. A much-needed escape from the dreaded workplace, where time seems to move with impossible slowness, like the giant black hands of one of those old railway station clocks, the kind that jolt barely perceptibly, from minute to agonising minute.

It's a blessed relief. A chance to unwind. A holiday in the sun. And never mind Johnny Lydon's cynical sneers about cut-price vacations spent 'in other people's misery.' But sometimes of course, it turns out to be precisely that. A complete, anti-climatic flop. The dampest of sputtering, pufffffft, farty fireworks.

And here comes Birkenhead's finest purveyors of

lyrical genius to provide a somehow wonderfully uplifting, though undeniably mournful lament to all those highly-anticipated gallivants to places that ultimately proved to be nothing short of hellish journeys to the arse end of nowhere...

Half Man/Half Biscuit.
The 'Four Lads Who Shook The Wirral.'

And their recounting of a fortnight's break in the delightfully named seaside village of Westward Ho!

The opening track from the band's much-lauded 13th studio album, finds the proud natives of Liverpool's version of New Jersey, singing lustily across the misted Mersey hush, (amidst punk-fuzz guitars and relentless driving bass), of huge, pre-vacation optimism. Of a road trip with the brand new girl of your dreams to a hotel situated on the Devon coastline. A Blue Flag status beach replete with the myriad joys of the fairgrounds, Krazy Golf and afternoon cream teas, sipped oh so delicately, with a graceful upturned little finger as Frank Ifield yodels the soundtrack to 'Up Jumped A Swagman,' whilst leaping with demonic joy like Spring Heeled Jack atop the church spire of Francis Xavier's, in Everton, from the static sails of a miniature windmill...

Thoroughly smashing times. Splendid, even..

But then suddenly, and without prior warning, this pleasant little reverie is irreparably shattered. Banks of bruised-looking storm clouds suddenly bubble up from out of nowhere. The sun disappears in a huff and you and your girl are sent scurrying for the shelter of your hotel room by cold sheets of near vertical rain and semi-hurricane gales. In a bid to relieve the encroaching boredom you switch on the telly but the reception's appalling, the non-digital radio can only pick up the crackly, distorted signals of 'Middle-Of The-Road Shite FM,' and the CD player skips madly like...well, Frank Ifield yodelling on top of a tiny model village windmill.

And when, after spending countless hours staring glumly out of the window at the heart-sickening



view of the storm-tossed detritus: the cheap plastic buckets and spades, the flimsy wooden deckchairs and attendant parasols, the giant rubber dolphins and inflatable sharks, all tumbling along the deserted beach in the madly-swirling air currents, you turn to your girlfriend to suggest that a trip to the nearest pub or restaurant is maybe in order. Only to find that she's already packed her bags and left, without leaving so much as a scrawled goodbye note.

Her mobile goes straight through to voicemail. She doesn't respond to your increasingly frantic messages. You grab a brolly that blows completely inside-out the minute you step outside the hotel foyer, but you carry on regardless, embarked upon a desperate search that has you wandering aimlessly along the rain-swept spiralling streets of what has now suddenly become the classic archetype of the British seaside resort: a run-down coastal town populated by battle-axed, middle-aged landladies, blue-rinsed Bingo players and the lonesome inhabitants of greasy sea-front cafes, the windows of which are forever smeared with vinegar, stale sweat and endless regret....

By early evening, as strings of multi-coloured fairy lights flicker intermittently in the briny haze, and the streets are deserted save for a forlorn, bedraggled-looking seagull or two, you know beyond doubting that your woman's left you for

good. She's met someone else. Someone with far better career prospects and who lives in some glamorously exotic town. A top notch plasterer from the eternal party town of Bacup, for example.

The holiday romance is over.
The holiday itself is over.
It's time to go home.

And I find I have a great deal of sympathy with Half Man Half Biscuit's lead singer and lyricist Nigel Blackwell, and his soul-numbing experiences whilst holidaying in this admittedly beautiful section of Devon coastline.

A year after the song's release I was enjoying a summer vacation with my fiancée, Yvey, at a caravan site less than 12 miles from Westward Ho! Mid-way through the hols we'd decided to walk along the coastal path to check out that HMHB notorious destination for ourselves. Call it a kind of Beatles' Strawberry Field's-esque pilgrimage if that doesn't sound too nerdily fan-ish.

Anyway, prior to setting off on our little excursion, early one idyllic summer's morning, Yvey and I had called in at the local village store to pick up some supplies, and we'd fallen into conversation with the friendly shopkeeper about what was the best route to take down to the sea-front, and in doing so we'd

attracted the attention of an older guy, dressed in full hiking gear, who'd been stood just behind us in the small queue. The bearded older man, who looked as though he was about to set off on a solitary expedition to the seldom explored wilds of the Siberian tundra, immediately launched into a series of dire warnings about how, whatever else we did, we shouldn't even dream of attempting to walk across the cliff-tops, all the way to Westward Ho!

'Certain parts of the shore-line can be extremely dangerous if you haven't got the right type of walking clothing,' he'd said, shaking his head at what he doubtless viewed as a pair of reckless balloon-heads. 'There's certain sections where the paths, though well-trodden, can prove treacherously slippery, especially with all the rain we've been having recently.'

He'd glanced down at my Adidas trainers and winced as though he'd licked the top of a A4 battery. 'Mark my words,' he'd admonished, pointing a single bony finger towards the ceiling for added emphasis, 'if you really must insist on travelling anywhere near the shore-line on foot, then there's a perfectly leisurely stroll to be had walking along the roadside down to Hartland Point. It's much nearer, and infinitely safer.'

He'd sniffed and glanced again at my trainers. 'I'm sure you city types will find it to be a far more pleasurable experience.'

'Thanks for the warning, mate,' I'd muttered as we'd made for the exits, 'But yer know what, I think we'll stick to our original plan if it's all the same to you.' So saying, I'd favoured him with a confident, well, what-can-possibly-go-wrong' grin. 'I'm sure we'll be fine. I mean, Yvey here will tell yer, I've climbed up one of those massive big mountain's behind the Old Dungeon Ghyll in The Lake District, wearing nothin' but a pair of shorts, a t-shirt and a pair of arl trainees with a worn sole with abar as much tread as the pair of slip-on shoes me ma used to force me to wear to school, even in the depths of winter when the pavements were coated in frost and ice and I quickly learned, after several visits to A&E, minus several front teeth, that I had to attempt to skate my way to the school gates with all the grace of 'a newly-born fallow deer.'

I'd moved to sweep open the exit door with a theatrical flourish, but then unable to resist, I'd turned

back and issued my devastating parting shot. 'We're Scousers, lad. We've been around the world. We're trailblazers. We go our own way, and never mind the dangers. And to paraphrase that boss Cockney actor, Bob Hoskins at the end of 'The Long Good Friday'; 'Decent but hideously expensive all-weather climbing gear?'

"Huh...I've shit em!!!"

I think maybe I was roughly three-quarters of the way to the local hospital, courtesy of a speeding, siren-blaring ambulance, later that very same day, that the notion first crossed my mind that perhaps I shouldn't have been quite so quick to dismiss Mr Intrepid Explorer's advice.

I can't be precisely sure, though, because I'd been floating in and out of consciousness for much of the ride, with bright waves of pain washing over every inch of my body every second the morphine or whatever painkilling drug it was the paramedics had administered momentarily wore off..

Thankfully, it turned out I had only suffered minor concussion and a badly sprained ankle. Well, that and a healthy dose of injured pride.

As a consequence, I spent the remainder of the holiday feeling like Taylor Hawkins and Travis Barker were pounding out a joint, never-ending drum solo in the centre of me swede, and it certainly had proven to have been a clear case of (half-way to) "Westward Ho! Massive Let Down!!!"



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.



LOOK WHAT BART'S DONE!

