



Subscribe to Gonzo Weekly

http://eepurl.com/r-VTD

Subscribe to Gonzo Daily

http://eepurl.com/OvPez

Gonzo Facebook Group

https://www.facebook.com/groups/287744711294595/

Gonzo Weekly on Twitter

https://twitter.com/gonzoweekly

Gonzo Multimedia (UK)

http://www.gonzomultimedia.co.uk/

Gonzo Multimedia (USA)

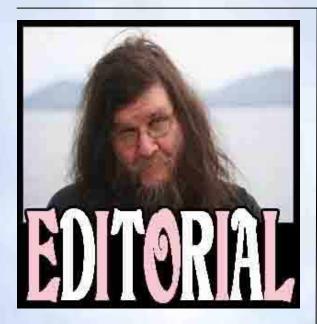
http://www.gonzomultimedia.com/

THE THREE COMMANDMENTS OF GONZO WEEKIY:

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

If you think those three ideas are sthuid then you should probably give by reading this magazine now.

Otherwise... enjoy



Dear Friends,

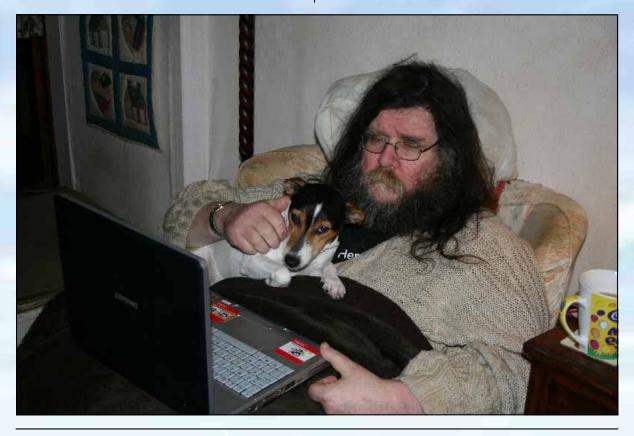
Once again this week I have been musing about *The Beatles*. This is a subject that I have been musing about any time this forty plus years, but this time I have been coming at it from a different direction. I think it is probably John Blaney's fault. I was sent his extraordinary illustrated and annotated discography some months ago, and I devoured it in one or two sittings. I was so impressed that I wrote to him telling him so, and he sent me copies of his books on Paul McCartney (the first two of four) and

John Lennon (only one, because - sadly - his post *Beatles* career wasn't a very long one for the tragic reasons that we all know). And I devoured them with as much energy as I had the Harrison book.

And as always, I ended up listening to a much greater percentage of *Beatle*-related music as a result. And, slowly, I became aware of something important; the further away from 1969, when the band effectively ceased to be, the less significant the music became. And this decline in significance snowballed after Lennon's death in 1980, and even more so after Harrison's death twenty one years later. Now, note I say *significance* rather than talking about any decline in quality.

Now, I think I am really gonna place my *cojones* on the chopping board here by qualifying this statement by saying that I am not just referring to the socio-economic significance, but to the *spiritual* significance of it all.

Now, as many of you are, I am sure, aware, I do not just write about music. I also write about a whole range of other things, including venturing into what many of you would quite possibly consider to be some very esoteric and peculiar areas. And although, some of what I write is reasonably scientific, some of it most decidedly isn't. And amongst these things I believe in Magick.



But it occurred to me that karma is instant as well as it influences your past life or your future life.

Over to those jolly nice chaps at Wikipedia for a handy definition:

"Magick, in the context of Aleister Crowley's Thelema, is a term used to differentiate the occult from stage magic and is defined as "the Science and Art of causing Change to occur in conformity with

Will", including both "mundane" acts of will as well as ritual magic. Crowley wrote that "it is theoretically possible to cause in any object any change of which that object is capable by nature". John Symonds and Kenneth Grant attach a deeper occult significance to this preference."



اللعنة لهم إذا كانوا لا تأخذ نكتة



Now, my attitude to Crowley is very similar to my attitude to Paul McCartney. I vacillate between thinking that his output is largely genius and largely bunkum. And I have come to the conclusion that it contains large amounts of both, although I still cannot make up my mind whether either man was overall a visionary or a charlatan.

John and Yoko's belief in ritual magick is well documented, and at the turn of that particular decade they took part in some very peculiar ceremonies which it is hard not to see as being of a slightly sinister ritual magickal nature. In early 1970 (if I may quote a Ringosim) for example they cut their hair (and that of Yoko's daughter Kyoko) stating that this ritual shearing was done "for peace", but it was the way that they disposed of it that was most disturbing, and it involved one of the most dodgy of their notorious coterie of hangers on.

Michael X (1933 – 16 May 1975), born Michael de Freitas in Trinidad and Tobago, was a self-styled black revolutionary and civil rights activist in 1960s London. He was also known as Michael Abdul Malik and Abdul Malik.

In 1969, de Freitas became the self-appointed leader of a Black Power commune on Holloway Road, North London called the "Black House." The commune was financed by a young millionaire benefactor named Nigel Samuel. Michael X said, "They've made me the archbishop of violence in this country. But that 'get a gun' rhetoric is over. We're talking of really building things in the community needed by people in the community. We're keeping a sane approach."

Impressed by Michael X's attitude, but why God

alone knows, John Lennon and Yoko Ono wanted to make a donation for the benefit of the Black House. *Ultimate Classic Rock* takes up the story:

"But instead of offering money, the Lennons hatched a plan for the latest in a series of publicity stunts. Having recently cut off their hair (which they thought would have the added benefit of allowing them to travel more freely in public), they offered to exchange it for a pair of Muhammad Ali's boxing shorts — an odd celebrity bartering program that was supposed to benefit a pair of projects, with the hair being auctioned off to support the Black House and the shorts being sold to raise money for John and Yoko's peace campaign."

Interviewed by journalists on the rooftop of a workshop behind the Black House, where the double ceremony took place, the couple announced that the boxing shorts would be auctioned to raise money for their peace campaigning, although there is no evidence to suggest this ever happened. Similarly, the hair was to be auctioned to raise money for The Black House, but there is no evidence that this took place either. Witnesses to the event suggest that John and Yoko were off their tits on heroin at the time as well, and certainly pictures exist in which Lennon looks more than slightly worse for wear.

Anyone with even the slightest knowledge of occultism will raise an eyebrow at the idea of a ritual during which hair is exchanged for dried blood from a man whose fame comes entirely from violence and renouncing one religion in favour of another. Certainly things took a major downturn for Michael X. The Black House closed in autumn 1970. It later burnt down in mysterious circumstances. Michael X was convicted of murder in 1972, and was hanged in Trinidad three years later.

A month or so later Lennon was talking about his new single:

"It just came to me. Everybody was going on about karma, especially in the Sixties. But it occurred to me that karma is instant as well as it influences your past life or your future life. There really is a reaction to what you do now. That's what people ought to be concerned about."

Backpeddling for a moment, the idea of the Fab Four as magicians is not a new one. Timothy Leary said: "I declare that The Beatles are mutants. Prototypes of evolutionary agents sent by God, endowed with a mysterious power to create a new human species, a young race of laughing freemen." Ringo himself said that all the Beatles songs were about peace and love

(which is manifestly untrue if *Norwegian Wood* is about arson, and we won't even think about *Run for Your Life*), but if you believe that music sends out vibes which can effect people and events, then the Fabs certainly sent out a lot of vibes.

"Away in the sky, beyond the clouds, live 4 or 5 Magicians. By casting wonderful spells they turn the Most Ordinary Coach Trip into a Magical Mystery Tour. If you let yourself go, the Magicians will take you away to marvellous places. Maybe you've been on a Magical Mystery Tour without even realising it. Are you ready to go?"

Splendid? Perhaps not.

In December 1969 came the Altamont festival which many people have claimed was an apotheosis of dark magic, and whilst it did not directly involve The Beatles, it certainly involved their manager.

Now, personally I agree with John Lennon, that "there really is a reaction to what you do now" and I also believe in the Pagan law of the Ninefold Return, which can be briefly summarised as these traditions, the essence of the mind holds within itself the energy of mind, body and spirit. The essence of the body holds within itself the energy of it's own mind body and spirit. And so for the essence of the spirit. When energy is returned, it comes back 3 times to the Mind, 3 times to the Body and 3 times to the Spirit. And the whole essence if magick is the transference of energy.

I think something pretty damn terrible happened within the Beatles' circle at the end of 1969 or the beginning of 1970, and its reverberations slowly but surely destroyed the positive magick that had been created by the four musicians. Again quoting Timothy Leary (another person about whom I am not sure whether he is a genius or a charlatan): "To future social historians I humbly suggest that the spiritual cord that holds our civilization from suicide can be traced from the Himalayan forests where Vedic philosophers drank soma, down the Ganja, through the Suez by P. and O. and over to Liverpool."

But something came along to destroy it. Maybe it was Altamont, maybe Michael X, maybe Charlie Manson, maybe all or none of them. But something happened and the world was never the same again.

Love and peace

JD



The Beatles, The Glissando Guitar Orchestra, Todd Rundgren, Ron Wood, The Rolling Stones, Robin Trower, Tony Hawk, Marillion, AndersonPonty Band, Strange Fruit, Mack Maloney's Mystery Hour, Joseph Medicine Crow-High Bird, Merle Ronald Haggard, Carlo Mastrangelo, Dennis Davis, Otha Leon Haywood, Captain Beefheart, Brand X, Osibisa, Pink Fairies, Gram Parson's The International Submarine Band, Gib Guilbeau, Sneaky Pete Kleinow, Sons of Fred, Percy Jones, Norman Wisdom featuring Rick Wakeman, David Gilmour, Alan Dearling, Yoko Ono, John Lennon, Roy Weard, John Brodie-Good, Jacqui McShee's Pentangle, Mr Biffo, John Ellis, Hawkwind, Xtul, Frank Zappa, Elvis, Neil Nixon, James Brown, Omut

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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



THE GONZO WEEKLY

all the gonzo news that's fit to print

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,

(Sub Editor, and my lovely wife)

Graham Inglis,

(Columnist, Staff writer, Hawkwind nut)

Douglas Harr,

(Features writer, columnist)

Bart Lancia,

(My favourite roving reporter)

Thom the World Poet,

(Bard in residence)

C.J.Stone.

(Columnist, commentator and all round good egg)

John Brodie-Good

(Staff writer)

Alan Dearling,

(Staff writer)

Mr Biffo,

(Columnist)

A J Smitrovich,

(Columnist)

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,

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

Telephone 01237 431413 Fax+44 (0)7006-074-925

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

at 8 P. M., Jodge in Springfold, leave at Sha morning The arches for Troy leave on the arrival the troice

The frame for Boffele leave Album at 75 AL & 7 P.M. The trains of the Phitsfield and North Adm Hait Road moret at Pittefield. The trains of the Hudson and Berkate, m. ...

The males for N

NORWICH & The above resuch

rovidenco

Pawtoslet.

after they are re

recater, Soul

iteam Prop

Yarden Blo

HS substriber hav No. 44 Front Street FABIL

our proposed to fu

amer Armage

re Weregaler at the Tag last on the ar

ern will leave

up passurgers.

The hine is composed of the following Pacinis: New Behr, James L. Doy, 1 1 Cupt Nath.

The anharmer, by expolations from the bandaton of Petanto, amount of the U. U. Fatant Mb. for receives and fatvering to the same implete, artists of member tree to be patented, a deposited them with a will be perfect express and resk and wit dramph life propers General, Specifications, Assignment, and all the accreasing Expers and Description will make removing the accreasing Expers and Description will make removing

THE 900000

REGULAR LINE OF PACKETS

Between Norwich and Palindelphin.



An evening with The Glissando Guitar Orchestra. April 16th. 4.30 start with lots of Gongness happening.... Advance tickets available now....

POST MORTEM: Currently playlisted at BBC Radio 2 and BBC 6 Music, "I Can't Give Everything Away" is the third single from Bowie's 28th and final record, Released January 8, 2016,

has since sold nearly 2 million copies globally, hitting #1 in more than 20 countries including the U.S., UK, Australia, Belgium, Canada, Croatia, Denmark, Finland, France, Germany, Greece, Ireland, Italy, Japan, The Netherlands, New Zealand, Norway, Poland, Spain, Sweden and Switzerland.

Barnbrook's touching visualisation of "I Can't Give Everything Away" is a tribute inspired by

closing number, created by someone who played an integral role in the album's visual identity and presentation. "This is really a very simple little video that I wanted to be ultimately positive," Barnbrook says. "We start off in black and white , but in the final chorus we move to brilliant colour, I saw it as a celebration of David, to say that despite the adversity we face, the difficult things that happen such as David's passing, that human beings are naturally positive, they look forward and can take the good from the past and use it as something to help with the present. We are a naturally optimistic species and we celebrate the good that we are given." Read on...

TODD ONLY KNOWS: Purple Pyramid records will be releasing a special limited edition collector's box titled BOX O'TODD featuring previously unreleased live in-studio recordings from the early '70s by legendary guitarist/songwriter/producer, Todd Rundgren! All shows were originally



a. n train will imid to one end of Franciscum, o pr. train will not stop etcl of Franciscum, except oks no *Western Relived* passengers at Brighton on

Six m, wein is the Wow York Steambout Train, to crosch, is run no herotoltro, without stope, except et

B. E. HUX DAMES VIN (Huccessor to WM. LEGGATE,) 180 MAIN ST. 9
ANUFACTURER and Dealer in HARMENESS, SAD
IVA DIESA, BRIDILES, Couch, Ghales and Draft GOL
LASS. Also, Tranks, Palines and Corpet Sags. Couch
Gig and Tuly WHIPS, &c. Er Realpring dams at short
motion. Gricus HARNDEN & CO'B. Ones. S Cont. Street Boston J. H. ENIGHT'S HAT STORE, 187 Main & Wursonist. Peb 85, 197.

PRATT, DOWNES & SCOTT,

wed Besis he found in at initation co

riy equal to the Beets, with low m and Eliopera

BOOTS

s will lad a for it cates a the ere where books

birdir.

15 75 Miles St.

ht Line. ew York.

at a sent P. H

EMENTS AND lerd and Flatet? tment of Worden

cholen estretion,

S CONVERSE

Front St. ed a New More,

ulti avery article in run THE EX-

makiy. Section and se stop and selling,

The arches for Troy leave on the arrival the troits

The frame for Boffele leave Albuny at 75 Al. & 7 P.M. The trains of the Phistoleid and North Adas Ball Road moset at Pittefield.

The tesign for N

NORWICE & The above resuch

Peright directed ACCOMMODATIO Leave Normich

teating with the NEW YOR

teopt Bunday, on t

the care. Morarah, July 12.

rovidenco a

sone kept at the (

the General Stag

nave Providence at orning and evenlo

stell sold at Pro relation Worses Relegior TRAIN relandes Depot, 6

e 6-29 A.M. Fraim

o no class lichats a retes stop at Milli sville, Ruranerid; statone, Waterfore ca. Ashtra, Lunci

PAWISSIAL NOTIC

after they are re

recater, Soul

Varden Blo

e. 44 Frant Street FAMIL

our proposed to fu

mer Arrange

n Weregater at the

a m. totin is the New York Steen

REGULAR LINE OF PACKETS Between Norwich and Paindelphin. Buil on WEDNESDAY of cochages The Line is composed of the following Pacials: For Petante, is meent of the U. it Patant Min. be sent free of express and risk and wit discuss penjara Gereirs, Specifications, Assignment, and a personary Papers and Dessings; will make exercit

THE 900000 NEWS POOM

broadcast on the radio at the time. This unique box features both stripped down solo performances by Rundgren as well as full band recordings with The Hello People, and includes some of Todd's most well-known songs including "Hello, It's Me," "I Saw The Light," "It Wouldn't Have Made Any Difference" and many more! In addition to three full-length CDs, the box set comes with a 20-page booklet featuring a full set of insightful liner notes by Dave Thompson and full color photos plus a signature guitar pick, 3 collectible pins, and a backstage pass! Read on...

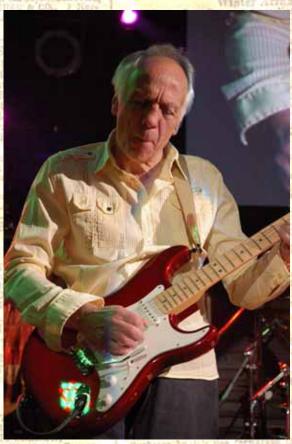


STILL ROLLING: Ron Wood has said that The Rolling Stones have already recorded eleven new songs for a new album. According to Billboard, Wood stated "We went in to cut some new songs, which we did but we got on a blues streak. We cut 11 blues in two days. They are extremely great cover versions of Howlin' Wolf and Little Walter, among other blues people. But they really sound authentic." When asked when the album would be out, he simply said "This year."

Keith Richards also hinted at an album at the opening of the band's Exhibitionism gallery show. "There's one coming. I can't say no more. My lips are sealed." The Stones have recorded 24 studio albums in the U.S. over their career but their last was eleven years ago with A Bigger Bang which peaked at number 3 in the U.S. and 2 in the U.K. Except for their 1964 U.S. debut (The Rolling Stones (England's Newest Hit Makers)), every one

of those albums has gone to the top five. Read on...

BRIDGE OF SIZE: Legendary blues rock guitarist and singer-songwriter, Robin Trower, best known for his 1974 milestone album Bridge of Sighs, has confirmed a 13-date October UK Tour that starts at The Waterfront in Norwich on 30th September. Special guest on all shows is Stevie Nimmo. Tickets for all concerts, priced £25, can be ordered from the 24 Hour Box Office: 0844 478 0898 or booked online from thegigcartel.com. Tickets are on sale from Wednesday 6th April. The October UK tour follows last week's news of Robin's highly anticipated new studio album, "Where You Are Going To", released in the UK by Manhaton Records on Friday 6th May 2016. Visit the official album and tour press page for further info: http:// bit.ly/1UMjTr2.



BOOTS wed Besie be found to na imiration ci of Gott Books Beots, while low

s and Blippers Dutta Diors water a the

piretty. AN. 15 75 MAR St.

ht Line. ew York.

tment of Worden

cholen estretion,

S CONVERSE

Front St. d & New Hore,

ulti avery article THE B

OFFICIAL HARNDEN & CO'B. O

ni train will land no one east of Frembeghem. pt. train will not stop east of Frembeghem, except a my Western Relivent passengers at Brighton on

B. E. HUTURUSUR Buccessor to WM. LEGGATE,) 180 MAIN ST. MANUFACTURRE and Dealer in HARNESSES, RAD DIRE, SEIDLES, Conch, Glable and Dreft GOLARS. Also, Trunks, Palines and Carpit Sage. Conchig and Tulg Willife, &c. ar Realpring come at the

PRATT, DOWNES & SCOTT,

Nicked from Jaki Windmill's Facebook pages

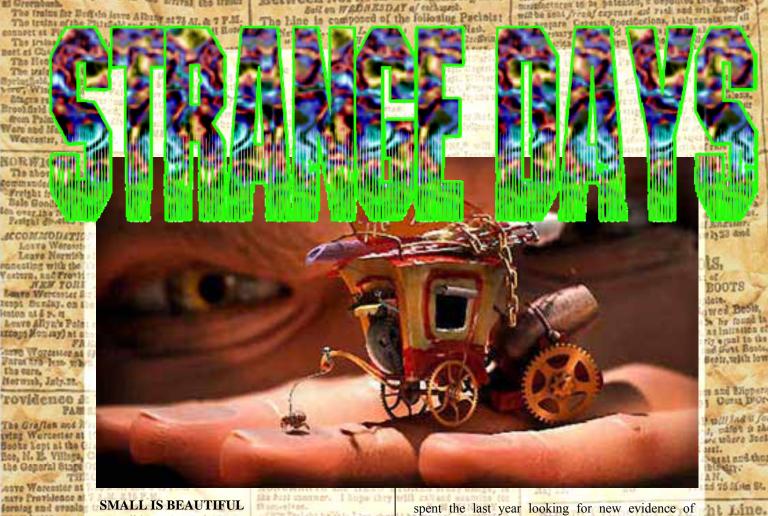
PRATT, DOWNES & SCOTT,

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

work for the benefit of all."

"Capitalism is the extraordinary belief that the nastiest of men for the nastiest of motives will somehow

John Maynard Keynes



http://tinyurl.com/gldhcex

stets sold at Pre

relation Worses Relegior TRAIN relandes Depot, 6

ere Ughridge lat.

0 5-20 A.M. Irain

at with train from

o no ejam ilohata a petas stop at Mill errile, Penrinbeid; ekatone, Waterfere

Ashtru, Lun

PAWISSIAL NOTIC

after they are re

recater, Soul

team Prot

Yarden Blo

our proposed to fu

mer Arrange

e Wareaster at th

During the 19th century, the flea circus was a popular sideshow attraction. Often billed as the "smallest circus in the world," it took place in a ring the size of a common dinner plate and consisted of fleas performing various circus stunts, such as juggling and tightrope walking. Circus fleas were alleged to be of remarkable intelligence. In fact, many a Victorian era magazine and newspaper article marveled over the discovery that fleas were susceptible to education and kind treatment. But not every flea was smart enough to join the circus. As an 1886 article by C. F. Holder explains:

"Some are exceedingly apt scholars, while others never can learn, and so it is that great numbers of fleas are experimented with before a troupe is accepted."

VIKINGS FROM SPACE http://tinyurl.com/gvtwud6

Archeologists using the most advanced satellite scanning methods think they've found a new Viking settlement in the North American continent. Professor Sarah Parcak, from the University of Alabama's Archeology Department, has pioneered the use of satellite imaging in archeology and has

spent the last year looking for new evidence of Viking settlements in North America. One settlement has already been found - L'Anse aux Meadows in Newfoundland - but now Parcak thinks she's found another. Parcak used part of a \$1m TED prize to fund the research, which involved sorting through thousands of satellite images looking for imperfections in the ground using visual and infrared imaging. After narrowing down the options, she and a team spent the summer digging in Newfoundland at a site 300km away from L'Anse aux Meadows.

AN ALIEN IN NEW YORK http://tinyurl.com/jyjcsqk

Tourists from the UK may have spotted another group that traveled much farther to visit the Big Apple this past weekend. A witness claims to have a picture of the Empire State Building with a 'UFO' hovering near the famous landmark on 5th Avenue. This sighting could be part of an 'Earth safari' tourism some believe is setup for exterrestrials, but knowing New York City it was probably just a plastic bag floating in the wind. The witness, which is going by the name 'D', reported the claim and it has been archived as Case 75586 in the Mutual UFO Network (MUFON) archive, reports Inquisitr. D was visiting New York City with his girlfriend when he took the picture while on a Double Decker

ew York. ECO. | Non

cholen estretion,

ment of Worden

al 4 Men. P. M

S CONVERSE

Front St. ed a New Merce,

ulti avery article o tun THE EX

B. E. HUTUMENSUN Successor to WM. LEGGATE,) 186 MAIN ST.

PRATT, DOWNES & SCOTT,

"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...

SCANDAL OF DISABILITY BENEFIT APPEALS

http://tinyurl.com/jygvlbq

Huge numbers of disabled people are being wrongly denied Personal Independence Payments (PIP), tribunals are ruling. A staggering 61% of rejected claims for the benefit are overturned on appeal - inflicting unnecessary stress and extra expense on people, say campaigners.

The number of successful appeals has

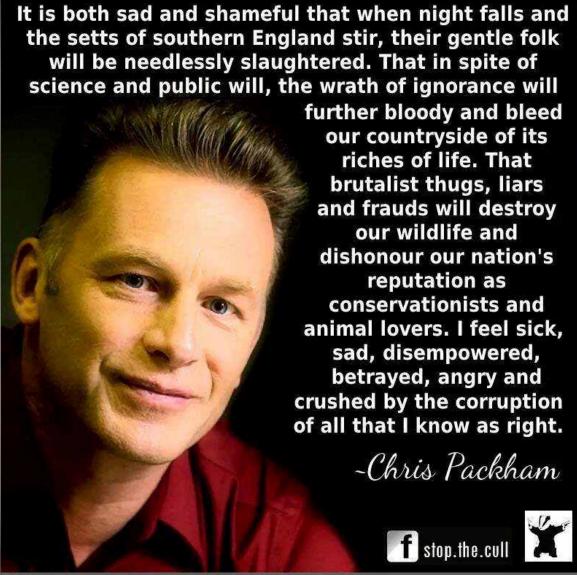
mushroomed to around 82 every day, figures slipped out by the Department of Work and Pensions (DWP) show. One case raised by a Labour MP involved a man with such severe heart pounding during an a s s e s s m e n t that paramedics had to be called. But his claim was rejected - a decision which was reversed

later.

A multiple sclerosis sufferer had her PIP payment slashed despite being unable to drive and able to walk only short distances, with the aid of a stick. Disabled people have also protested at having to wait many months before they are allowed to appeal, suggesting the figures are the tip of the iceberg. The figures come after George Osborne was forced to abandon cuts to PIP after a backbench revolt, leaving a £4.4bn black hole in last month's Budget. The row sparked the resignation of Work and pensions Secretary Iain Duncan Smith, who branded the Government's approach to welfare cuts as "deeply unfair".

Paralympian Tanni Grey-Thompson, a campaigner for disabled people, said the rate of successful appeals exposed a system that "isn't working". Lady Grey-Thompson said: "There must be so much money wasted - I want the Government to look at this urgently. "It is very stressful to go to an appeal. It can take a lot of time and you may not have very much money while it is going on."





I have to admit that I have always thought that Chris Packham was a bit of a dick. But on this issue at least I agree with him 100%

Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED

PRATT, DOWNES & SCOTT,

ht Line.

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.

IEITDISIDOE CITEVIAEIS

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. at 6 P. M., lodge in Springfield, leave at 4 Proceeders and serie ein Albany at 14 P. M. The creins for Trey leave on the series the trains at Greenbach.

The trains of the Phinfeld and North Africa T FM.
The trains of the Phinfeld and North Africa Rail Road
The trains of the Mulson and Berksham and Series of the Mulson and Berksham.

not at Chatham.
The Heduntaries
The trains for N
Springfield, and pass
very, Window, Bot
Stockfield to Were,
from Palmer to N
Ware and Honday.
Wescenter, Nor 2

NORWICH &
The above result
formunded by city
Fright from Ner
Bale Goods for th
ton over the Namic
Fright divised to
ACCOMMODATIC
Leave Weeselt
Leave Normich

nancoting with the Vacture, and Front INEW TORK Lough Duning, on a loston at 5 v. m. Louve Allyn's Point Ettang Money) at a Factor Westernal Farot tra less when Tarot tra less when the Company of the Company Louve Tork L

the care. Herwid, Jaly. H. Tovidence & PAU

Tas Graften and history Wercester at Books kept at the Cace, N. E. Villega, the General Stage are Wercester at

nave Workenter at ferning and evening and evening wpers beats, leving and evening account with Iralia (letter sold at Preview let and Werear Briefit Thail)

ANNOUNT TRAIN, repending Depart, Or agree Providence to the \$20 a.M. rains that with train from our disease lichate a reine stop at Mill service, Waterface, Waterf

ea, Ashten, Lond Pawinshet. ISIGHT NOTIC wafter they are re No freight receiv

iteam Prop

HE substiller have No. 44 Front Street PARIL

one propered to fu

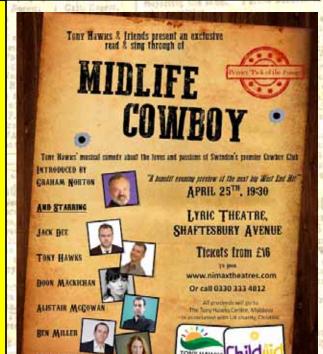
amor Avengo THEOUSE TO Breesfer at 61 The last on the er-65 am train will a tengers will leave it august will leave it dir, m train trill op passenger. REGULAR LINE OF PACKETS

Between Norwich and Paindelphin,
Sellen WADSESDAY of collegion.

The Line is composed of the following Pacintar

New Schr. James L. Day, 1 i Capt Nath, 1 Mary H. Chappell, 1 a Capt. Graffien.

Tipp unbarriber, by exponentment from the montalem of Patentin, in second of the U. W. Patenti We for receiving and forwarding to the arms, included, each as the manufacturer to be patented, a desposite the fine with the acut from appears and rich and aris when the property Corners, Specifications, Lenigements, and the appearance Papers and Drawings; will make converte the appearance and localize with a test validity in in the contract and of the property for the contract of the contract and for the contract of the contr



WHO GONZO? WHY GONZO? WHAT GONZO?

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

- A potted history of his life and works
- Rob Ayling explains why he called his company 'Gonzo'

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

"If the right people had been in charge of Nixon's funeral, his casket would have been launched into one of those open-sewage canals that empty into the ocean just south of Los Angeles. He was a swine of a man and a jabbering dupe of a president. Nixon was so crooked that he needed servants to help him screw his pants on every morning. Even his funeral was illegal. He was queer in the deepest way. His body should have been burned in a trash bin."

Hunter S. Thompson

TONY HAWK WRITES:

I'm putting on a benefit show for my Moldovan Care centre on April 25th. Great line up. (details below) Maybe you can come along? Failing that - or in addition to that - could you send it to anyone in your inbox who might be able to come, and ask them to do the same? It's a great cause – the centre does amazing work for poor families with children who have cerebral palsy; and Moldova remains the poorest (and most shafted) country in Europe.

Tony

http://www.nimaxtheatres.com/lyric-theatre/midlife_cowboy



e errod ac fear them, for promise that them in molier, fer to coldinate that the month of the ferror worth attait Lawrence to particulate particulate particulate ferror worth ferror with 123 and

Lav

BOOTS
there Book,
to be found in
a initiation of
riy equal to the
and fount Book.
Beets, with low

t will had if for it, which is the sea where foots seed. Nagest and thorthibuter. A.N. and 70 Mem St.

m and Elippera

ht Line. ew York. rement. side for N. York set o'cr's P.M nadays at 400.

Less Projetter 63
Legislines Beard,
A CO., I NovB E CO., I NovProportion the City
of A GALCULEMENTS AND
Plefs and Flour

f the above men amins his scools, choice asizetion,

S CONVERGE.

Front St., and a New Store, and a New Store, article to the THE SX- and Workers, for a the store, and the store to the sto

property entruitny the Boston and

DhEy.

the week that's past

The fraint for Boffelo leave Albeity at 75 Al. & 7 P.M. The trains of the Phintseld and North Ada; Balt Road ancet at Pittefield. trains of the Hudson and Berkele.

The Gospel According to

My favourite roving reporter sent me a

cryptic message from those jolly nice folks at Marillion, just as we were going

to press. And what a message!

FEAR

"Our new album will be released on

September 9th 2016. Final date for

pre-orders is 17th June. Thanks to

everyone who has pre-ordered so far.

We are very excited about this album

and can't wait to share it with you."

And yes, it appears that the new album is

entitled Fuck Everybody and Run. I, for

one, cannot wait. This is the best title for

a prog record for yonks.