Here at Steppin' Out, I've been enjoying the current music. My favorite musician of the moment is Jon Anderson, formerly of the progressive music group YES. (Yes, I am a dinosaur in that regard, but I'm still at it, at age 70, and continues to perform and record. His connection to Doug Flutie, this week's rant, and Thanksgiving, are here in this paragraph. Jon has, with the help of former Counting Crows bassist Mike Malley, recording a song for charity. The song, **The Family Circle** will benefit the Flutie Foundation, The National Autistic Society (Gonzo Multimedia's Rob Ayling), and Sahaja Yoga Meditation (Mike Malley). It's a way to **give back**, not only by these celebrities, but by you and I, in the spirit of Thanksgiving we all claim to be a part of, but do so little to participate in. To purchase the single, just go to iTunes to purchase Jon Anderson & Matt Malley's **Family Circle**: <https://itunes.apple.com/gb/album/family-circle-single/id911786898>. No Ranting or Raving on my part, just a simple request to help your fellow man is my message this time. Think of it as a small way to help. In the sports and music world, we all too often hear of the 'bad' stuff, and turn the page. Here's a chance to read the page, and feel a little better.

See you in two weeks. Enjoy the turkey, and what ever else this Season brings you. Stay Safe, and have Fun. G'Night Sheila



Long time *Gonzo Weekly* contributor Bart Lancia (aka my favourite roaming reporter) edits a sport newsletter called 'Stepping Out'. In an issue just before Christmas he was kind enough to include a piece about the Jon Anderson/Matt Malley charity single that we released late last year.

Thank you Bart. That is very kind of you...



Legendary YES Singer/Songwriter Jon Anderson and Counting Crows Matt Malley To Release Charity Single “The Family Circle”

London, UK - GONZO Multimedia is proud to announce the release of a new charity single “The Family Circle” by legendary YES vocalist/songwriter Jon Anderson and former Counting Crows bassist Matt Malley. The money received from the single will go to the following charities: Flutie Foundation - www.flutiefoundation.org (Jon Anderson), Sahaja Yoga Meditation - www.sahajayoga.org (Matt Malley) and National Autistic Society - www.autism.org.uk (Rob Ayling, GONZO Multimedia president)

“‘Family Circle’ came together when Matt sent me the beautiful music earlier this year. I sang the song and lyric idea and sent it back to Matt, thanking him for the great energy. Eventually, Matt added some more sounds and the haunting guitar solo. We decided to have all sale proceeds go to our respective charities. It's a pleasure to release this around Thanksgiving time, reminding us of our connection with our families and how our children keep us together, bonding our love of life.” - Jon Anderson

“Not only am I a fan of Jon's voice but I'm a fan of his fearless spiritual outlook which appears in all of his music. A mutual friend said we should meet and got us in touch and after talking a little, Jon said, 'So send some music!' - so I had a cup of my best Darjeeling tea, went into my studio and came up with the instrumental arrangement that you hear on 'Family Circle'. I sent the file up to Jon and it came back with his marvelous voice, lyrics...everything that brought the song to becoming fully realized.” - Matt Malley

Jon Anderson is undoubtedly one of the most recognizable voices in progressive rock as the original lead vocalist and creative force behind YES. Anderson was the author and a major creative influence behind the ground-breaking album 'Fragile' as well as the series of epic, complex pieces such as “Awaken”, “Gates of Delirium” and especially “Close to the Edge” which were central to the band's success. Additionally, Anderson co-authored the group's biggest hits, including “I've Seen All Good People”, “Roundabout”, and “Owner of a Lonely Heart”. In addition, Jon Anderson had great success with a series of albums he did with Vangelis, and most recently released the critically-acclaimed solo album entitled “Survival and Other Stories” (GONZO Multimedia). In the fall of 2014 Jon Anderson teamed up with jazz violin legend Jean-Luc Ponty to form the AndersonPonty Band.

Matt Malley is an Oscar, Grammy and Golden Globe nominated songwriter who is best known for co-founding the multi-platinum selling rock band Counting Crows back in the early 90's. He appears as bassist on their biggest hit records and songs. In 2004 Matt retired from the band so he could work from his studio at home and be with his family. He is a student of the Indian Slide Guitar and a fan of Progressive Rock,

FAMILY CIRCLE

JON ANDERSON | MATT MALLEY



Celtic Folk, World and Indian Music.

Listen to a sample of the track here: <https://www.youtube.com/watch?v=hATdN-XMBSQ>

To purchase Jon Anderson & Matt Malley's "Family Circle": <https://itunes.apple.com/gb/album/family-circle-single/id911786898>

Read GONZO Weekly's 100th issue! <http://www.flipsnack.com/9FE5CEE9E8C/gonzo-100.html>

Jon Anderson's official website: www.JonAnderson.com

Matt Malley's official website: www.malleyablemusic.com



Jon Anderson, Matt Malley and Gonzo Multimedia each chose a recipient for their share of the profits from this single.

- Matt Malley chose Sahaja Yoga Meditation,
<http://www.sahajayoga.org/>
- Gonzo chose the National Autistic Society
www.autism.org.uk
- Jon Anderson chose the Doug Flutie Jr. Foundation for Autism
<http://www.flutiefoundation.org/>

Go to iTunes and buy the record. It is not only a great tune,
but will do an immeasurable amount of good



Helping Families along the Way

Proudly Supporting People with Autism Since 1998

AUTISM AFFECTS FAMILIES

The Doug Flutie, Jr. Foundation for Autism was established in 1998 by former NFL quarterback Doug Flutie and his wife, Laurie, in honor of their son, Doug, Jr. who was diagnosed with autism at the age of three. Autism is a neurological disorder that impacts the normal development of the brain in the areas of social interaction and communication skills. Autism prevalence figures are growing and today it affects 1 in 68 children and 1 in 42 boys. It is the fastest-growing serious developmental disability in the U.S and can cost a family \$60,000 a year on average.

OUR MISSION

The goal of the Doug Flutie, Jr. Foundation for Autism is to improve the quality of life for people and families affected by autism. We are dedicated to increasing the awareness of autism and the unique challenges of families who are faced with it everyday. Our commitment is to support these families by helping them find the resources they need and by funding advocacy programs as well as educational, therapeutic and recreational opportunities.

WE ARE IMPROVING LIVES

"When our son was diagnosed with autism, we didn't know where to turn for help. After realizing how expensive it was to provide special equipment and therapy for Dougie, Laurie and I decided to create a Foundation that would help make a positive impact on families who were also affected by autism. At that time, the prevalence rate was about 1 in 1,000. Now, it's around 1 in 88. This is an epidemic that has affected millions of families. Our goal is to help those living with it every day get the treatments and support they need." - Doug Flutie Sr.



AND PROVIDING SUPPORT

The Doug Flutie, Jr. Foundation for Autism serves a unique and important role in connecting people and families living with autism to the resources and supports they need throughout their challenging journey. In 2013, the Flutie Foundation awarded over \$700,000 to support the autism community, touching the lives of approximately 5,000 people. Through our general grants program, we granted \$451,000 to 36 outstanding non-profits across the US (and in Canada). In addition, the Flutie Foundation gifted \$52,800 to autism support groups and to families for special projects, \$72,000 in Connecticut family grants through a new program called Joey's Fund, and \$103,000 in technology grants to Northeast schools and programs through the growing Allison Keller iPad Program.

Flutie Foundation Programs:

- Advocates for Autism of Massachusetts (AFAM)
- The Laurie Flutie Computer Initiative
- AccesSportAmerica (An Adaptive Summer Water Sports Program)
- The Flutie Family Safe & Secure Project
- The Allison Keller iPad Program
- Joey's Fund Family Grant Program

The Doug Flutie, Jr. Foundation for Autism, Inc.

PO Box 767 • Framingham, MA • 01701

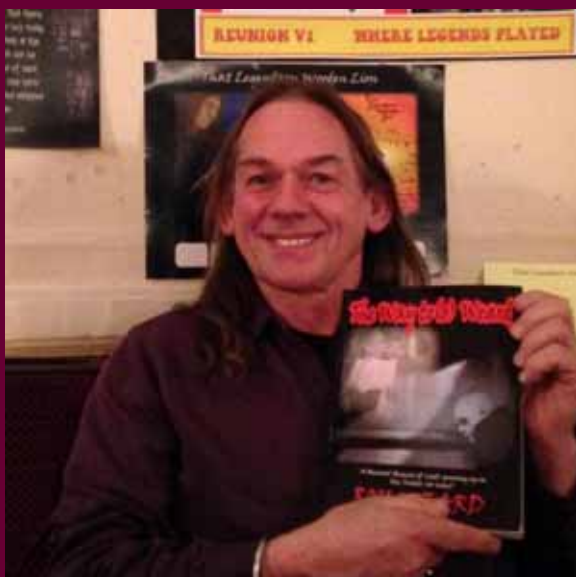
LEARN MORE | www.flutiefoundation.org

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 have only just had the call from Chelmsford CID. He looked at the notes. He shook his head, 'If I had been there I would just have ignored this. Complete waste of my time really, still I have to go through with it now.'

We spent half an hour going through the details and then he bailed me to appear at the local court. This time I pleaded guilty, 'bang to rights' as they say, and I got fined £150, which was a lot of money then. I left the court and went home.

Now I thought that I could treat this like a motoring fine, so I went back to court at the end of the period in which I had to pay the fine and said, 'I can't pay this in one sum, can I pay it off monthly?' To my astonishment the judge said, 'Alternative sentence is 3 months. Take him down', and I found myself being escorted into the cells. My car was outside the court on a parking meter. I managed to get the car keys to my girlfriend so she could drive it home and the next thing I knew I was in a van en route to Pentonville.

If Woodford Green Police were still in the 1960s, Pentonville was still in the 1860s; a big stone edifice with cells and barred doors. I was seriously wondering how I was going to get out of this one.

There was a kind of induction meeting at the prison at the time – maybe there still is – a bit like a school assembly, but with showers. So we all took a shower and were issued with prison clothes. We were then led to a row of chairs and sat down to await our names being called. The question on everyone's lips was 'what are you in here for, then?' To my right sat two pleasant looking hippies, about my age, and to my left a rather bruised and battered guy, with a scar, broken nose and a bit missing from his ear. He spoke first, 'I didn't pay maintenance to me ex did I? Kept running from the police. I had tickets to the Cup Final and I wanted to go to that first. I would rather spend 2 months in here than give that bitch any money'.

I explained why I was there – they laughed and then the two hippies told me why they were in there. 'Possession of £10,000 pounds worth of amphetamines, evading arrest, hijacking a truck, attempted murder of two policemen by ramming a



roadblock.....’

‘Woah!’ This was all said in a very matter of fact way.

There were two other people in the cell with me. One was a nicely spoken younger man, and the other a more middle-aged business man on his third drink driving charge, and facing 3 months inside. He was frantic, hated being there, didn’t know how he would handle it at all and spent most of the first night sobbing. The other guy told me why he was in. He got a job when he left school and worked for a while. He got a credit card and then decided he did not like working and retired - at 24! He then decided to take all of his friends out for Chinese and Indian meals, on his credit cards, which he could not repay because he was not working. When the bank started to write him letters he took action. No computers in those days so banks would have a list of customers that they had to check before giving them money. Armed with a torch and a pair of binoculars he looked in through the bank’s window and wrote down the top five names on that list. He then complained to the main branch that they were displaying the bad debtors list. Eventually the police were called. They came round to his house, but he was out. His mother invited them in and said, ‘It’s not his fault you know, he takes drugs’, so they did him for that too. He ended this story with, ‘I hope they don’t find out about my Barclaycard’. Four months later I was in court again, this time for having a defective headlight on my car. He was there too.

‘They found out about my Barclaycard,’ he said.

I was released from my incarceration the following day when my friends got together and paid my fine. £150 less £1.67 for ‘time served’.

A few months later a police car arrived at our house and I opened the door. I thought they said ‘We have come to bring your grass back’, but I was wrong, it was just the glass.

None of the above stopped us from growing dope in our back garden, and the next year we had a great crop.

Whilst not ‘Britain’s Most Wanted’, Jacko was still the subject of police attention and they seemed to have decided that he had to be a lynchpin in some big drugs ring. A less likely ‘Mr. Big’ I have yet to meet. Be that as it may, they continued to call round to try to catch him and finally, months later, arrested him at an open air gig somewhere. Once in custody they obviously began asking questions about his drug dealing. They had him for the drink driving charge and evading arrest so they had no need to go easy and, when he was arrested, he had a little bit of dope on him, but not much as far as I could tell. That made what followed even odder because Jacko proceeded to give them chapter and verse about every illegal substance he had bought and passed on. I got to see his statement and it ran to 19 pages. Everything he did for almost the whole time I knew him. I was fairly surprised that he was able to recall it. The upshot was that he got 18 months in prison. He was originally placed in Wandsworth Prison but later moved to Ford Open Prison. Ford was one of the prisons where they say to you, ‘The gates are over there. If you are going to abscond please go through the gates rather than over the wire fence. Remember, though, that when you are caught you will be sent to a closed prison’. That seemed to stop most escapes.

They would send the prisoners out into the local fields to work and we noticed a change in Jacko over the year when we visited him. The grey limp person that he was before was transformed into someone with a tan and muscles. When he came out he looked good – it lasted about a week. After that he was back to being a flaked out wastrel. Jill, Tom’s girlfriend, came by one time and, as she was leaving she said, ‘Prison has really affected him hasn’t it?’

‘Yes, but it has worn off now.’ I replied.



THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

PHENOMENA

MAGAZINE

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The Whitstable Gazette: "Is Cannabis a Gateway Drug?" and other stories

Is Cannabis a Gateway drug?

You may have heard the term "gateway drug" with reference to cannabis. It is the idea that cannabis use opens the door to other drugs.

The basis of this is that it can be shown that most people who end up using hard drugs like heroin have, at some earlier point in their lives, also taken cannabis.

This is an absurd argument, of course, since it can also be shown that most heroin users have also previously drunk tea, gone shopping or watched Deal Or No Deal on daytime TV.

Should we make Noel Edmonds illegal then? Does daytime TV drive you to heroin? I wouldn't be at all surprised.

Of course the only real similarity between cannabis and heroin is the fact that they are both illegal and therefore available from the same source.

In other words it is precisely the status of the two drugs as illegal substances that is most likely to cause an escalation from one to the other. Heroin addicts often fund their addiction by dealing in other drugs.

Plus when people find out that they are not instantly and irrecoverably addicted to cannabis after a few smokes, they begin to disbelieve the official line on drugs as a whole, and to imagine that they can handle heroin in the same way.

This is where they are mistaken. No one can handle heroin. It's the second most addictive drug on the planet. Unfortunately the most addictive



drug is freely available to sixteen year-olds over the counter in almost every corner shop or newsagents in the world.

It is nicotine, more addictive, more dangerous, and far more harmful than heroin.

Ask any heroin addict. Cigarettes are more difficult to kick than heroin. And you'll notice this too: heroin addicts generally stop taking other drugs. They don't drink alcohol, and they rarely smoke cannabis. But they all smoke cigarettes.

It's as if, in having become addicted to cigarettes – something we all consider quite normal – it gives them permission to become heroin addicts too.

So you have to ask yourself, which is the real gateway drug?

2. Where was God?

There was an odd little programme on the TV a few years back, called Tsunami: Where Was God?

It involved the presenter going to a number of places in South East Asia where the Tsunami was most devastating, and asking people about God.