FEAR

BART

NORWICE & ACCOMMODATIO

Moramak, July 22. rovidenco

SIGHT NOTIC after they are re

recater, Soul

Yarden Blo

our propered to fu

train will land us one east of Freminghem. train will not stop east of Freminghem, except of Festern Relikens passengers at Brighton on

a m torin is the Wow York Steam

REGULAR LINE OF PACKETS Between Norwich and Palindelphin. The Line is composed of the following Pacials:

attelmment

BOOTS

15 75 MAIN St.

ht Line.

ment of Worden

S CONVERSE

Front Sto

nim every princip

on York.

OIN THE WORLDWIDE MUSICAL ADVENTURE! Anderson Ponty Band BETTER LATE THAN NEVER TOUR

AndersonPonty Band Feat. Music Icons Jon Anderson & Jean Luc Ponty To Tour North America

Spring 2016

Los Angeles – In support of their critically acclaimed CD/DVD release "Better Late Than Never", the AndersonPonty Band, featuring music icons Jon Anderson and Jean Luc Ponty, will be touring North America in Spring 2016! The band played a series of successful US dates in the Fall of 2015 and are excited to bring their music to the fans once again.

Apr 28 – Fox Tucson Theatre – Tucson,

Apr 30 – The Canyon Theater – Agoura Hills,

May 01 – The Grove of Anaheim – Anaheim,

May 04 – Boulder Theater – Boulder, CO

May 06 – Majestic Theatre – Dallas, TX

May 07 – One World Theatre – Austin, TX May 10 – Ames Center – Burnsville, MN

May 11 – The Arcada Theatre – St. Charles, IL

May 13 – The Pageant – St. Louis, MO

May 14 – Barrymore Theatre – Madison, WI

May 17 - Riviera Theatre - N. Tonawanda, NY

May 18 - Tarrytown Music Hall - Tarrytown, NY

May 20 – Cabot Performing Arts Center – Beverly,

B. E. HUTCHENSUR! Successor to WM. LEGISTE,) 180 Mars St.

May 21 – Calvin Theater – Northampton, MA

May 23 – The Ridgefield Playhouse – Ridgefield, CT

May 25 – The Egg – Hart Theatre – Albany, NY

May 26 - St. Denis Theatre - Montreal, Canada

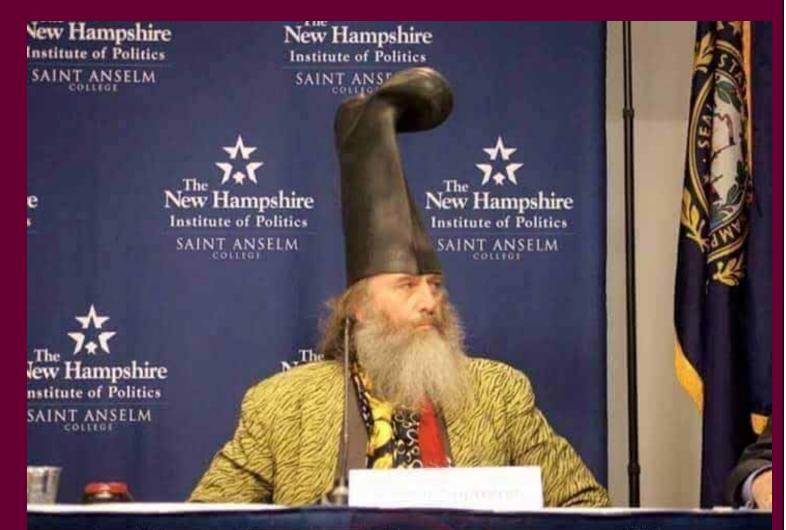
May 27 – Palais Montcalm – Quebec, Canada



OFFICIAL HARNDEN & COR.

PRATT, DOWNES & SCOTT,

I always promised that this magazine would never endorse a political candidate. I am afraid that, as a person of integrity, that I have no option but to rescind that promise...

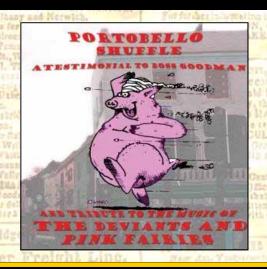


In New Hampshire, a man calling himself Vermin Supreme filed for the presidential primary. He said in his administration, every American will receive a pony. He also plans to defeat ISIS by going back in time.



I'M ON BOARD!

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



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

Deakin for postage price.

arsydeedee@yahoo.co.uk

Plefs and Flore timent of Worker ashine his stock chalce ashiction of S CONVERSIL

Line.

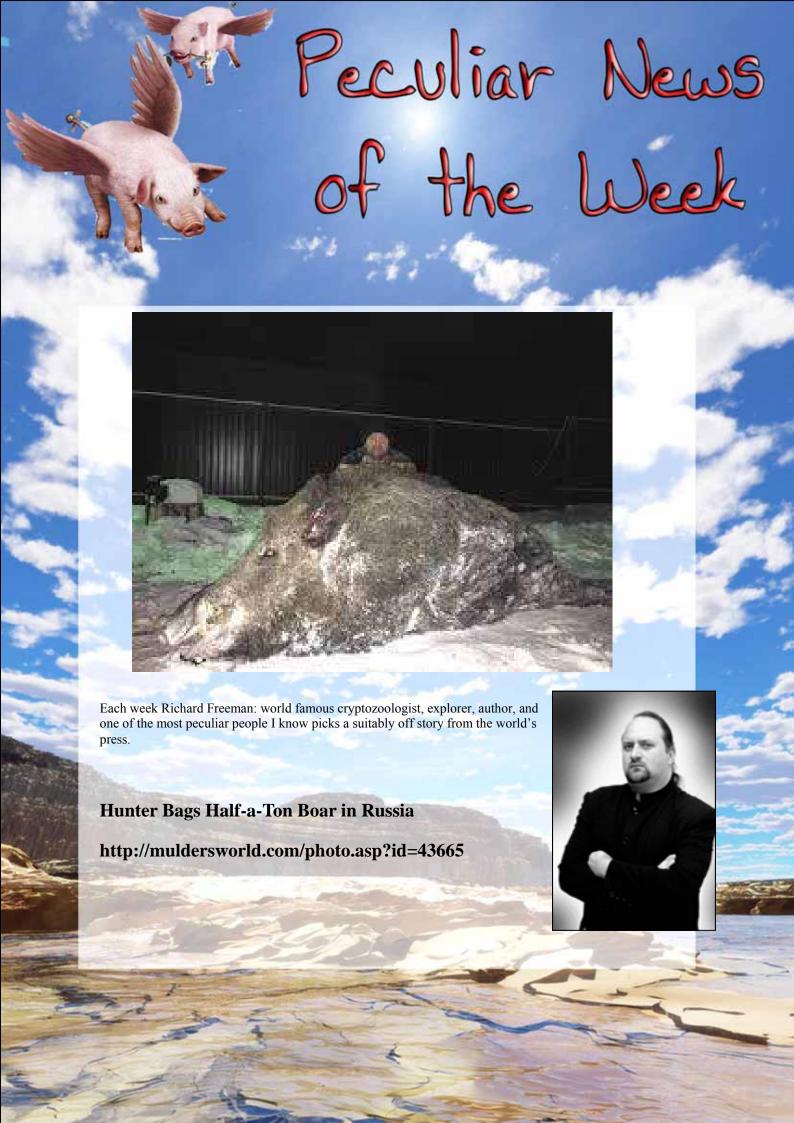
MICHAEL DES BARRES ON

MAXIMUM ROCK AND ROLL

MURNINGS BAM - HAM ET CHILI SIRIUS TO I ((XXXV))

FILLING IN FOR ANDREW LOOG OLDHAM

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



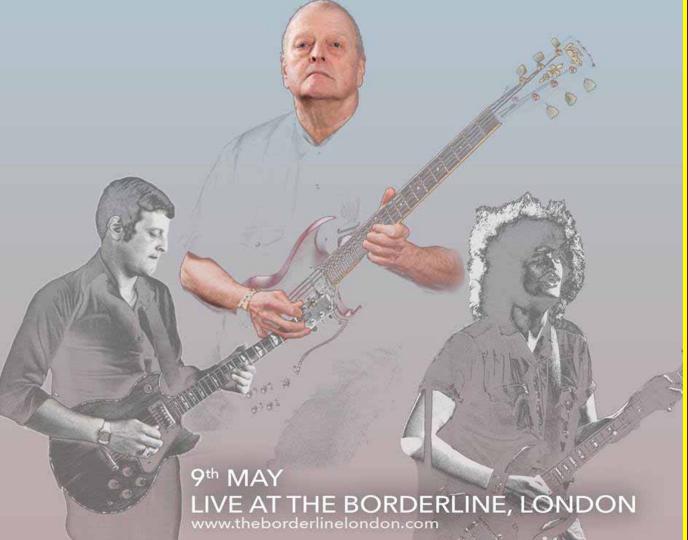


Gonzo Web Radio started off as a medium by which interviews and radio programmes about the various acts covered by Gonzo Multimedia could be broadcast to an eagerly attentive world.

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!

MICKABBAHAMS





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). The show is broadcast on Miskin Radio every Sunday from 10-00-midnight. Every other week the show is now presented by Jeremy Smith and as the two promotional pictures that he sent consisted as one of him covered in mud and the other of him covered in guinea pigs he is obviously mad as a bagful of cheese, which means he will fit in here just fine!

He writes: I've been a huge music fan ever since my parents bought me a transistor radio and I would listen to the sixties pirate music stations at nights under the covers. This love of live music has stayed with me to this day and I still love standing in a small club like the Borderline in London with some mates and watching a band with a pint in my hand. With the Strange Fruit radio show, I want to continue the trend of doing themed shows and playing the music I love.

Strange Fruit 158 - Space (Paul Kantner Tribute)

A mixture of Airplane, Starship and Paul Kantner solo stuff mixed in with the best of space rock



Featured Albums: Paul Kantner and Jefferson Starship: Blows Against the Empire, Jefferson Starship: Red Octopus, Arthur Brown's Kingdom Come: Galactic Zoo Dossier

| Track | s |
|-------|---|
| | |

| Tracks | |
|--------|---|
| 1 | Jefferson Airplane: Have You Seen the Saucer |
| 2 | John Cooper Clarke: I Married a Monster from |
| | Outer Space |
| 3 | The Byrds: Mr. Spaceman |
| 4 | Hawkwind: Master of the Universe |
| 5 | Ten Years After: I'd Love to Change the World |
| 6 | Paul Kantner & Jefferson Starship: Let's Go |
| | Together |
| 7 | Paul Kantner & Jefferson Starship: Home |
| 8 | Paul Kantner & Jefferson Starship: Have You |

Seen the Stars Tonight? Johns Children: Smashed Blocked 10

Skin Alley: Nick's Seven 11 KBC Band: It's Not You, It's Not Me 12 Steve Miller Band: Space Cowboy 13 Alberto Y Lost Trios Paranois: Mandrax Sunset Variations Parts I, II, III 14 Jefferson Airplane: Wooden Ships 15 Jefferson Airplane: Eat Starch Mom

16 Hawkwind: This is Your Captain Speaking

17 Luna: Lost in Space

26

18 Arthur Brown's Kingdom Come: Trouble 19 Arthur Brown's Kingdom Come: Brains 20 Arthur Brown's Kingdom Come: Medley 21 Arthur Brown's Kingdom Come: Creep 22 Jefferson Starship: Fast Buck Freddie 23 Jefferson Starship: Miracles 24 Pink Floyd: Astronomy Domine 25 The Rezillos: Flying Saucer Attack

27 Jefferson Airplane: Volunteers 28 Paul Kantner & Grace Slick: Sunfighter

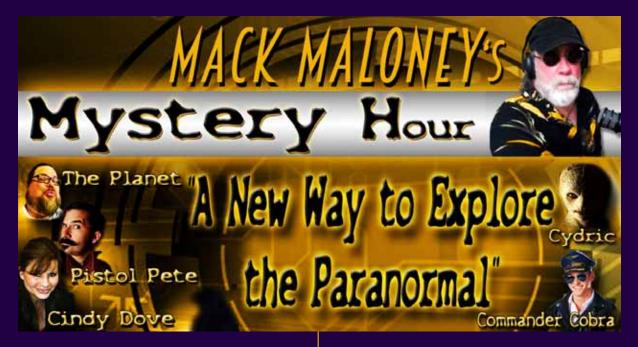
Steve Hillage: Solar Music Suite

Listen Here



Friday Night Progressive is on hiatus after this week. M Destiny's wife is in hospital, and he will not be broadcasting until she is better. Our love and healing vibes go out to them both.

STOP PRESS: FNP will be back next issue



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

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

He's a member of SKY CLUB, Gonzo



recording artists. He's been a radio host since

2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Stolen Valor & the Gander UFO Incident Mack, Juan-Juan & Commander Cobra talk to Iraqi vet Mellanie Cadwell about her pursuit of an imposter who claims he was a military hero. Switchblade Steve Ward reports on the incredible Gander UFO Incident and a discussion on whether the CIA controls the media.



Lister Here

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



Joseph Medicine Crow-High Bird (1913 – 2016)

Known as CrowJoe to friends, Crow-High Bird was a historian and author of the Crow Nation of Native Americans. His writings on Native American history and reservation culture are considered seminal works, but he is best known for his writings and lectures concerning the Battle of the Little Bighorn. During his lifetime he received the Presidential Medal of Freedom, the Bronze Star Medaland the Légion d'honneur. During World War II, he became the last war chief of the Crow Tribe, and was the last living Plains Indian war chief.

Joseph Medicine Crow-High Bird was born on the Crow reservation near Lodge Grass,

Montana. His step-grandfather, White Man Runs Him, was a scout for George Armstrong Custer, and an eyewitness to the Battle of the Little Bighorn.

Medicine Crow was the last person to have heard direct oral testimony from people who were present before the Battle of the Little Bighorn in 1876. In 1938, he became the first Crow male to attain a college degree, and went directly to the University of Southern California where he obtained his master's degree in Anthropology in 1939, this time becoming the first Crow Indian to earn a master's degree.

After spending the latter half of 1942 working in the naval ship yards in Bremerton, Washington, Medicine Crow joined the Army in 1943, became a scout in the 103rd Infantry Division and fought in World War II. Whenever he went into battle, he wore his war paint beneath his uniform and a sacred eagle feather beneath his helmet. Medicine Crow completed all four tasks required to become a war chief: Touching an enemy without killing him, taking an enemy's weapon, leading a successful war party and stealing an enemy's horse.

He touched a living enemy soldier and disarmed an enemy when he turned a corner and found himself face to face with a young German soldier. He also led a successful war party and stole an enemy horse – not one, but fifty horses from a battalion of German SS-officers, singing a traditional Crow honour song as he rode off. He is the last member of the Crow tribe to become a war chief.

His books include Crow Migration Story, Medicine Crow, the Handbook of the Crow Indians Law and Treaties, Crow Indian Buffalo Jump Techniques and From the Heart of Crow Country, and Counting Coup: Becoming a Crow Chief on the Reservation and Beyond, written about his life. He also authored a children's book entitled Brave Wolf and the Thunderbird.

On June 25, 2008, Medicine Crow received two military decorations: the Bronze Starfor his service in the US Army, and the French Legion of Honor Chevalier medal.

THOSE WE HAVE LOST

He continued to write and lecture at universities and public institutions until his death at the age of 102 on April 3, 2016 while under hospice care in Billings, Montana.



Merle Ronald Haggard (1937 – 2016)

Haggard was an American country music singer, songwriter, guitarist, fiddler, and instrumentalist. Along with Buck Owens, Haggard and his band the Strangers helped create the Bakersfield sound, which is characterized by the twang of Fender Telecaster, and the unique mix with the traditional country steel guitar sound, new vocal harmony styles in which the words are minimal, and a rough edge not heard on the more polished Nashville sound recordings of the same era.

Between the 1960s and the 1980s, he had 38 number one hits on the US country charts, several of which also made the Billboard all-genre singles chart. During the 1970s, Haggard became aligned with the growing outlaw country movement, and he continued to release successful albums through the 1990s and into the 2000s.

In 1969, Haggard released "Okie From Muskogee", with lyrics reflecting the singer's pride in being from Middle America, where people are patriotic and do not smoke marijuana, take LSD, burn draft

cards or challenge authority. In the ensuing years, Haggard gave varying statements regarding whether he intended the song as a humorous satire or a serious political statement in support of conservative values. In the American Masters documentary about him, he said, "That's how I got into it with the hippies...I thought they were unqualified to judge America, and I thought they were lookin' down their noses at something that I cherished very much, and it pissed me off. And I thought, 'You sons of bitches, you've never been restricted away from this great, wonderful country, and yet here you are in the streets bitchin' about things, protesting about a war that they didn't know any more about than I did. They weren't over there fightin' that war anymore than I was."

Haggard began performing the song in concert in the fall of 1969 and was astounded at the reaction it received.

"Okie From Muskogee", "The Fightin' Side of Me", and "I Wonder If They Think of Me" (Haggard's 1973 song about an American POW in Vietnam) were hailed as anthems of the Silent Majority and have been recognized as part of a recurring patriotic trend in American country music that also includes Charlie Daniels' "In America", Lee Greenwood's "God Bless the USA", and others.

In 1981, Haggard published an autobiography, Sing Me Back Home.

In 1989, Haggard recorded a song, "Me and Crippled Soldiers Give a Damn", in response to the Supreme Court's decision to allow flag burning under the First Amendment. After CBS Records Nashville avoided releasing the song, Haggard bought his way out of the contract and signed with Curb Records, which was willing to release the song. Haggard commented about the situation, "I've never been a guy that can do what people told me...It's always been my nature to fight the system."

When political opponents were attacking the Dixie Chicks for criticizing President George W. Bush's invasion of Iraq, Haggard spoke up for the band on July 25, 2003, saying: "I don't even know the Dixie

THOSE HE HAVE LOST

Chicks, but I find it an insult for all the men and women who fought and died in past wars when almost the majority of America jumped down their throats for voicing an opinion. It was like a verbal witch-hunt and lynching."

In 1972, Haggard agreed to produce Gram Parsons' first solo album but backed out at the last minute. Haggard endorsed Fender guitars and had a Custom Artist signature model Telecaster.

Haggard died on the morning of April 6, 2016, his 79th birthday, of complications from pneumonia, at his home in California. His son Ben said that Haggard had predicted the day of his death a week prior.



Carlo Mastrangelo (1937 – 2016)

Mastrangelo was an American doo-wop and progressive rock singer, and was an original member of The Belmonts (with or without Dion DiMucci), a popular singing group of the late 1950s and early 1960s. He also led the progressive rock/jazz ensemble, "Pulse", during the 1970s.

Mastrangelo sang bass during the period the group was known as Dion and the Belmonts. After the group's breakup with DiMucci, he did lead vocals on all Belmonts recordings until leaving for a solo career in 1962, and attemptingd a solo career on Laurie Records, releasing four singles under the name "Carlo". He was backed vocally by the uncredited Tremonts (aka The Demilles). Around the same time, he contributed backing bass vocals to the single, "Donna Lee", by the Demilles, before joining DiMucci again.

Between 1964 and 1966 Mastrangelo was Dion DiMucci's occasional songwriting partner, backup vocalist, and drummer in the group, "Dion and the Wanderers". In late 1966, the three original Belmonts; Mastrangelo, Milano, and D'Aleo, reunited with DiMucci and released the album, "Dion & The Belmonts Together Again", for ABC Records.

In the late 1960s, Mastrangelo was lead vocalist for, "The Endless Pulse", recording three uncharted singles for Laurie Records. Subsequent releases included the bubblegum rock, Ernie Maresca produced, "Shoo-Fly Pie & Apple Pan Dowdy" on Tower Records, followed by a progressive version of the Peggy Lee classic "Fever", and "Let There Be Love" on the Raftis label.

In the early 1970s, Mastrangelo sang lead, played drums, percussion, and kazoo for the jazz-rock ensemble, "Pulse" (initially known as The Endless Pulse). Members included Kenny Sambolin, Richie Goggin, Bill Golden, and Chris Gentile. In late 1971, they recorded the LP; "Pulse-featuring Carlo Mastrangelo", later released in 1972 on the small Thimble label. Most of the material on the ten track album was written by Mastrangelo, with an emphasis placed on organ and fuzz guitar. The LP is noted for being one of the few hard rock albums featuring a kazoo solo, and stands up well as a fine progressive rock composition.

After Pulse disbanded, he formed and sang lead for The Midnite Sun, a popular New York City area nightclub band.

Mastrangelo lived in Boynton Beach, Florida, minutes away from Dion DiMucci. The two former lead singers of The Belmonts continued to collaborate on many of DiMucci's recordings and live performances from the 1980s until Mastrangelo's death in April 2016.

THOSE WE HAVE LOST



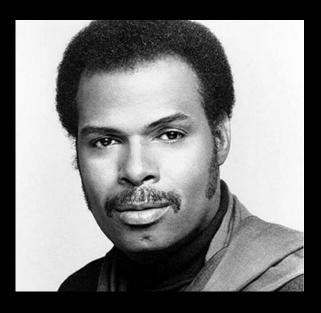
Dennis Davis (? – 2016)

Dennis Davis was an American drummer and session musician best known for his work with David Bowie.

Davis was hired by David Bowie in 1974, and formed the rhythm section which performed on a number of Bowie's albums released in the 1970s. The snare sound used on Bowie's Low album is considered one of the most influential musical recording aspects in popular music.

In the early 2000s, Davis played percussion on David Bowie's live tours, including Bowie's last tour, A Reality Tour, in 2003. The drummer for that band was Sterling Campbell, who was previously a student of Davis.

Davis died on April 6, 2016 after a battle with cancer.



Otha Leon Haywood (1942 – 2016)

Haywood was an American funk and soul singer, songwriter and record producer. He is best known for his 1975 hit single "I Want'a Do Something Freaky to You", which has been much sampled by Dr. Dre and others.

He listened to the blues as a child and started playing piano at the age of three. In his teens, he performed with a local group and worked as an accompanist to blues musician, Guitar Slim. In the early 1960s, he moved to California, where he worked with saxophonist Big Jay McNeely. After that, he joined Sam Cooke's band as keyboardist until the singer's death.

He found only sporadic success as a singer, most notably with "It's Got to Be Mellow" and "Keep It in the Family". He emerged as a star in the 1970s by modifying his style to incorporate the emerging funk and disco idioms. In 1980, Haywood revived the shuffle beat of 1950s rock and roll with "Don't Push It Don't Force It".

Haywood is credited with writing the 1981 hit "She's a Bad Mama Jama" by Carl Carlton, which he produced in his own studio.

He died on April 5, 2016, aged 74.

THOSE WE HAVE LOST



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



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

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



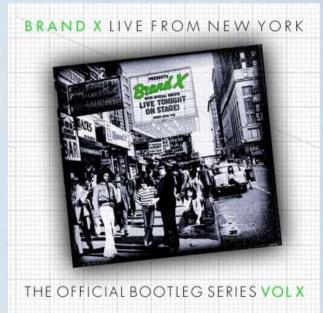
Artist Captain Beefheart
Title Pearls Before Swine, Ice Cream
For Crows
Cat No. GZO108CD
Label Gonzo

"Those who, over the last twenty years, have loved the music of Captain Beefheart cannot forget that he decided to abandon the music scene (it would seem definitively) to devote himself full-time to painting. Specialist rock critics, who were left the sad task of a retrospective tribute to his career, each time have boldly tried to establish correlations between yesterday's music and today's painting, acting in a way that is markedly 'reparative' and which, implicitly placing diachronic continuity to his basis, has no logical or cultural justification in the Californian artist's experience."

Italian author Luca Ferrari has curated a fascinating

collection of words and sounds dedicated to the man who is possibly the most enigmatic rock and roll artists of all time.

Contains a 24page deluxe booklet.



Artist Brand X
Title Live in Rochester 1977
Cat No. HST355CD
Label Gonzo

Brand X are unfairly best known as Phil Collins's side project when he wasn't singing and playing drums for Genesis. This is of course true but they were so much more than that. The interplay between bassist Percy Jones and guitar player John Goodsall has seldom been



surpassed, which is why the band have become synonymous with the concept of jazz fusion. This record catches them one evening in Kent. While the rest of the music industry was poaying lip service to punk rock, Brand X were doing what they did best; playing a blistering set in front of a rabidly enthusiastic audience.

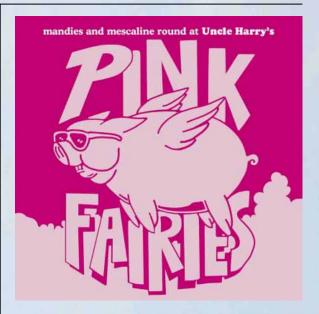


Artist Osibisa
Title Osibisa Tribal
Cat No. HST320CD
Label Gonzo

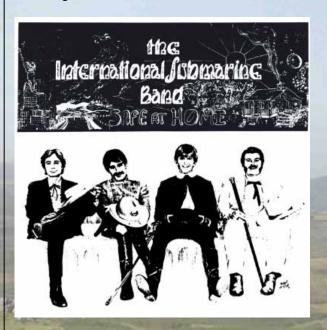
Osibisa are a British Afro-pop band, founded in London in 1969 by four expatriate African and three Caribbean musicians. Their music is a fusion of African, Caribbean, jazz, funk, rock, Latin, and R&B. Osibisa were one of the first African-heritage bands to become widely popular and linked with the world music description. They even had an album cover by prog artgod Roger Dean. The name Osibisa means "Criss-Cross rhythms that explode with happiness", and the band truly do exactly what it says on the tin!

Artist Pink Fairies
Title Mandies and Mescaline round at
Uncle Harry's
Cat No. HST375CD
Label Gonzo

The Pink Fairies are an English rock band initially active in the London (Ladbroke Grove) underground and psychedelic scene of the early 1970s. They promoted free music, drug taking and anarchy and often performed impromptu gigs and other agitprop stunts, such as playing for free outside the gates at the Bath and Isle of Wight pop festivals in 1970, as well as appearing at Phun City,



the first Glastonbury and many other free festivals including Windsor and Trentishoe. This collection gathers together some of the best live recordings made of The Pink Fairies in their earliest incarnations -- when guitarist Paul Rudolph reigned supreme fronting the first two Fairy lineups comprised of Twink (drums/vocals), Russell Hunter (drums), Sandy Sanderson (bass) and following Twink's departure in late 1971, Trevor Burton on second guitar.



Artist Gram Parson's - The International Submarine Band Title Safe at Home Cat No. HST377CD Label Gonzo

Safe at Home is a legendary 1968 album by country

rock group The International Submarine Band, led by the then-unknown 21-year-old Gram Parsons. The group's only album release, Safe at Home featured four of Parsons' original compositions rounded out by six covers of classic country and rock and roll songs made famous by the likes of Johnny Cash, Elvis Presley, Merle Haggard, and Hank Snow. Described as "hippie and hillbilly in equal measure", the album helped to forge the burgeoning country rock movement of the late 1960s and early 1970s.



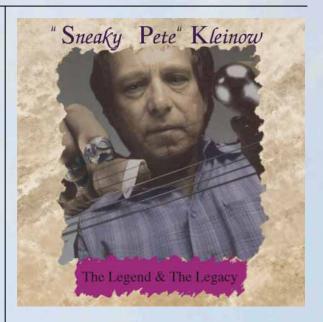


Artist Gib Guilbeau
Title Toe Tappin' Music
Cat No. HST390CD
Label Gonzo

Floyd August "Gib" Guilbeau (born September 26, 1937) is an American Cajun country rock musician and songwriter. As a member of Nashville West, Swampwater, and the Flying Burrito Brothers, Guilbeau helped pioneer the fusion of rock and country music in the 1960s. Guilbeau was born in Sunset, Louisiana and raised among fiddle players. His father and brothers played fiddle, and he himself started playing fiddle at the age of fourteen. Music was in his DNA as can be seen from this extraordinary 1978 solo album.

Artist Sneaky Pete Kleinow
Title The Legend & The Legacy
Cat No. HST378CD
Label Gonzo

Peter E. "Sneaky Pete" Kleinow (August 20, 1934 – January 6, 2007) was an American country-rock musician, songwriter, and a motion picture special



effects artist. He is best known as a member of the band the Flying Burrito Brothers and as a session musician for such artists as Joan Baez, Jackson Browne, The Byrds, Joe Cocker, Rita Coolidge, Eagles, The Everly Brothers, George Harrison, The Steve Miller Band, Joni Mitchell, The Rolling Stones, Ringo Starr, Stevie Wonder, Spencer Davis, Linda Ronstadt and many others. His pedal steel guitar work was inspirational, and redefined the instrument, introducing it to a rock audience. This 1994 album is a collection of his favourite songs.





Artist Sons of Fred
Title Baby What You Want Me To Do
Cat No. HST309CD
Label Gonzo

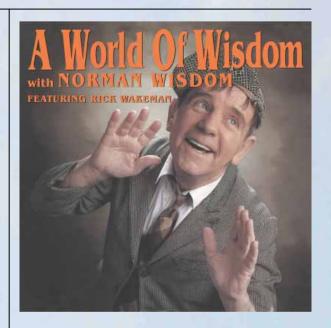
Bruce Eder writes: "An obscure but intense British beat band, The Sons of Fred featured guitarist Mick

Hutchinson in their line-up. Their original sound, along their 1964 debut single on EMI-Columbia, "Sweet Love" b/w "I'll Be There," was very r&b oriented, but the band switched over to Parlophone the following year and took on a slightly more pop orientation, similar to the Hollies right down to the high harmonies and the crunchy guitars. Then, for their final single in 1966, "Baby What Do You Want Me To Do" b/w "You Told Me, marked a return to r&b before they split up. All of the Sons of Fred singles are worth hearing, and seeing as they also cut singles under the names Odyssey ("How Long Is Time," on Strike) in 1966, and, in a somewhat altered line-up, as Tandem ("Shapes And Shadows" on Chapter One) in 1969, one could come close to assembling a full album built around the group in its different incarnations. Mick Hutchinson went on to play with The Sam Gopal Dream and also played on Chris Rea's album Tennis in 1980."



Artist Percy Jones
Title MJ12
Cat No. HST402CD
Label Gonzo

Percy Jones is an extraordinary bass player and composer whose work with Brand X redefined the concept of fusion bass guitar playing. Jones was also a member of the jazz fusion group Soft Machine, the poetry rock group The Liverpool Scene (featuring poet Adrian Henri), and has contributed to recordings by David Sylvian, Brian Eno, Steve Hackett, Paranoise, Suzanne Vega, Richard Barbieri and Fovea Hex, amongst others. With a band named after the legendary committee allegedly formed to suppress knowledge of the Roswell UFO Crash he is still producing groovy music fit to challenge the universe.