This seemed a very strange thing to do and it brought up some quite peculiar responses. One extremist Muslim said that it was a punishment for tight clothing, while the most profound statement came from a Hindu woman whose son had been swept away in the Tsunami. She was grief stricken but resigned. "God has returned to God," she said.

What struck me was that the question itself is absurd. God just doesn't come into it. It takes a peculiar form of human vanity to think that God listens to individual human prayers, or that he has a particular preference for one religion over another. The fact is that Muslims, Christians, Hindus, Buddhists, Jews, believers and non-believers, were all carried away in the Tsunami, which made no distinction whatsoever between people or their religious beliefs.

This took place on the second anniversary of the

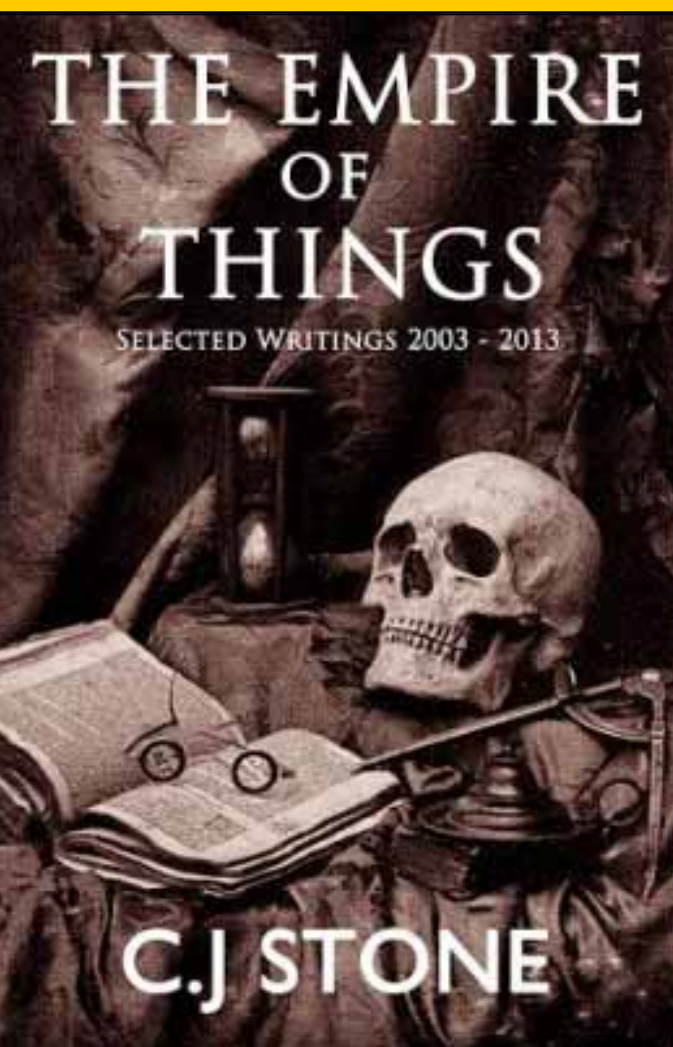
Tsunami, but the first anniversary of the Gaza massacre in which 1,400 Palestinians were trapped in their cage and killed, a large percentage of them children.

It seems odd that the second anniversary of one tragic event was so extensively covered, but that the first anniversary of another was so completely ignored.

The difference being, of course, that the first was a natural occurrence over which human beings had no control, while the second was entirely man-made.

Even more notable is that while the rebuilding of the coastline of South East Asia continued, the people of Gaza still labour under an economic blockade which stops building materials from crossing the border, and so are unable to even begin the process of rebuilding their devastated country.

Read on



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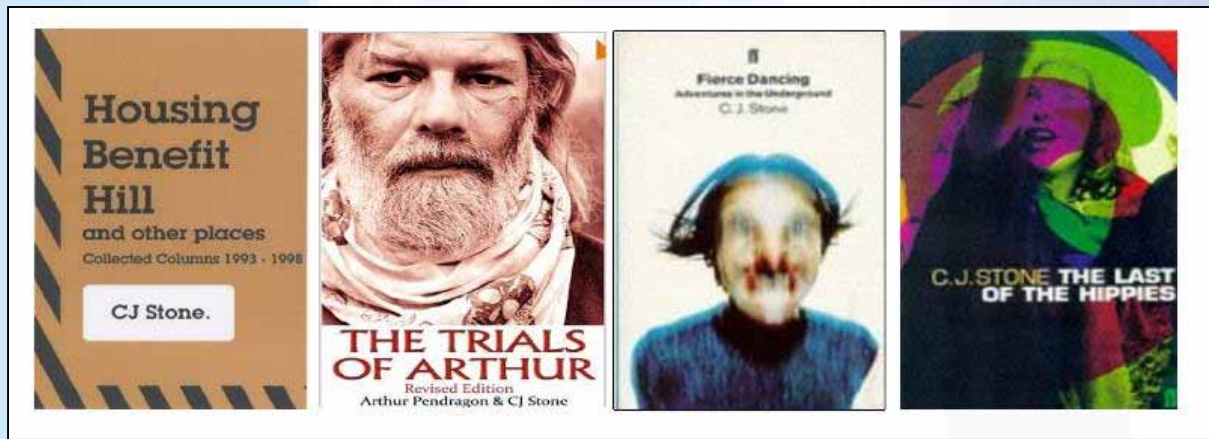
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Independent on Sunday



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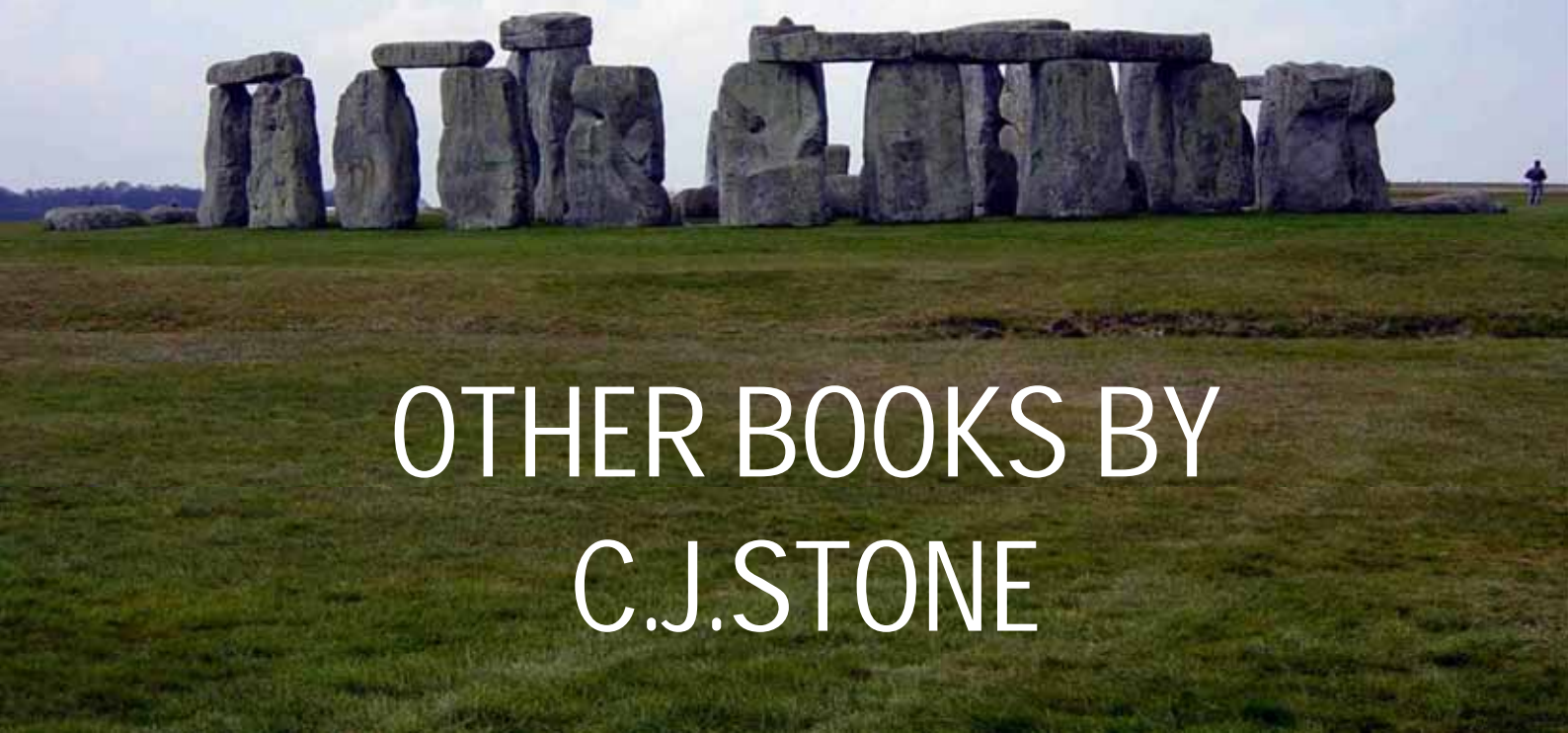
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The Masters of the Universe do seem to have a steady stream of interesting stories featuring them, their various friends and relations, and alumni. Each week Graham Inglis keeps us up to date with the latest news from the Hawkverse..

Dave Brock's birthday, and another Lemmy health scare



Motorhead ended their Thursday night concert in Salt Lake City, Utah, after four songs as frontman Lemmy told the crowd he was finding it difficult

to breathe. This follows reports from Los Angeles on August 22, where some fans said the 69-year-old appeared unsteady on his feet.

The Official Motorhead page on Facebook said: "The people are great, but the air is just too thin. The high altitude makes it difficult for breathing, and that's what happened with Lemmy tonight in Salt Lake City. He feels very bad to have cut the show short, but being that high up, he had some trouble breathing well. Lemmy appreciates everyone's concern. The fans always rally round!"

The rock icon has been in frail health since undergoing heart bypass surgery and later suffering a haematoma in 2013. "I've had to really

cut back on smoking and drinking and whatever," Lemmy told Kerrang! last week. "But it is what it is. I've had a good life, a good run. I do what I do still. I'm sure I'll die on the road, one way or another."

Motorhead are scheduled to perform at a string of American venues throughout September, and then a tour of Germany in November.

Meanwhile, another space rock veteran has also been out on the road, albeit not so far from home.

Hawkwind, in the guise of The Elves of Silbury Hill, recently played at a Western-super-Mare fundraising event on the 16th of August, a few days



before Hawkwind founding member Dave Brock's 74th birthday. He was presented with a celebratory cake at the end of

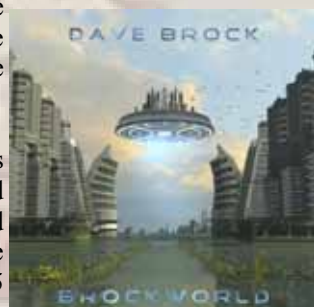
the seven-track set. The performance has a somewhat looser and old-style festival feel to it than mainstream Hawkwind shows. The event was a fundraiser for the Somerset Air Ambulance. Afterwards, and safely indoors away from any south-west England showers, Dave Brock cut the cake.

In July, Hawkwind announced on their Twitter account: "New Dave Brock solo album coming soon!" and the text was accompanied by some artwork, which is presumably the CD cover art.

This release looks like being the first release from



the Hawkwind camp since the February 2014 Space Ritual show. It was announced as long ago as last year that a Dave Brock solo album was in the pipeline, along with a Hawkwind Light Orchestra album, a new Hawkwind studio album, and a live album from the 2013 Warrior on the Edge of Time tour.



The 2013 tour dates included Hawkwind performing the whole of the 1975 "Warrior on the Edge of Time" album, all the way from "Assault & Battery" through to "Kings of Speed," including an acoustic guitar spell from Dave Brock on "The Demented Man." The stint spanned the middle chunk of the set. For some of the 'Warrior 2013' shows, Hipersonik sax player Michel Sosna guested with Hawkwind. So the soundscape of the Warrior set did vary to a degree, according to the lineup performing on the night.

Back in January this year, Hawkwind took the unusual (but not completely unknown) step of releasing a website preview track from the upcoming live Warrior on the Edge of Time album. Still streamable from hawkwind.com, it's "The Only Ones" which is an interesting choice as that one wasn't actually on the 1975 studio album and in fact it didn't make it onto vinyl until the Hawklords performed it three years later.

Meanwhile, some details of the forthcoming

Hawkwind album emerged a few weeks ago. Dave Brock said it's a studio album and is due out in March 2016. He said: "We have so far recorded ten songs, but in total there will probably be twenty tracks on the album. It will be a double album."



Asked if it's a concept album, he replied: "Yes, it is a concept album and the title is probably 'The Machine Stops'. The concept is based on the short story by E. M. Forster with the same title. I do not know if you know the story, but it's really an unlikely story in which Forster predictions about new technologies such as e-mail and the Internet while he wrote his story in 1906, when all these things did not exist! He also foresaw the communication via the computer and the irritation that occurs when the



computer is not working fast enough. Forster actually predicted our current terrible online life 70 years before the Internet was invented."

He was then asked: "You compose the music or do you write the lyrics first - or in this case the concept?" and he replied: "The music is always first. The space rock riffs, hooks and melodies are very fast on paper, and we still have a lot of musical ideas. The storyline is always very important, especially in this case..."



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



Yer GONZO ISLAND DISCS

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

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



Jess Heard is an event/production manager, insane enough to marry my nephew. She has done high level gigs both on land and upon the High Seas. But if she were to be stranded on a desert island, what ten records would she take with her?

Jess's Top Ten

10 Albums I cannot live without!

Unthanks - Diversions Volume 1 (all 3 are fantastic)

Unthanks - With Brighthouse and Rastrick Brass Band

The Shires - Brave

Kate Rusby - Awkward Annie

Kate Rusby - Little Lights

Enya - And Winter Came

Nick Drake - Pink Moon

Harry Harris - Songs About Other People

Katie Melua - Piece by Piece

Katie Melua - Pictures



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!!!"

ADDICTED TO BOOKS

ESPECIALLY POETRY BOOKS

Especially from authors i know

On the CLEARANCE shelf @Half Price Books

where i have purchased many and much

a name familiar-ALEX SKOVRON(from twenty years ago!