Artist Norman Wisdom Featuring Rick Wakeman Title A World of Wisdom Cat No. MFGZ001CD Label Wakeman

One of the nice things about showbusiness was that there was a little fellow around called Norman Wisdom. With an ear-to-ear grin, a loveable personality, and talent by the ton packed into his sixty-five inch frame. He played all over the world, and starred on Broadway in musical shows such as Walking Happy, for which he won two awards, Not Now Darling, [one award] and Androcles and The Lion, etc. He was voted "Comedian of the Year" on 5 occasions. At home, he won a British Film Academy Award for his first film Trouble In Store, which broke box office records, and starred in a further 15 highly successful comedy films. Norman Wisdom has been a household name for over fifty years and the sheer magnetism of his name was guaranteed to fill theatres wherever he appeared. The diminutive Londoner joined the army at the age of fourteen as a bandsboy with the 10th Royal Hussars. When Norman left the army in 1946 he set about entertaining professionally. He was later approached by the Rank Organisation and signed a film contract. His first Royal Variety Performance was in 1952. Since then he was chosen for eight Royal Variety Shows and a private Christmas Concert for the entire Royal Family at Windsor Castle. Norman sadly passed away in October 2010 at the grand age of 95. Relive some of his songs and comedy here played by Rick Wakeman.

DECKCHAIR PRODUCTIONS PRESENTS

LOSTINFOLK

FRI 16TH TO SUN 18TH SEPTEMBER 2016

Lostwithiel's First Major Folk-rock & Acoustic-roots Music Event, Featuring...

JEZ LOWE & THE BAD PENNIES

RICHARD DIGANCE

SALLY BARKER

JOHNNY COPPIN & MIKE SILVER

SPIKEDRIVERS

GERRY COLVIN BAND

HUT PEOPLE

ROVING CROWS

DANTEL NESTLEBODE

WILDWOOD KIN

Further information at:

PLUS A LATE NIGHT CEILIDH SATURDAY NIGHT AFTER THE CONCERT FEATURING THE FABULOUS FOLK-ROCK DANCE MAESTROS

All concerts £15 each or £55 for all four, subject to availability

BOX OFFICE 01208 872207

LOSTWITHIEL COMMUNITY CENTRE

PLEYBER CHRIST WAY | LOSTWITHIEL | CORNWALL | PL22 OHE





DESIGNED BY MARTIN COOK, AFTER ALEX STEINWEISS

Pouglas Harr Ear Candy for the Hungry Audiophile GILMOUR GOEES TO HOLLYWOOD

We just saw David Gilmour's fantastic show at the Hollywood Bowl, and since that night I've been thinking, what makes a particular concert evening absolutely perfectly awesome? Obviously the performance itself, which certainly can vary from night to night, is critical. And of course the staging, sound, lighting, seats (which matter a lot more as the years go by!) matter. Even access to and from the venue counts, particularly given L.A.'s clogged roadways. And, the friends you go with, the party before or after, what you ingest, inhale or whatever you kids do these days are truly impactful.

This night seeing Gilmour rock and roll at the Hollywood Bowl was in fact absolutely perfectly awesome (in the 70s we would have said, "bitchin!") The lighting and sound was fantastic, the film projections, which were programmed to the contours of the stage's bowl shaped awning, were amazing. And we had close up seats and the pleasure of attending with great company, photojournalist Armando Gallo and his wife Cheryl, which will forever be a special memory. Yes, bitchin it was.

Last October, we saw nearly the exact same Gilmour show on the same *Rattle That Lock* tour at the Royal Albert Hall in London, most definitely another of the greatest venues on the planet. While it was a lovely evening featuring the exact same set list, a nearly

equal number of selections from Gilmour's solo and Floyd output, all played beautifully, something felt missing - there didn't seem to be much enthusiasm from Gilmour and the band - I think it was an off night. Also the location of our seats, which were up where the air was quite thin, afforded us great overhead views (not much hair left on any of the guys), but not the kind of viewing experience you get on the floor, which is our preferred location. In this case, as the tickets were so in demand, we felt lucky to have nabbed seats at all.

About the set list, to be specific, we expected this legendary guitarist to include songs from the Floyd, and there were quite a number of these in the mix, including "Astronomy Domine," "Fat Old Sun," "Money/Us and Them," "Shine On You Crazy Diamond," "Wish You Were Here" and closers "Run Like Hell," and encores "Time/ Breathe" and "Comfortably Numb" from their early catalog. These were staples of FM radio in the 1970s and we reveled in their psychedelic, cautionary tones. From later years, by the time when we all had damn jobs, "Sorrow" from *A Momentary Lapse of Reason*, and "High Hopes/Coming Back to Life" from *The Division Bell*, rounded out the show.

During the encore, "Time/Breathe (reprise)" from *Dark Side Of The Moon* called to mind dear departed Floyd keyboardist Richard Wright and the lyrics he delivered so perfectly during Gilmour's









prior tour, supporting On An Island. Somehow it seems so long ago:

Every year is getting shorter; never seem to find the time. Plans that either come to naught or half a page of scribbled lines

Hanging on in quiet desperation is the English way The time is gone, the song is over,

Thought I'd something more to say.

...by the way, did you really know that lyric, the scribbled lines? $Uh \dots no$

But Gilmour has a long if not prolific solo career now, and it's

true, the recent recording *Rattle That Lock* is packed with music rooted in blues-rock, with a mix of genres sprinkled in, as it was with his last solo outing. Despite a rather listless title track, there is much to admire in this work, from jazz-club riffs to haunting slow-hand blues. The best of the new songs came off nicely in concert.

The first three tracks from the album opened the show, followed later by four additional songs "A Boat Lies Waiting," "In Any Tongue," "The Girl in the Yellow Dress (playful, fun)," and "Today." Standout track "The Blue" from *On An Island* was gorgeous, a mellow lullaby played with *only* the good notes (as Jack Black said in *The Holiday....* yes, I just referenced a romcom!). On the whole, a nicely drawn set list of solo and Floyd gems.



http://diegospadeproductions.com/



Carriel Colonius @ Hillywood Street 2018 (s) diagraps hyperfections, one



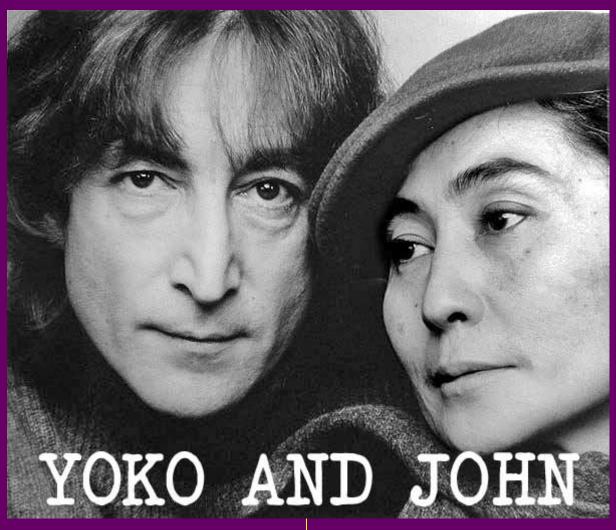
As mentioned, the films were amazing once again. Gilmour's production team must be using some of the same tech Waters deployed on the most recent, awe-inspiring tour of *The Wall*. A few classic Floyd videos were presented onscreen, most notably the surreal, psychedelic movie projected during "Shine on you Crazy Diamond." Of the new films, "The Girl In The Yellow Dress" directed by David Madden, was creatively evocative, itself a work of animated art.

Oh, and the music. On this night, Gilmour seemed on fire, grinding out his brand of searing guitar solos gracefully, matching his alternately gravelly and silky smooth voice. His band, mostly returning from the last tour, was professional and tight. Musicians included returning band members, guitarist Phil Manzanera of Roxy Music fame, Jon Carin on keys, guitars, and vocals, Guy Pratt on bass and vocals, and Steve DiStanislao on drums. Joining

this time was Kevin McAlea on keys, and Joao De Macedo Mello who supplied expressive winds. Bryan Chambers and Louise Clare Marshall covered backing vocals.

At the RAH I said we witnessed a bit of serenity from a man who has broken a few of his own chains, free of past encumbrances, owing nothing to anyone, and living in the moment. But this time, he made this audience his 'bitch' (too much? let's try again....). But this time, he absolutely owned the stage, and the moment, blowing away this crowd of Angelinos, young and old alike (okay, that's better). And please, if this show comes anywhere near you, get yourself a ticket, get off the couch, and run, run, run like hell to the venue, before the time is gone, and the song over (sorry, just sayin', it was quite a stretch better than another episode of CSI). Go for it.





Yoko Ono and Joel Nohnn (as John called himself on the 'Approximately Infinite Universe' album from Yoko and the Plastic Ono Band in 1971/2)

In 2016, Yoko Ono is 83 years old. She's 83 years



young. Still creating. Still challenging, uncompromising. Still confronting us with her feminist-styled messages. She's a scary lady. Still dividing opinion. In 2016, her new re-mix album 'Yes, I'm a witch, too' has been released. It's the sequel to the well-received 2007, 'Yes, I'm a witch' collection. The track 'Walking on thin ice'



alan dearling



features on both albums; in 2016, re-envisioned by Danny Tenaglia; in 2007 by Jason Pierce from Spiritualised. Both albums are well worth checking out. From the early collaborative tracks that originally featured John and Yoko to many of Yoko's solo tracks, the two recent collections sound modern, quirky and are proving successful on the modern dance-floor. No bad testament to longevity. Yoko is a witch!

On Sunday 12th July 1964 at the Brighton Hippodrome, I witnessed the Beatles' phenomenon for myself. I saw the Beatles live. You couldn't really hear much of their music. Far too many screaming girl fans. But as an experience, it stays with me. I too was a Beatles' fan. Still am. But I loved much of John and Yoko's other works too.

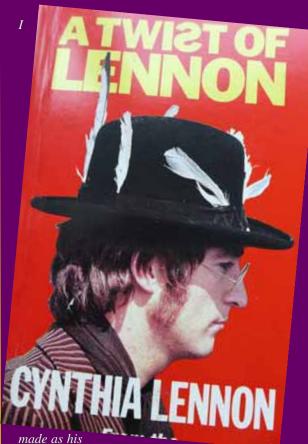
So, get yourself a drink. Settle down in a comfy chair. Cue up some of John and Yoko's albums. Anything from 'Live Peace in Toronto' (1969) through the bumpy, but naively political delights of John on Yoko's third wedding anniversary album in 1972, 'Sometime in New York City', or, solo albums from Yoko (with more than a little help from John) like, 'Approximately Infinite Universe' and 'Feeling the Space' in 1973, through to their last joint album, 'Double Fantasy', released in 1980.

See what you make of these tales.

The Swinging Sixties

Cynthia Lennon (nee Twist) in 'A Twist of Lennon' (1978):

"Yoko did not take John away from me, because he had never been mine. He had always been his own man and had always done his own thing... Although John said very little about the impression



wife I always felt that he expected a great deal more of me. I really wasn't on his wavelength as much as he would have liked...When I first set eyes on Yoko I knew she was the one for John. It was pure instinct; the chemistry was right; the mental aura that surrounded them was almost identical. I'm sure that at this point John had not even given it a second thought."

I find myself agreeing with how the 'art' of John and Yoko was largely misunderstood or ignored. John had produced 'In his own write' early in the 1960s and Yoko's 'Grapefruit' was a work which evolved throughout that decade. Wulf Herzogenrath wrote of the artistic performances of John and Yoko in the mammoth Thames and Hudson book, 'Drawings, Performances, Films' (1995 for the Exhibition in Kunsthalle Bremen): saying that they, "...tended to be dismissed as nothing more than entertaining happenings instead of being acknowledged as artistic events...the art world quite simply did not want to pay attention to them on grounds of principle."

But let's go back in time. Yoko from 'Wonsaponatime' (1998) sleevenotes:

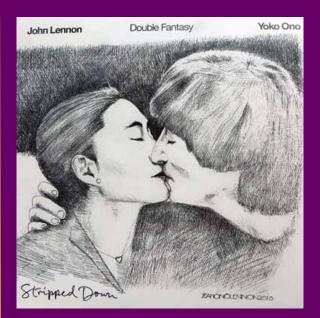
"London, then, was a gathering place of the new aristocrats in music, art and films. They exuded the new energy with a certain elegance of self-made people who would change the class structure in England, and would go on to change the world in a



big way. John and I got together in that atmosphere, So we were very surprised that the so-called hip society of the times, to which we both belonged, turned against us as soon as we announced our unity. It seemed as though they had a separate standard for John, or shall we say their hipness ended at the point where John, their ringleader, chose an oriental woman as his partner. This was the 60s in 'Swinging London'! It made us feel as though, suddenly, the wind of the Middle Ages was blowing around us.

John made music for the people. I made music for the avant-garde, though I did not think of my music in those terms as the time...John was street-wise. I was totally inexperienced when it came to the games of the real world. And we felt so, so lucky that we fell in love with each other...We couldn't get enough of each other. But the outside pressure was very strong. It was so strong, that sometimes we had to separate from each other in order to protect our love. We thought we were clever, that we did everything wrong, and nothing and nobody could tear us apart. Never, never, never. But it happened: our separation. So sudden, too. He was taken away from for good."

But this was 'back in the day' – the 1960s. There really weren't any role models for art-rock, the mixing and mashing up of music, performance, film, protest and personal life into a technicolour melange. John and Yoko were possibly the earliest exponents. The only vaguely similar Rock God deity who saw himself as Poet, Artist and Filmmaker in the late 60s was Jim Morrison of the Doors. This was before Andy Warhol presented Nico and the Velvet Underground to a largely uninterested or dismissive public. And well before David Byrne and Tina Weymouth and the Talking Heads, or later still, Laurie Anderson of 'Oh Superman' fame.



A dream is reality

But, back in 1971 at the time of recording 'Approximately Infinite Universe' double album, Yoko dedicated it thus: "This album is dedicated to my best friend John of the second sex." Adding the caption to a photo of John kissing her: "A dream you dream alone is only a dream. A dream we dream together is reality," which is a rather nice John Lennon quote. Yoko also penned her short treatise entitled, 'the Feminization of Society'. Here are some snippets:

"In their past two thousand years of effort, men have shown their failure in their method of running the world...I am proposing a feminization of society; the use of the feminine nature as a positive force to change the world. We can change ourselves with feminine intelligence and awareness, into a basically organically, non-competitive society that is based on love, rather than reasoning. The result will be a society of balance, peace and contentment. We can evolve, rather than revolt, come together, rather than claim independence, and feel rather than think. These are characteristics that men despise in women...The entire youth generation, their idiom and their dreams, are headed in a feminine direction.

As mothers of the tribe, we share the guilt of the male chauvinists, and our faces are their mirrors as well. It's good to start now, since it's never too late to start from the start."

I'm particularly fond of the 1973 Yoko Ono/Plastic Ono Band album, 'Feeling the Space'. It's a well-balanced mix of strong lyrics and tunes. It was dedicated: ...to the sisters Iwho died in pain and sorrow and those who are now in prisons and in mental hospitals for being unable to survive in the



male society."

But it is the Yoko's essay on the back cover of the vinyl edition that conveys more of the zen that Yoko seems to bring to much of her best work:

"I think of this friend and that friend. I want to call them and tell them how much I love them, how much I care for them...and, that when I said 'this', I actually meant 'that'...They say that if you write your thoughts down on paper you don't' need to send them. They get them anyway. Shall I do that?...At the breakfast table, I find that one of the friends I wished to call has died during the night. What if I had spoken to her? Would it have changed anything? Things that I wanted to tell her...they'll never be resolved now. Never is a long time. Maybe death has resolved it all.

People say that for the last five years I had been a hate object of the world...'That Jap. You never know what she's thinking.' Next time you meet a 'foreigner', remember it's only like a window with a little different shape to it and the person who's sitting inside is you...In my mind I'm really an eternal sphinx."

There's much humanity in Yoko's writing. A warmth, wisdom and wry wit and humour that the media and so many of John's fans failed to recognise. Or, didn't want to recognise. Because? Because Yoko was an oriental woman. Because Yoko was perceived as 'breaking up' the Beatles. Because Yoko had stolen 'their' beloved John. Because Yoko was a strong woman and a feminist. Or, manipulative and scheming?