That he should still be writing is a diamond

That i could buy his Melbourne book in Austin astonishing

That Ken should then screen a REALPOETRYMOVIE

of Alex performing @the Dan O'Connell Pub in Carlton,Melbourne,Victoria

makes this world a very small circus after all

with lots of little Ring Masters

no safety net-and so many entertainments

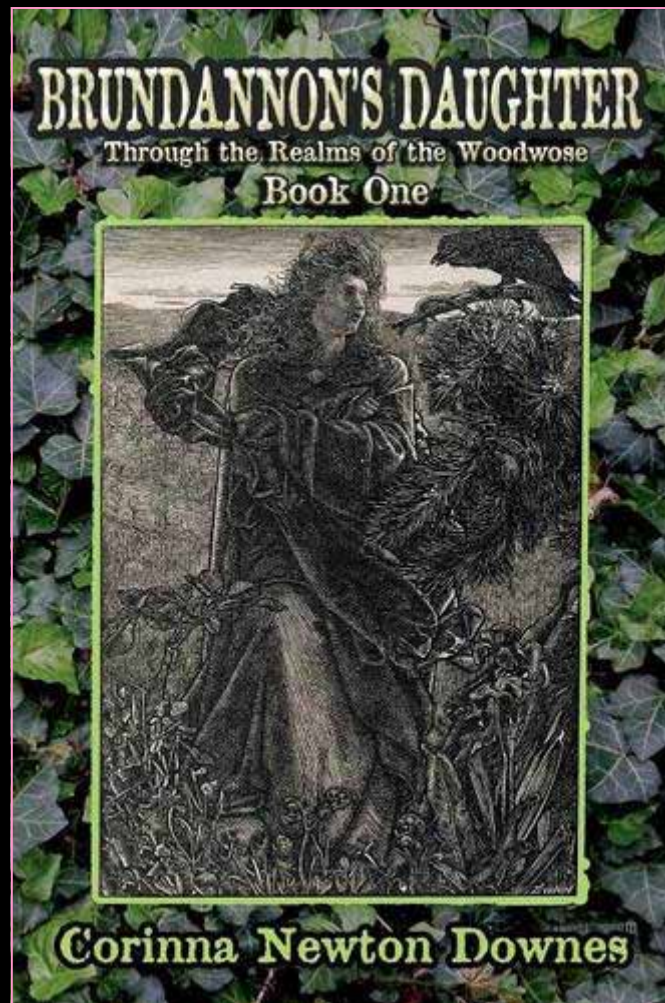
we will always be distracted

so i watched and i read

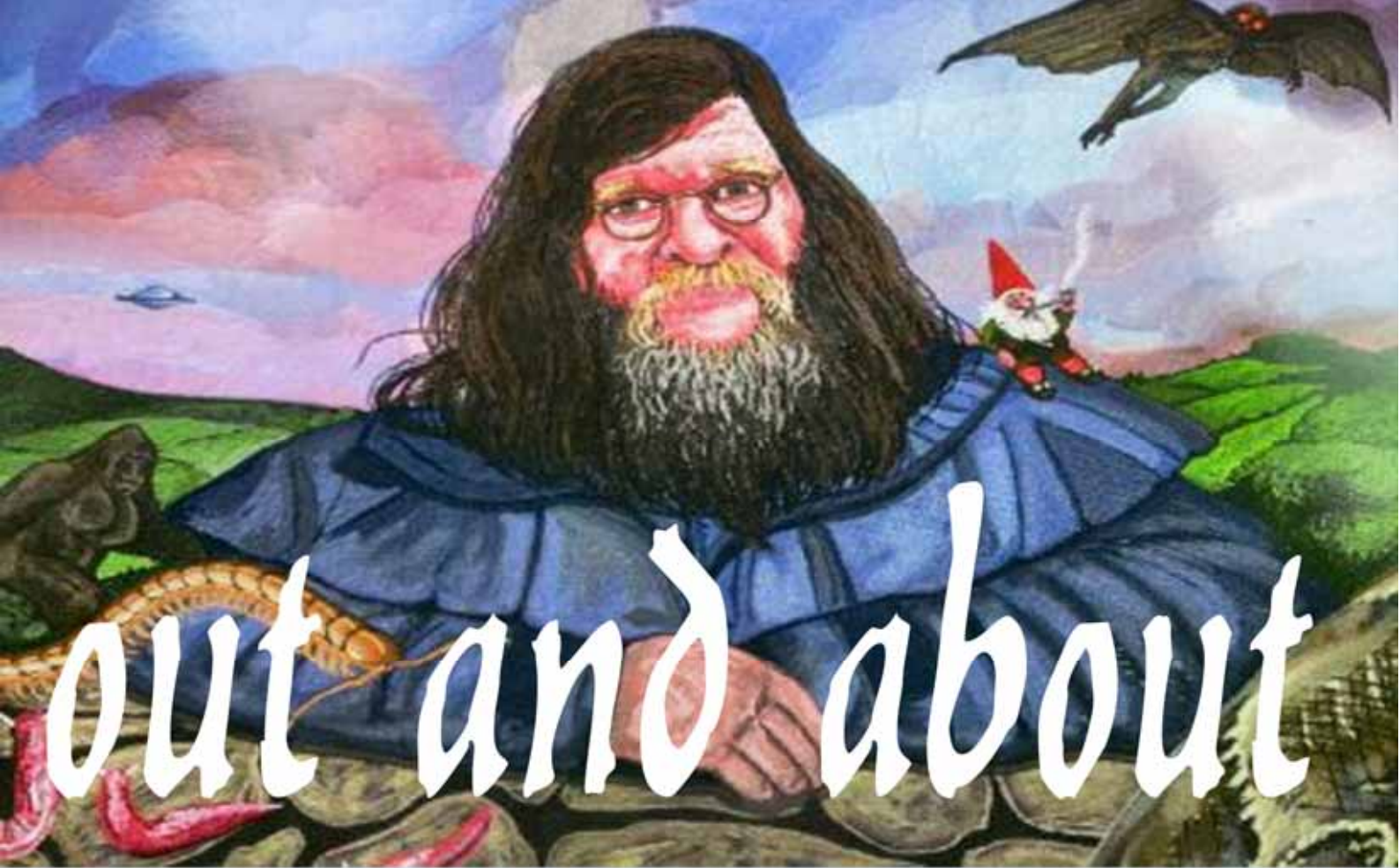
and longed

for MORE

POETRY!



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.



BEE AND FLOWER

Inhabiting much the same territory as scary pagan folk proggers Comus, Bee and Flower is a band founded in New York City in 2000[1] by singer-songwriter, bassist, animator, illustrator, composer and producer Dana Schechter. Dana formed the band while a recording/touring member of Michael Gira's (Swans, Young God Records) band Angels of Light. Bee and Flower is now based in both Berlin and Brooklyn, NY.

Members featured on Bee and Flower's albums and in the live group include members of Nick Cave and the Bad Seeds, Calexico, Keren Ann, Iggy Pop, Angels of Light, Stephan Eicher, Swans, and Bertrand Burgalat. Their album What's Mine Is Yours was released in 2003. AllMusic awarded it 4/5, praising Schechter's "sexy yet sophisticated performance" and attention-grabbing voice.

Bee and Flower and Inherent Records are pleased to announce, for the first time available on vinyl, the pre-order for Bee and Flower - What's Mine is Yours 2xLP is now active at InherentRecords.com

Originally released on CD in 2003 via Neurot Recordings, What's Mine is Yours is now available on a 2xLP pressing at 45 rpm, black vinyl w/ digital download. Packaged in a single sleeve with wide spine, the reissue also includes "Dust and Sparks," a bombastic and terrifying track recorded during the original sessions, but not included on the CD release. Newly mastered, it is included as the final

track on side D.

Pressed at a limited quantity of 250 units, the first 25 preorders will receive an extremely unique limited edition gift package that will include an actual piece of the silk lamp shade featured on the album cover photography. The "Limited Edition" packages are provided at no additional cost to the preorders at a first come, first served basis. There will be no additional reserves available and they can not be duplicated, ever.

The lantern has lived in singer/bassist/songwriter Dana Schechter's apartment in Brooklyn and until its near disintegration, has illuminated, over the years, the same walls where the original cover photo was taken.

Preorders are now active. [Click here to order.](#)

For a full listening stream of What's Mine is Yours visit: www.beeandflower.bandcamp.com/album/whats-mine-is-yours





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

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

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

So Mr Ed went to take a nap and left me reading through the magazine and adding my bits to it. I have just had a 'tea break' during which I exchanged silly stickers/emoticons on FB with my youngest daughter. One needs to do these things to keep sane you know, especially after looking at what seem like hundreds and thousands of geeky, nerdy, silly, awful music memorabilia. Oh hundreds and thousands....mmmmm now I want an iced doughnut dotted with the scrumptious little balls of sugary delight. Alas and alack, I shall have to make do with this rather sour cup of coffee instead. Lidl's coffee may be cheap, but it definitely ain't Douwe Egberts!

So my runners this week are in the stalls, champing at the bit, hustling and bustling in their positions waiting to see who will be first through the cabinet doors this week.

And..... they're off!

COUNTRY MUSIC Singers Artist Single Playing Card - BILLIE JO SPEARS - £1.85

"SINGLE CARD in very good condition - To reiterate this is a SINGLE card NOT a full pack"

THE BITCH IS BACK



So I could see quite a few of these cards entered singularly, of at least two suits. So is this person selling a whole pack of cards



individually? If so, at £1.85 per card that makes it a whole pack + two jokers for a whopping £99.90, plus £1 postage for each so add another £54, making this pack of playing cards an astounding £153.90! Yeehaw! Herd 'em up, ride 'em out. What a swizzle. AND I couldn't find a photo of what the picture is on the other side of the cards either! Such disappointment so early on in the race.

THE BEATLES "LEAD" HAND PAINTED WALRUS BAND SET FROM MAGICAL MYSTERY TOUR GRAND - £55.99

"LEAD" (METAL) FIGURES. WALRUS BAND SET (FROM MAGICAL MYSTERY TOUR) (SET) GEORGE, JOHN, PAUL, RINGO, DRUM SET AND PIANO ALSO WITH POLICEMEN ON WALL BACKING CARD TO HELP WITH DISPLAYING. (MMT E.P. COVER IN BACKGROUND IS OBVIOUSLY NOT INCLUDED IN THE SALE- PURELY TO HELP WITH PHOTOGRAPHS) HAND PAINTED FIGURES STAND (APPROX) 2 and a half inches tall."



Hmmm. I don't know about you but the guy in front and the guy on the piano look as if they have walked off the set of a Dr Who episode or are even extras for some HP Lovecraft movie. But is it art?

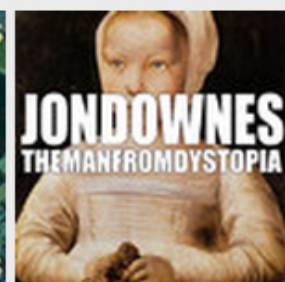
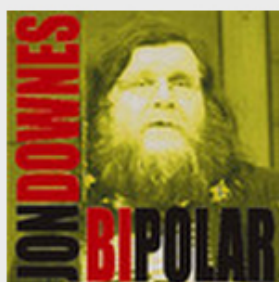
The Who Rock Box Collector's Memorabilia with Signed Certificate *Rare* - NEW - £950.00

"The Ultimate Rock-Fans Collector's item has arrived in the form of "The RockBoxSeries", a stunning, individually numbered replica of the world's greatest gigs. This Rock Box presents The Who at the famous marquee Club in 1967, London, England. The instruments they were famous for playing is captured with special attention to detail and painstakingly hand-crafted to produce a scaled miniature of the guitars, drums and back line; all contained within a 3 feet/90cms wide cabinet.

The cabinet with its LED lighting represents the stage at the Marquee Club and a nostalgic piece of history in-the-making, as The Who went on to conquer the world with their now legendary music and performances, and is a must have for fans and collectors.

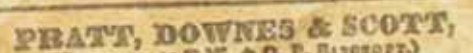
SHAMELESS SELF PROMOTION TIME

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, inventors of the U. S. Patent Office, receive
and forwarding to the said Commission, notices of
inventions to be patented, & deposited things, which
will be sent free of expense and risk and will dispatch
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“Underneath my Title above I mention what a Wonderful thing it would be if a Russian Philanthropist OR POLITICAL Figure donated this Rubinstein Window to either the Saint Petersburg Conservatory which Anton Rubinstein founded or the Moscow Conservatory which was founded by Anton's Brother Nicolai Rubinstein. This would be the Gift of all Gifts to the Motherland Giving lasting Beauty and Memories for Generations of RUSSIANS to come, and a Gift not soon to be forgotten by The Schools and the Russian people & MOTHER RUSSIA's Deepest Thanks to the Giver. This unique Tiffany window is guaranteed to be made by Tiffany Studios, It was the ultimate expert of Tiffany windows who gave his guarantee to the other Musician windows from this Estate and since the purchase was for the 4 Musician Windows including Rubinstein the

Boston, U. S. A.
 Office: — HARNDEN & CO'S Office, 30 Court Street
 Boston, U. S. A. J. H. KNIGHT'S HAT STORE, 109 N. Main St.
 Worcester, U. S. A. E. S. LEONARD.
 Feb. 25, 1887.

PRATT, DOWNES & SCOTT,
 107 N. 2d St., N. Y. C.



Alistair Duncan declaration covers the window above also as a Tiffany studios window."

The cabinet doesn't often see something as classy as this enter it's dusty inner sanctum. This is absolutely stunning.

Beatles Original Toy Hummer Flute Rare 1960's Memorabilia beetle - \$400

"Up for auction is the rare Beatles hummer given away during the height of Beatlemania."



Being pig ignorant about anything musical, I really have no idea what a hummer flute actually is.

Rare Vintage 60s Era Beatles Twig Novelty Toy Sealed W/Original Packaging - \$274.99

"Here is a vintage and rare 60s era Beatles "Twig" Memorabilia item in its original packaging. The Twig consisted of two red dowels and two plastic spinner propellers and paper instruction insert. The White Plastic spinners with Beatles stamped to them when affixed to the longer notched dowel would turn when the shorter dowel was rubbed across the notches."

"Only you and the Beatles know how it's done" So if 1 million of these were sold then at least 1 million people and the Beatles know how it's done, which doesn't have quite the same ring to it does it? But then perhaps we should take into account those who

tried and failed miserably and were so embarrassed at their failure that they hid it in the attic for years.



ELVIS LOOK ALIKE ROCK STAR-sings "la bamba" while lights flash,body wiggles,toy - \$28.00

"Looks like Elvis to me, especially the hair. Has buttons for melody,music,lights and off & on. His head and body top move with music and you can play with him singing or just the melody and lights.



Also used as a bank as you can put a coin in the slot above the lights and the whole thing starts. 9" tall and nicer than the "stuff" they have out today."

'Nicer than the "stuff" they have out today' must go down as one of the most ridiculous exaggerations of all time.

RARE Gumby Elvis Guitar Player Figurine - US \$25.00



"stands 11" tall... made of plastic... rare collectable piece...used in excellent condition"

But behold! What on earth is this? It seems that the above item's bit about exaggeration needs updating to include 'except one'. Looking at this thing here it does indeed appear that there is at least one thing out there that the 'flash, body wiggles, toy' is better than after all.

Haight-Ashbury in the Sixties! 2 CD-rom disc Set & Game - Factory Sealed - \$29.95

"Haight-Ashbury in the Sixties is the story of San Francisco's renaissance of peace, love and consciousness, and the community that changed the world. Turn on ...to "The Rise & Fall of Haight-Ashbury" by Allen Cohen, with photos from the sixties, and works from the San Francisco Oracle, the psychedelic newspaper. Tune in ...to music by the Grateful Dead, the Jefferson Airplane, and Big Brother with Janis Joplin. Drop out...to a game for 1-6 players - and the goal is enlightenment! Explore and experience the history, the counter-culture and the music of Haight-Ashbury in the Sixties. The phenomenon known as Haight-Ashbury returns to the city where it all happened-San Francisco-on this remarkable CD- ROM that explores the youth movement of the late sixties. Discover a vast collection of images, graphicss, animations, and video clips, plus text, narration, and music from the Haight-Ashbury period, for an integrated multimedia experience of this unique time in the history and culture of the United States. This disc includes artwork, artcles, photographs poetry, and commentary from the original San Francisco Oracle, the Haight Ashbury newspaper first published in 1966."

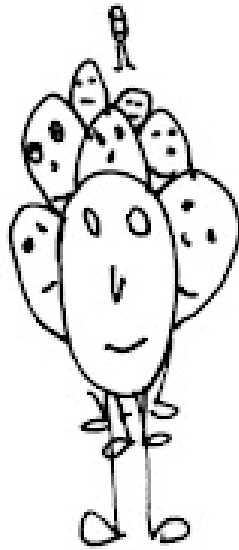
I will supply Mr Ed with a paper towel when he gets to this part. I think he may start slathering drool all over the show at the thought of this.