Yoko, wrote the following comments in the sleeve

notes for the very impressive and moving, 'Double Fantasy – Stripped down' album, released in 2010. But remember it was actually John and Yoko's final joint release in 1980 before John was killed.

"We made a bit of our lives, didn't we? I know we never thought that. But we did. Though for you and me, it was grand all the way. I love you! Yoko."

From 'Uncut' article: 'John Lennon remembered by Yoko Ono: "We were in love desperately" ', Tom Pinnock, October 9, 2015, writes:

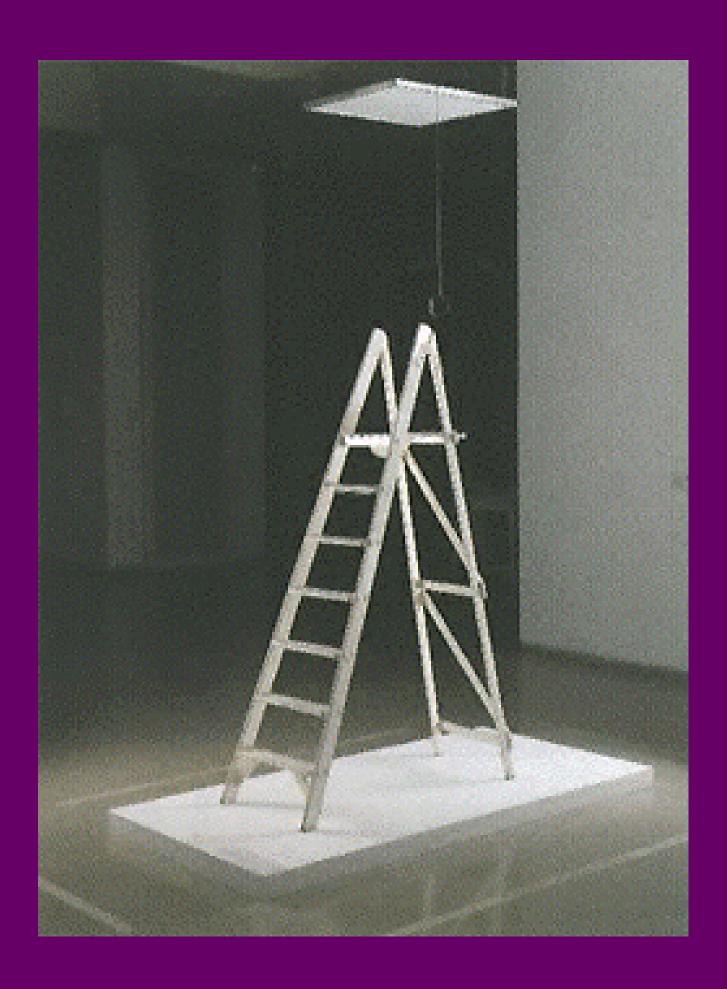
"Arriving in London in September 1966 to perform at the 'Destruction In Art Symposium', Yoko was already respected as an avant-garde artist and performer in New York, where she was allied to the Fluxus movement. She had a trained musical background, and had recently been involved in the improvisational music favoured by her peer group. She had also compiled a book of conceptual and instructional pieces called Grapefruit, and printed up a limited edition."

I have a good friend, Graham Keen, who was a photographer and a mate of Miles, John Dunbar and friends, who ran the Indica Gallery in London where Yoko was exhibiting. Graham took a photo of Yoko early on that preview night of her show, together with her all-white chess set. This was the night on which Yoko and John first met. John was invited to climb the steps and look into the lens that proclaimed the message, 'Yes'.

Here's more from Tom Pinnock's 'Uncut' article in which Yoko remembers:

"We were just real people, we had our arguments and all that as well. Two very headstrong people. I







think that we expressed it differently. It's like yin and yang. He was like very explosive, and I'm the one who's, like, 'Take it in'. It doesn't mean being submissive. Take it in, and it comes out as songs." Tom: "You also recorded the music that became Unfinished Music No 1: Two Virgins."

"Oh yes, of course. John said, 'We can do two things.' He was sitting in the living room. 'One is just sit here and chat, or go up and make music.' He didn't mean 'make music' in a 'funny' way. He really meant make music. [Giggles] I said, 'Let's make music.' I'm not very good at small talk, sitting and chatting. That sounded boring to me. It sounds more exciting to make music. We went in the attic and we made music, and that was Two Virgins."

From now on, John and Yoko were joined at the hip, and Cynthia resignedly accepted it. She later declared: "I knew at the time there was nothing I could do to stop what was happening. He was hellbent on something. And it happened to end up he was hell-bent on Yoko. "What he was looking for was a woman and a man combined. Someone he could call a pal, someone who was a woman, someone who encompassed everything in his life."

Read more at http://www.uncut.co.uk/features/john-lennon-remembered-by-yoko-ono-we-were-in-love-desperately-71166#gH0LUPirDBAcr6So.99

On a wall in my house in Scotland I have a framed set of photos from Gibraltar in 1969. They feature the marriage of John Winston Lennon (his second marriage) to Yoko Ono Cox (her third). It happened slightly differently than In the Beatles' song, 'Ballad of John and Yoko'. In that version, John wrote:

"Standing in the dock at Southampton, trying to get to Holland or France

The man in the mac said you've got to go back You know they didn't even give us a chance Christ you know it ain't easy, you know how hard it can be The way things are going, they're going to crucify me Finally made the plane into Paris, honeymooning down by the Seine Peter Brown call to say, you can make it O.K. You can get married in Gibraltar near Spain Christ you know it ain't easy, you know how hard it can be The way things are going, they're going to crucify me

The reality according to John's Apple aide, Peter Brown, was that the trying-to-be-married, Yoko and John, had forgotten to take passports with them to the ferry for Holland or France. And they also needed to have given the authorities, either on the boats or on mainland Europe, more warning. On 20th March 1969, a quick private plane flight, captained by Pegasus Captain Trevor Copplestone from Paris to Gibraltar, got them what they wanted, landing in Gibraltar at 8.30 am. A quick civil ceremony, conducted by Registrar, Cecil Wheeler at 9.00 am in a room at the Rock Hotel, with Peter Brown as witness. According to the contemporary records they never stayed overnight. They flew in, and a couple of hours flew out. This time to Amsterdam, encamped in Suite 902 of the Amsterdam Hilton and a very public 'Bed-in for



75395

CERTIFIED COPY of an Pursuant to the



| When Married | Name and Surname | Age | Condition | Rank or Profession | Residence at the time of Marriage | Father's Name and Surname |
|---------------------------------------|---------------------------------|------|---|----------------------|--|----------------------------|
| Twentieth | JOHN WINSTON LENNON | 28 | Previous Marriage Dissolved | Musician Composer | Kenwood, Cavendish Drive Weybridge Surrey | Alfred Lennon |
| March | чоко омо сох | 36 | Previous Marriage Dissolved | Artist | 25 Hanover Gate Mansion London NW1 | Elsuke Ono |
| 1969 | | | | | | 10.0346 |
| rried in the R | egistrar's Office | | | | Mari | Wheeler riage Registrar |
| Marriage was Ontracted ween us. | John Winston Le { Yoko Ono Cox | nnon | } in: | the presence | eter Brown Nutter | } - |
| i, MELVYN LE Marriage Register | CANCELL COLUMN TO THE PARTY OF | | gistrar of Gibraltar, d nd Seal this 6th | | is a true copy of the Entry N ember 2000 | in Volume 52 |

Peace'. John said, "We sat in bed for seven days. It was hilarious. In effect, we were doing a commercial for peace on the front page of the papers instead of a commercial for war." A honeymoon in the forefront of the world's publicity machine. At the time, it has to be said that their whirlwind marriage was thought to be their response to Paul McCartney and Linda Eastman getting hitched in an unannounced civil ceremony in Marylebone Registry Office, London, on 12th March.

Living life as 'art'

It is worth considering the turmoil John and Yoko lived amongst as the Beatles fragmented. From 'Lennon Remembers', Jan Wenner, The Rolling Stone Interviews, 1970.

"Pain is the pain we go through all the time. You're born in pain. Pain is what we're in for most of the time... (for the 'John Lennon/Plastic Ono Band' album) ... You see it was my own revelation ... when I felt it, it's like I was crucified... I think it's the best thing I've ever done. I think it's realistic and it's true to me that has been developing over the years from 'In my life', 'I'm a loser', 'Help', 'Strawberry Fields. They're all personal records.

We did all Yoko's (songs) in one night, the whole session. It was just fantastic. Yeah, except for Ornette. There's a track with Ornette Coleman that was from the past that we put on to show that she wasn't discovered by the Beatles and that she's been around for years... Listen to 'Don't worry Kyoko'. It's one of the fuckin' best rock and roll records ever made. . . On 'Cold Turkey' I'm getting towards it. I'm influenced by her music 1000 percent more than I ever was by Dylan.

I consider myself in the avant- garde of rock and roll. I don't know, because I'm with . . . Yoko taught me a lot and I taught her a lot and I think on her album you can hear it."

Jann: "Do you have a picture of 'when I'm 64'?"

John: "No, no. I hope we're a nice old couple living off the coast of Ireland or something like that – looking at our scrapbook of madness."

But it was the obsessed fan, Mark David Chapman, who stole John away from Yoko, Sean and the rest of the world. Chapman claimed that he wanted to keep Lennon from growing old, and left a copy of Salinger's 'Catcher in the Rye' at the Dakota Building killing scene. Chapman had signed it 'Holden', the adolescent narrator of the book, adding 'This is my statement'. The shooting occurred just at the point in time, December 1980, when John had emerged from self-imposed exile as a house-husband-father to Sean. It was Lennon's first album of new material since 1974's 'Walls and Bridges'. And John and Yoko had recorded enough of their own songs to fill both the 'Double Fantasy' album, and the posthumously released, 'Milk and Honey'

Andy Peebles was the last person to interview John and Yoko for the BBC, just two days before John was shot. John and Yoko were promoting the new 'Double Fantasy' album. Was it really '...just like starting over'? Or, as Andy Peebles, now suggests in his 2015 article, 'The Dark Truth about Yoko' for the 'Daily Mail', something menacing and manipulative.



Peebles says: "I started asking myself whether she (Yoko) and Sam (Havadtoy) had been having a relationship before John's death. All the pennies dropped at once.

I began to wonder if Yoko had encouraged John to go off and have a fling with their PA, May Pang. [May Pang later wrote and published a memoir, 'Loving John', about their affair] so that she could explore her attraction to Sam Havadtoy.

My blood ran cold. Had the whole Starting Over episode, the culmination of which had been my interview with them, been nothing but a charade?

Before: Lennon and Ono pictured walking not far from The Dakota in the summer of 1980

Was their 'happy couple back together and making their marriage work' stance all about the 'product' – the album – ensuring that they got a hit out of Double Fantasy?

I felt sick. If indeed I had been duped, they were the finest actors on earth, the pair of them. It was Oscar-winning. It convinced me."

Read more from the Andy Peebles article: http://www.dailymail.co.uk/news/article-3337924/The-dark-truth-Yoko-Ono-revealed-BBC-DJ-Andy-Peebles.html#ixzz458LXuZgh

As a 'story', the tale of Yoko and John has many possible interpretations. In December 1980, to quote from tracks from the 'Double Fantasy' album, as Yoko sang, 'I'm moving on', were they 'starting over', or, perhaps John's yearning vocals on 'I'm losing you' were prescient. Your guess is as good as mine.





And now for a blast from my misspent past...

Since I was about six years old I have kept and bred tropical fish, and for quite a few years I wrote for, and later edited tropical fish magazines for a living.

For three years from 2004 to 2007 I was (in name) the deputy editor of a magazine called *Tropical World*. I qualify this by saying "in name" because the editor – a bloke called Simon Wolstencroft - was a raving alcoholic who drank himself to death a couple years after we acrimoniously parted company, and most of the time I did all the layout, and the editing and everything else. Note that I even managed to use the Crass font on the cover, and my column about conservation often used the title "do we owe them a living?"

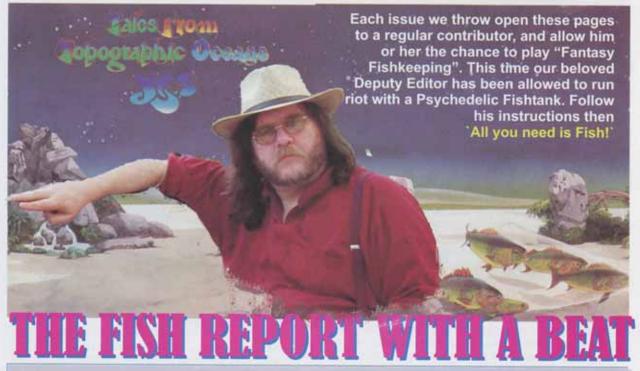
What makes things weirder is that a year or so after that his wife, who was also his business partner, was convicted of over a million pounds' worth of cheque fraud and sent to prison still owing me £3000. You truly could not make this shit up.

Anyway, this week I got an email from another erstwhile employee of *Tropical World*, my old friend Dr. Iggy Tevares. He sent me something I had almost forgotten about; an article from ten years ago from which I rather niftily managed to

combine the subject of tropical fish with the subject of progressive rock music. The copyright still presumably belongs to either *Tropical World* or the Crown Prosecution Service. However, as I don't think I was ever paid for it, I don't care, and I hope you find these ramblings rather amusing.







Back when I was a student, students were students. There was none of this nonsense about having to pay off loans, and actually *learn* something that would set you up for a life in the workplace; it was the time of tuning in, turning on, and dropping out! Well it was for me anyway.

The only problem is, that having 'dropped out' in the late 1970s I am not particularly minded to drop back in again, and having managed to survive the past thirty years without a haircut, and equally managing to make a living doing something I enjoy, I feel that on the whole I am ahead of the game.

Back in my student days I became a fan of progressive rock music - a genre which in many ways has not stood the test of time particularly well. At its worst (most of it) it was sub-Tolkein ramblings about elves and wizards set to an overly complicated (and often self indulgent) soundscape. But at its best with bands such as *Pink Floyd* if produced some of the

greatest and most exciting music of the time. One band that has dated reasonably well is Yes - whose hippy ramblings were often accompanied by paintings by a bloke called Roger Dean. One of Dean's most exciting cover pictures was (see above) the artwork for Tales from Topographic Oceans (1974), a complex and impenetrably intellectual treatment of The Autobiography of a Yogi by the Indian mystic Yogananda. The music you can take or leave, but the cover, which featured prehistoric fish swimming through a seascape based on the craters of the moon is fantastic, and back in my student days I carried out the finest bit of interior decorating that I have ever managed. I had an enormous promotional poster for the album stuck on the wall, and underneath, a 48in fishtank designed - as far as possible - to emulate the lunarscape of Dean's painting.

The idea was sound as far as it went. I had a friend who was a dab hand with fibreglass moulding, and he made a backdrop which emulated the crags and cliffs of



TROPICAL

the album cover remarkably well. We built a midnight blue backdrop, and gave the tank an undergravel filtration system, and 3in of gravel substrate, topped in places with silversand.

Plants were simple: There weren't any. If a plant-free landscape was good enough for Roger Dean and the boys in the band, then it was good enough for us. The problem was the fish.

The fish depicted in Dean's original artwork have been extinct since the Carboniferous Era, and so the most simple way to include them in our tank would have been to borrow a time machine and go back and catch them. However, as this was slightly impractical (to say the least), we decided to stock our tank with more modern inhabitants, albeit ones that looked weird.

Butterfly fish are indisputably groovy additions to the freaky fishtank

Our first acquisitions were a pair of upside-down catfish (Synodontis contractus) which are a singular species from West Africa. Considered a dwarf catfish, they reach an adult size of 3-4in. Like other members of the Mochikidae family, they have large eyes, a large adipose fin, forked tail, and three pairs of barbels. Their light-brown coloured body is covered with dark brown blotches of various sizes. Interestingly, the underside of the body is darker hued, which is the opposite of fish that swim with their belly downwards. This reverse colouration serves to camouflage them when they swim at the surface of the water. They were an immediate success, and my friends and I sat and watched them

for hours with remarks like: "Dude, that fish is far out. Its like....er upside down".

I soon discovered from reading about these delightful fish that they prefer to be kept in small shoals, so the next day I hitched into town with the object of obtaining a second pair. This I did, but I also came back with a pair of butterfly fish (Pantodon buchholzi). These strange little creatures have a a flat head and back that is a light-brown or greenish colour with a silver sheen and dark markings on the fins and underside. They have large pectoral fins are widespread and some authorities claim that they can use them to glide over

short distances like the more well known marine flying-fish, though other experts claim that this is mere myth. The wide lizard-like mouth is upturned at the top of the body, and true to form, it eats all manner of surface insects. They especially like flies, mosquito larvae, small spiders, worms, and large flake food. We had some success feeding them small crickets!

Again, I did my research and found that although these fish like a wide plant-free area in which to swim, they also like to have some floating plants for cover. When I was a boy in Hong Kong I spent much of my leisure time collecting and studying the aquatic life of the local ponds and streams, and I had marvelled how the water hyacinth plant (Eichhornia crassipes) can be a haven for a bewildering array of creepy crawlies. I obtained two small water hyacinths from a local garden centre and put them into my tank,





but I was disappointed to find that they were free of `hangers on`, so - necessity being the mother of invention - I collected various aquatic invertebrates from a local pond, and introduced water beetle larva (dytisticus), and various aquatic crustacea such as cyclops, daphnia, and several species of freshwater shrimp into the tank with my new water hyacinths, and - sure enough - they took up residence in the trailing roots of the water hyacinth, where they bred prolifically, and provided quite a pleasant spectacle in their own right, as well as being food for the pantodon, (and presumably my upside down catfish as well, although I never saw them eat any).

By this time, I was particularly pleased with my postpsychedelic aquarium, and when one Christmas a friend christened it "Jon's Freaky Fishtank" he unwittingly gave the title to a regular feature of this very magazine.

My last addition to the freaky fishtank was a pair of reedfish (*Erpetoichthys calabaricus*). It was with this last addition that my freaky fishtank really came into its own. These are weird little fish from tropical Africa, where it occupies habitats ranging from flowing rivers to flood plains and internal river deltas.

Erpetoichthys calabaricus has a snake-like appearance, with a yellow ventral surface and greenish black dorsal surface. This species has specialized scales, which are called ganoid scales, and it has nostrils or nares on tentacles that protrude from the head. Also on the head are passive electroreceptive organs (ampullae). This species also has one-rayed dorsal finlets instead of a singular dorsal fin. Erpetoichthys calabaricus has no

This fish would have been as common as a neon tetra in your fishtank 30 million years ago

defined social system, although they tend to congregate when they are in an aquarium. At one point I had six of different sizes and they used to squirm around in a weird ball, looking for all the world like an untidy ball of knitting wool that had been attacked by an unruly toddler.

In terms of behaviour, their skill at capturing prey is quite interesting. This species can sense electric cues (from the gills of small crustaceans and fish) in their environment with ampullae (electroreceptors) and use this information for prey capture.

They were particularly fond of freshwater shrimp, and my friends and I spent many happy evenings grooving away to psychedelic music and watching the reedfish stalk the tiny shrimp along the gravel.

My freaky fishtank continued in various incarnations for about eight years, until I got married and moved into some attempt at suburban respectabilty. With a wife and a mortgage there was no longer any spare time to lie on the carpet, open a cold can of beer and gaze admiringly at the antics of some of the most strange inhabitants of God's creation.

When I found myself single again a decade or so later, one of my first thoughts was that I would get rid of the godawful chintz curtains and get a freaky fishtank again.

One of these days I might just get around to it!





ME ARE MACMILLAN CANCER SUPPORT

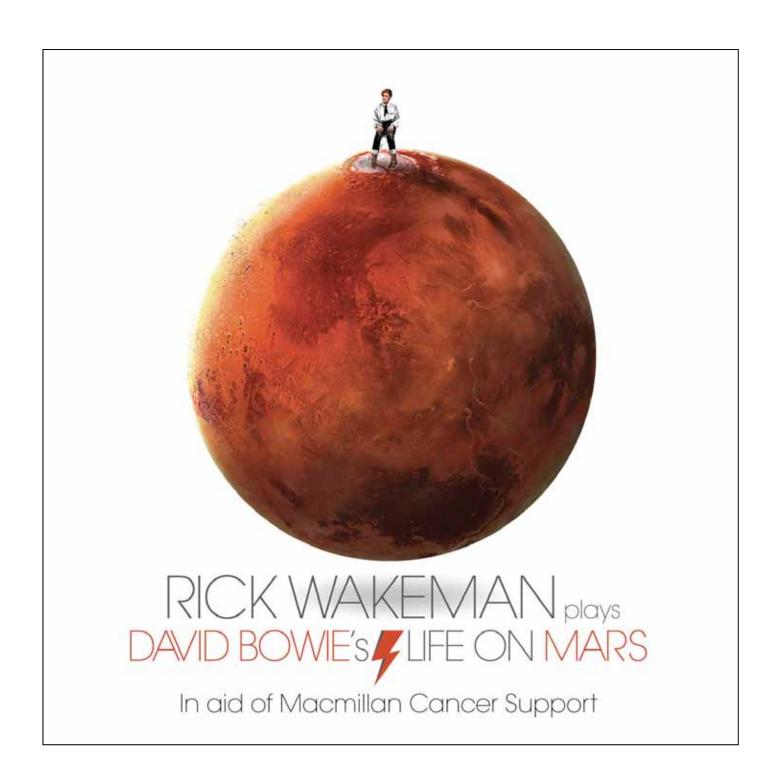
Cancer can be the loneliest place, and can leave you with many questions. Our cancer information specialists are here for you or a loved one.

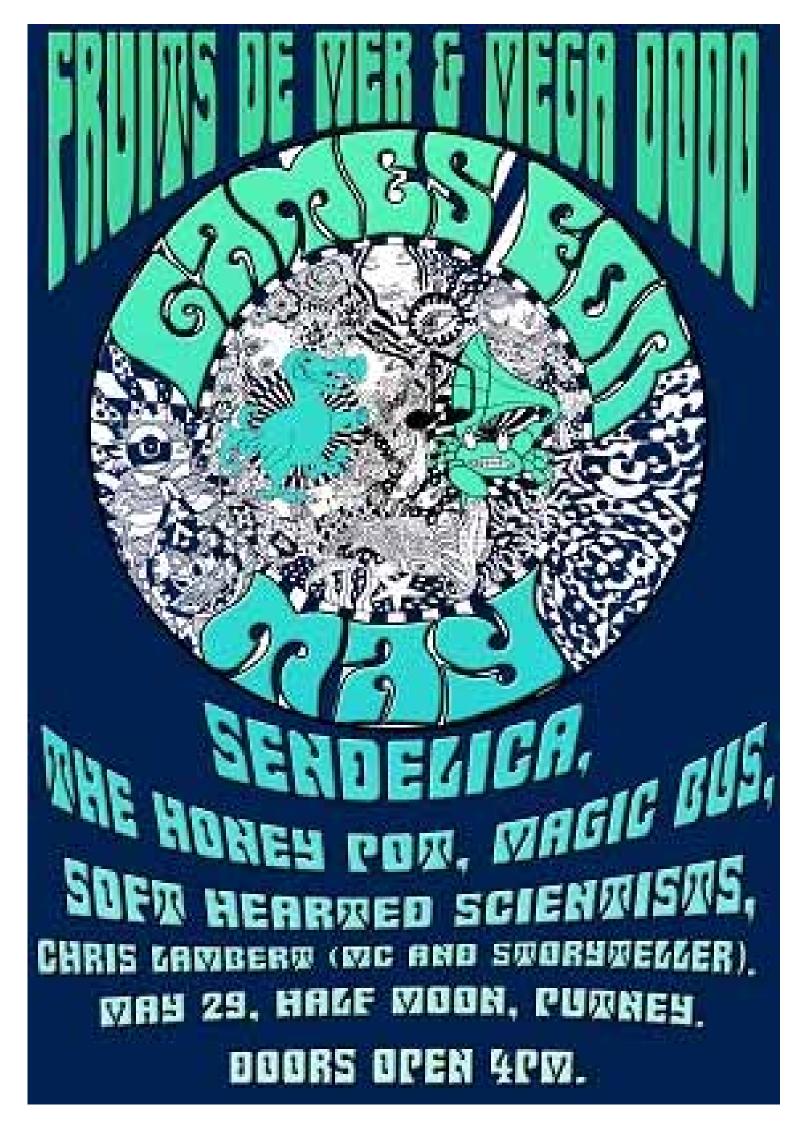
For information, advice or a chat, call us free on 0808 808 00 00.

macmillan.org.uk/talktous

tin Cancer Support, registered charity in England and (261017), Scotland (SC039907) and the Isle of Man (604)

Find out more about Zahida, a specialist on the Macmillan Support Line, at macmillan.org.uk/Zahida





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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

p.s. Start helping elephants today at nature.org/elephants and follow us on Instagram, Facebook or Twitter to get action alerts.



DOGLEG



Weekly Acoustic Jam Session Hosted by Dogleg

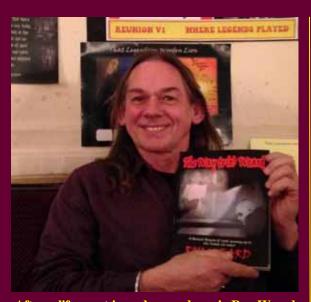
@The Village Inn, Westward Ho! Every Tuesday from 7.30pm

All styles, levels and listeners welcome

facebook - dogleg Musician/Band

LEMONROCK GUIDE





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 ion this august publication..

hen we disembarked in France, we proceeded to the customs post to get the carnet stamped. We were told it was a national holiday in France and we would have to wait until tomorrow morning. We tried to persuade them that it was important that we got the carnet processed and that we were up against it, time wise, to get to our destination, but we were met with that Gallic stone wall which the French are so good at. A shrug of the shoulders and 'Boh' translates as, 'You expect me to care?'

Gradually the customs enclosure emptied. What few trucks were there had been parked up and the drivers headed off into town, leaving only a few customs guys sitting in their offices smoking and looking bored. There was no barrier across the exit and hot-headed anarchy took over.

'Sod it', I said, 'Let's just piss off'

We started the engine, drove through the gates and headed off along the motorway. We might almost have got away with it had it not been for the system of French toll roads. The first toll we came to, the barriers went down and we were ushered into a slip road to await the police. Trev wandered down the slope to go for a pee as the little police car rolled up. Two of the police in the car rushed down the slope to look around and see what it was he had been doing down there and then they escorted us back to the port.

When we got there all the customs men were there, pulled in from their holiday to check out these mad English hippies who had tried to run the customs. They emptied the van and painstakingly counted all the merchandise. An hour later they had checked through the carnet and looked puzzled.

'This is all in order,' he said bemusedly. 'Why

did you run off?'

'Of course,' I replied, 'I just wanted the damn thing stamped so I could head off to the gig. I told you we were on a tight schedule. If we do not get there by tomorrow afternoon there will be little point in going.'

The customs gathered in a huddle, fined us for running the customs, stamped the carnet – because they had to now that they had processed it - and let us go. We set off back through the same toll booth, waving at the same toll man who looked like he was wondering how these people who had just been arrested were off again so soon, and down to the South of France.

We were joined there by my friend from Paris, Jean, who helped out with the stands again. The gig was in the ruins of an old Roman amphitheatre. It was a beautiful setting and this time there were no riots to spoil the event. We had a few days to spare now, so Jean, Trev and I set off down the coast to Port Grimau for a day's relaxation on the beach before heading back up into Germany for the last few shows.

After this, Trev and I drove up to Germany and began the German shows. We picked the 'Ahead of Hair' stooge, Mick, up at the airport in Munster and did the first show there. He was clearly a bit bemused by it all and I am not sure he had ever been to a rock and roll gig before, let alone on tour in Germany. After the show we packed the stuff down and went off to check in to the hotel. We then went up the road for a drink. The bar was heaving; full of people drinking and chatting, so we joined in. I noticed Mick with a beer in his hand and mentioned to him that he should be careful and that some of these German beers were stronger than they tasted. He dismissed this and carried on drinking. Sure enough, a short time later, we found him passed out on a chair, head back, mouth open, dead to the world. His jacket was slightly open and I could see the corner of his traveller's cheques poking out. I decided I would give him a fright that might make him take a bit more care when drinking and went to remove them. Then I noticed his passport was there too, and a more wicked prank suggested

We had a Polaroid camera with us and we were

documenting the gigs as we went round, trying to help others who had not been out before. Trev went back to the van and fetched it, and my briefcase. We took his photo, supine on the seat, and carefully cut it down to passport size. Using the Sellotape in my briefcase we then stuck the picture over the one in his passport. Back in the '70s passports came with a separate section below the main one titled 'Spouse'. There was a space there for the man to include his wife on his passport, thus ensuring she would not run off with some 'Johnny Foreigner' or go off travelling without him. I was contemplating asking one of the young ladies in the group that had gathered around to watch this activity if they would drape themselves over him but, in the end, took off my T-shirt, mussed up my hair so you could not see my face and put my head down over his groin – simulating a blow job. This was duly photographed and put into his passport in the 'Spouse' section. We put the stuff back into his pocket to a big cheer from the assembled watchers. Mick stirred and we woke him up and took him back to the hotel.

The next day he announced he needed to go to a bank and change some traveller's cheques so we went with him. He went up to the counter and handed over a completed cheque and, without looking at it, his passport. The woman teller, opened the passport, laughed and showed it to the guy next to her. Pretty soon they were passing his document all round the bank and calling people in from other offices to look. Mick was getting embarrassed, but had no idea what they were laughing at – until they gave it back to him! Trev and I were cracking up inside but trying to keep a straight face. As we left the bank a rather red-faced Mick, said 'I suppose that will teach me a lesson about not getting too drunk.' It didn't!







Jacqui McShee's Pentangle – Live, Wimborne (Dorset) 31st March 2016

A Perfect Gig

Late last year I picked up a British Folk Sampler CD, from a secondhand market stall. I played it about a week later and one track just screamed out, perhaps because it wasn't really folk but jazzy. It turned out to be JM's Pentangle. I found their website, took a chance and ordered 3 of their CDs for £20. The reason I went for them was mainly her backing band, which comprised most

of John Martyn's boys from the 1980s and 90s. In particular the bassist, a Scot named Alan Thompson. Thompson is one of my favourite bass players, he usually played a fretless bass (rare, and usually a sign of technical prowess). Jaco Pastorius is the most famous fretless electric bass player I can think of, but I often find he was such a virtuoso that in a band situation you listened to Jaco, and then the rest of the band. Joni Michell's fantastic live double set, Shadows and Light being a perfect example. But Thompson plays within the band, just take a listen to JM's Philentrophy album, all the musicians are a joy, none more so than Alan.