Ta-ra

THE NINE HENRYS

GONZO
MEDIA
GROUP



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 WORLD'S 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...

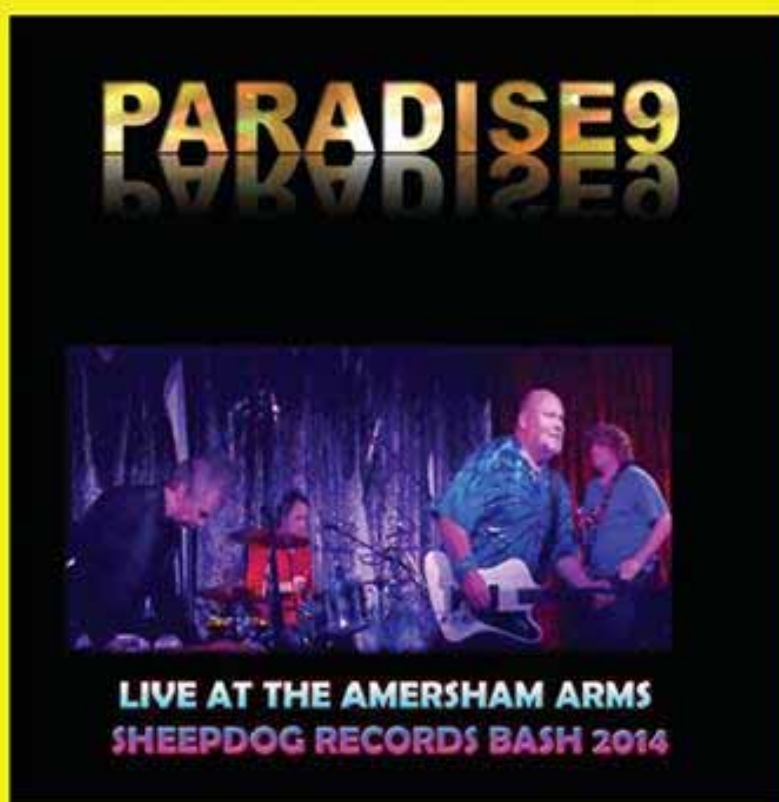


PARADISE9

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"LIVE AT THE AMERSHAM ARMS"

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IN ASSOCIATION WITH

PARADISE9.net



sheepdogrecords.wix.com/sheepdog





This book, which was released by Gonzo earlier this year 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.

William Basinski:

The Disintegration Loops

(Temporary Residence, 2002)

What? Ambient drone work takes on life of its own as requiem for World Trade Centre, and meditation on temporary nature of beauty.

Basinski's near 75 minute meditative work of ambient drone resembles some of the other leaders in its esoteric field but also claims some unique interest because of the accidental nature of its creation. Basinski set out to transfer some analogue tapes – created in the 1980s – to digital format. The old tapes were showing their age and soon began depositing iron oxide on the tape heads, meaning the transferred music showed fragmentation, losing tones and melody. Crudely, the recordings were



disintegrating in front of Basinski. Of all the works – indexed rather than titled – on offer, it is dlp4" that best demonstrates this. Based on a very basic combination of piano and string melody the simple tune breaks down into fragmentary snatches over 20 minutes. By the end of the piece periods of silence intrude, forming an unintended addition to the fragile beauty that is destroying itself before our ears.

The same process applies to all the pieces here. Because they were destroyed in the art of transfer they can't be recreated and the random nature of their destruction is forever worked into their sounds, and silences. Everything on offer in The Disintegration Loops is slow, meditative and dependent on the tonal qualities of a few instruments at most. The original recordings were drone-alike studies; the digital transfers throw in some blurring and distortion. The most abrupt and shocking moments arrive with the sudden silences caused by the dropping off of iron oxide from the original masters.

The collection has acquired a specific meaning because Basinski was working on the final sections of the project in his New York apartment with a view out to the World Trade Centre on the morning of 11 September 2001 when the buildings were attacked. Basinski has described sitting on the roof of the apartment block and listening to The Disintegration Loops as the twin towers collapsed. Basinski has also presented a video of The Disintegration Loops showing the final hour of daylight, looking at the same view, with the smouldering remains of the buildings. The original recordings were released on a series of four CDs starting in 2002. A 2012 reissue includes the four original CDs from their first release with two orchestral performances of the same music; one recorded on the tenth anniversary of the attack on the World Trade Centre.



The Invisible Opera Company Of Tibet

The Glissando Guitar Orchestra

The Magick Twins

Nukli

Shankara Andy Bole

The Pigeons

Jah Buddha

Avec la musique de Gong

2nd October 7pm - 1am

Tickets: £12.50

Zephyr Lounge, Leamington Assembly

2A Spencer St, Leamington Spa CV31 3NF 01926 311311



HULDRE

From Copenhagen, Denmark, Huldre is a folk metal band, which combines traditional Danish and Nordic folk music and folklore with rock, and metal. The group has female vocals with violin, hurdy-gurdy, flute, guitar, lute, bass guitar and drums.

Band members:

Nanna Barslev, Vocals

Bjarne Kristiansen, Bass guitar

Troels Noergaard, Hurdy-gurdy and Flute

Laura Beck, Violin

Lasse Olufson, Guitar and Lute

Jacob Lund, Drums and Percussion

Huldre is the elegant fusion of Nordic folk music and metal. Here wolves, forest nymphs and trolls mingle in the wonderful contrasts between catchy melodies, sonorous atmospheres and heavy rhythms. The sound is Nordic and medieval and the lyrics weave Nordic folklore and mythology into the brutal riffs.



Live Huldre delivers a tremendous show where the audience is seduced into

sweaty stomp dance among sirens, trolls, metal heads and other underground creatures.

Website

Metal Archives

Wikipedia

Facebook



You Tube

Ulvevinter

Trold

Oh, what a long, strange week it's been. More specifically, this was the week that I got my new computer and turned my own little world upside down.

We have been using Windows XP since 2001, and Outlook Express since 1997, and having migrated away from both is somewhat of a culture shock. My studio is up and running for the first time since April, and we are slowly getting back to normal.

However, I forgot quite how many little utilities I use without thinking about it, especially whilst putting this magazine together each week. So, although most of this issue was written hours ago, it is now coming up to eleven at night and the publication schedule is still all to cock if only because I need to wait until the morning in order to get some of the relevant passwords from Graham.

Life huh?

The apogee (I think I mean apogee, if I don't mean zenith) of the week's peculiarness was on Wednesday when Jessica took a hatchet to the office which actually is beginning to look like a gentleman's study rather than a pigsty for the first time in years. She really is an extraordinary young lady.



However, later in the day along came her mother Helen bearing a vivarium containing a three foot plus Mexican black kingsnake, so chaos was resumed once more..

Jessica passed her Level Two Business Studies diploma thingy last week, and buoyed up by this success has continued to carve a bloody swathe through the chaos that was once my office. She is now setting up a new and improved filing system.

Why didn't I employ her ten years ago? "Because I was only seven then, silly" she replies. Once again youth triumphs over staid middle age.



THE BEST LAID PLANS

BEEFHEART AT HIS BEST

Live on stage

ADMIT • ONE | \$5.50 | STALLS

Somewhere Over Detroit

11 DEC 1980
ON STAGE 20.30

FROM HARPOS CONCERT THEATRE, DETROIT

11 DEC 1980
ON STAGE 20.30

CAPTAIN BEEFHEART



& The

Magic Band

ERIC DREW FELDMAN * ROBERT WILLIAMS * RICHARD SNYDER * JEFF TAPIR/WHITE * JEFF MORIS TEPPER

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