I've kept an eye on the modern Pentangle's website since and finally, bingo, a tour this spring. Dorset was the closest to home so I paid my money a few months back and waited for the night. A miserable 70 miles, two and a half hour drive later, and after a supermarket frozen-style

John Brodie-Good





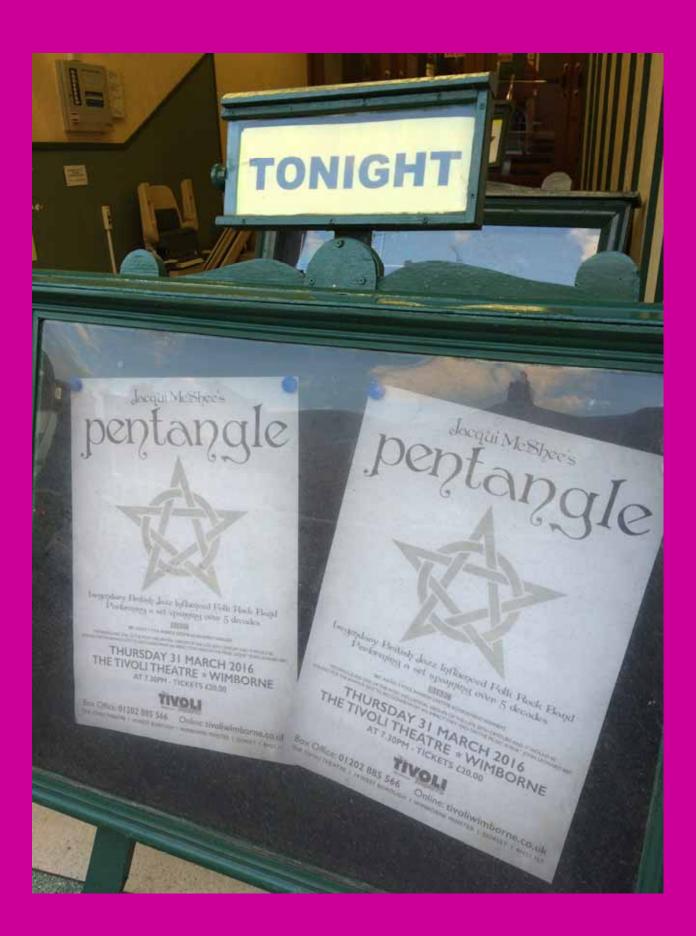
dinner in a local Greene King pub, I rocked up the box office. The delightful Tivoli Theatre, which really is stepping back in time. The elderly staff all prim and proper in their black and white uniforms, a nice bar, and a coffee shop! Inside the hall was a real throwback, reds and golds, and the stage very neatly set up with the band's gear. Jacqui was of course the original band's lead singer and I can happily report, at her current age of 73, still has her beautiful, clear voice. Just after 7.30, the band and Jacqui strolled on.

Shockingly to me, the venue was only a quarter full, all oldies again. I'm really starting to find this quite depressing, it has become crystal clear that the old bands seem largely to have the remains of their old audiences only. In this age of You Tube and social media you would have thought the more switched on younger folks would have tried some of the 'oldies' but it appears not very sadly. This strongly implies that once these acts and their audiences have got too old, or literally died, they

will be forgotten. Hipsters seem to be as shallow as the rest of the i-generation in spite of their apparent love of the real things of the past. Why is this? "Popular music', unlike Classical and even Jazz doesn't seem to really cherish the people it should. Perhaps it's the nature of the industry, the 'record companies' and their marketing armies constantly pushing the next bunch of wankers on us all. (The gig I went to the next night was even more poorly attended, next week's Gonzo will have that report.)

Anyway, back to Pentangle. Blimey! Alan's changed, he's got wider, a much plumper face, wears glasses and a mop top. Someone can't change that much surely? Of course he hadn't, it wasn't Alan! That's a pisser I thought, oh well, I'm here now. A couple of numbers in and Jacqui mentioned that they had a stand in bass player (Neil?), and sax player (Alan Lewis) due to Alan T playing with Martin Barre and their regular sax guy being ill. Gerry Conway was on drums and

John Brodie-Good





Spencer Cozens on keys, both 'ex JM'. It also took me about 15 minutes to twig there was no guitarist on stage, and then I thought back to the 3 CDs I have and realised there's no guitar on them either. But the result, is one of the freshest sounds around. Speaking of sound, the SQ was perfect, and I mean perfect, you could hear every word and every note all evening! It can be done, and in this day and age of 'advanced gear' it should happen much more than it does in my humble opinion. It turned out the guy doing the sound was the band's but using the house PA, 11/10.

Put simply, they were great. Jacqui's fantastic voice supported by four fabulous musicians, of the less is more category. Genre-wise, a folk voice (and what a voice, wipes the floor with all these feeble 21st century girls) with a mainly jazzy vibe, with their material self-penned or traditional arranged by various members of the ensemble. I did recognise an old Pentangle song, I've got a Feeling (based on Mile's Davis All Blues) and many of the other numbers were from the three CDs I had previously bought, In Concert Live 1997-2011, Passe Avant and Feoffee's Lands. I bought another two after the gig, Jacqui McShee's Take Three (modern folk with just Alan and Gerry), from which at least two songs came, and Spencer's solo effort, Offline, which is a pleasant ambient piano piece.

The band were superb, and perhaps the two 'stand-ins' gave an extra edge. Spencer's keys were particularly fine; electric piano, grand piano and snyth sounds welding it all together. Gerry's drumming was sparse and spot on, at one point he used his floor toms like congas. The bass player was actually very good indeed, and delivered an excellent solo towards the end of the second set. The sax playing was measured throughout.

Jacqui was a delight; relaxed, confident and quite funny at times. I thought I heard her la-la ing a bit at times and she did admit with a giggle she did forget the words sometimes, but that is only human at her age. She pointed out that for at least two of the songs, the original versions had between 30 and 40 verses!

Their choice of material ebbed and flowed throughout, no sense of samey-ness at all, which is also pretty rare.

I came away still with that thought though, where was everyone else, sitting at home watching TV or surfing the web? Perhaps they are too jazzy for folkies, and too folky for jazzers? A real shame, 'cos they, and you, all missed out.

Jacqui and Spencer came out to the foyer afterwards to talk to the remaining members of the audience; pleasingly at least the CDs were flying off the table at £10 a pop.

The drive home was much quicker of course, weirdly, as I turned onto a short straight stretch of road, just outside Bath, instead of putting my foot down as I normally would, I held back and stayed around 30mph. A large deer stag walked majestically across the road in front of me, a hundred yards ahead, 6th sense I guess.

I hope they tour again, I still want to hear Alan play, but even if he isn't there again for some reason, I know the effort will be more than worth it.

http://www.pentangle.info/JMPentangle/HOME.html

John Brodie-Good



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

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

Far be it for us to criticise anybody's beliefs (unless they're, y'know, one of the bad beliefs).

When it comes to religion, providing that the religion isn't used as an excuse to drop bombs on people or their families, or round them up into camps etc. - Donald Trump - then you can do what you want, as far as we're concerned.

I mean, Digitiser2000's Mr Biffo even went to church for several years in his teens, which was a little strange looking back, given that he never really believed in God.

Still... everybody has their own way of worshipping, and it seems that some video game-playing Christians have decided to express their faith through the medium of fan art.

Here are some choice examples of this Sonicheavy phenomenon.





Birmingham: A modern city at a knockdown price

The dog had the look of all Boxers, like an ill-bred aristocrat paying a token visit to his smelly serf's cottage: a combination of disgust and snotty superiority. But you could tell straight away that he was old. A certain grizzled aloofness. The way he trotted rather than ran. And an anus so protruding it looked ready to spurt out its contents like a spray of machine-gun fire any second. The man said, "don't worry about him, he's harmless." I guess I must have hopped back a step or two. Not from his teeth. From his behind. His behind was far more dangerous than his teeth. And then the man (who looked almost as old as the dog, but with trousers,

thank God) added: "are you a Brummie?"

We were in the park. I was taking my flatmate's dog for a walk. She was scattering about in the bushes pretending to be a kangaroo, leaping up to catch the squirrels, and darting about with her tail in the air. She was paying no attention at all to the grizzled Boxer's sly advances. But the question surprised me. In London, maybe, it makes sense to ask a person's origins (not that anyone in London ever talks to strangers): but who else but a Brummie would want to live in Birmingham?



The Swan, Yardley. "The building looked like a box of Swan Vesta matches: a flat package of yellow brick"

"I was born here," I told him, "but I've not lived here for the last 25 years."

"I knew you was a Brummie," he said mysteriously. I wanted to look in a mirror to see what it was about me that looked Brummie. Maybe it was the fact I had "I am a Brummie" tattooed across my face. Actually, there is a characteristic Brummie look. It's a cross between a smile and a sneer, a lip-curl of amused disbelief, like a cynic who doesn't even believe in his own cynicism. But I don't think I was practising it myself that minute. I was still trying to keep the Boxer dog's muzzle between me and his other end.

"Whereabouts did you live?" the man asked.

"Sparkbrook," I told him, "then South Yardley."

"Ah, Yardley," he said. "Do you remember that pub by the roundabout? The - er - the..."

"The Swan," I said.

"Yes, that's it, the Swan. Used to go dancing there, in the sixties. People used to come from all over Birmingham. There was a ballroom upstairs. 'Course it's gone now, knocked down to make way for some new roundabout."

"Someone told me it was the biggest pub in Britain in it's day. Is that true?"

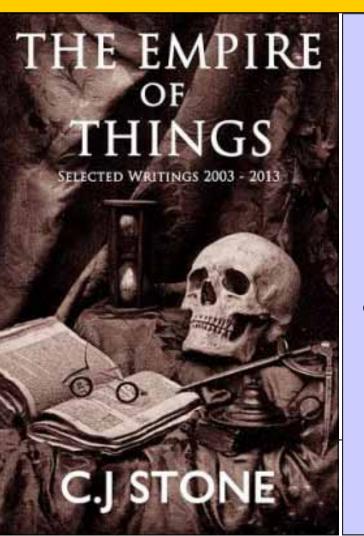
"Well it was certainly big. Huge. Had wood panelling all up the stairs and beautiful carpets. Like a palace, it was. Loved that place."

"That's the trouble with Birmingham," I said. "Always knocking itself down to start again."

"To make way for those bloody domes and things," he said, and laughed. And then he added - though it really needed no explanation - "and those towers where they do all their yodelling first thing in the morning."

Well this just disappointed me. He seemed such a kindly old man. His racism was arbitrary, somehow, as if it was expected of him. It was just something to say, that's all, like talking about the weather, rather than anything deeply meant. But it was enough to stop me wanting to talk to him. I called Patsy to me, said my goodbyes, and left the park.





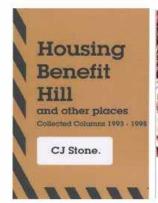
NOW AVAILABLE FROM GONZO MULTIMEDIA

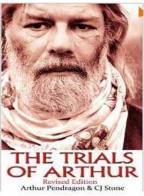
"Stone writes with intelligence, wit and sensitivity."

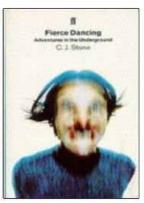
Times Literary Supplement

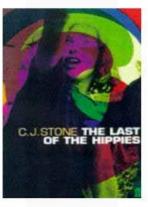
"Wry, acute, and sometimes hellishly entertaining essays in squalor and rebellion." *Herald*

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







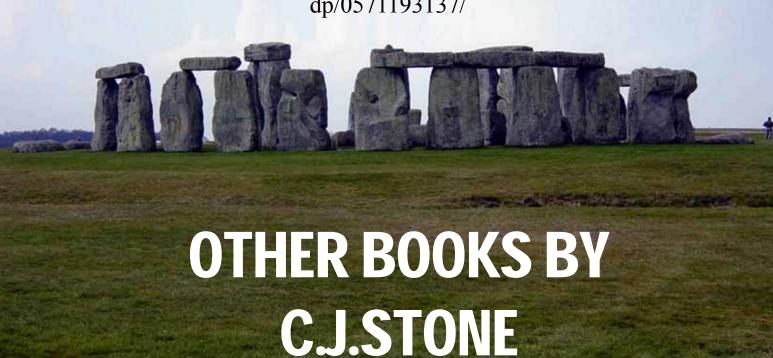


Housing Benefit Hill: http://www.amazon.co.uk/Housing-Benefit-Hill-Other-Places/dp/190259343X

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

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

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





Three Days of Monsters, Chosts,

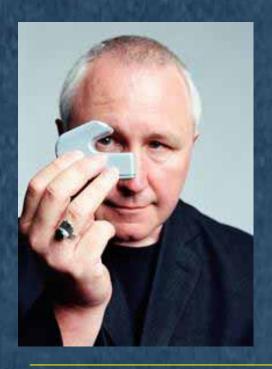


WWW.WEIRDWEEKEND.ORG



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.



This week it is the turn of the legendary John Ellis who was not only co-founder of a band Bazooka Joe in 1970 with the man who would later become Adam Ant, but – with The Vibrators – was the first punk rock guitarist I ever heard. In 1980 he toured with Peter Gabriel on his "Tour Of China 1984", and he appears on the album Peter Gabriel 4. From 1982 on he recorded a number of albums with Peter Hammill, and toured with Hammill (off and on) from 1981 until 1989. From 1981 until 1984 he was a member of the K Group with Peter Hammill. Between late 1990 and 2000, Ellis was a member of the punk rock band The Stranglers, starting with the album Stranglers In the Night. During that period he also created music for European Art exhibitions and several short films. Ellis left the Stranglers in 2000. He is an exponent of the E-bow guitar. So what do we do with such a legendary figure? Why... that is simple, we send him to a desert island, with just ten records for company...

John's Top Ten albums

My Life in the Bush of Ghosts Brian Eno and David Byrne

> Tra Hedningarna

Axis Bold As Love Jimi Hendrix Experience

Magical Mystery Tour
The Beatles

Initiation
Todd Rundgren

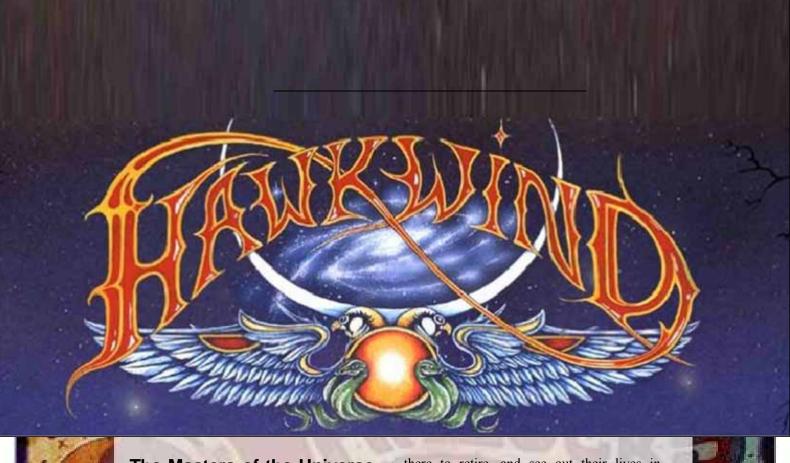
Strictly Personal Captain Beefheart

Hot Rats Frank Zappa

Music in The World of Islam Various artists

Bukka White The Complete Recordings

Liege and Lief Fairport Convention



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..

there to retire, and see out their lives in sleepy relaxation.

Some of Hawkwind's members are certainly the right age for that, but the gig was energetic and with somewhat more flashing lights than has recently been the case - although they do still seem to draw the line at actual strobes, these days. Somewhat oddly, the tour schedule has a two-week gap in it, so perhaps there is an opportunity for relaxing, before the Cardiff gig next Thursday.



Hawkwind's April tour got off to a southerly start a week ago, at Eastbourne Winter Gardens, in a place traditionally associated with elderly people heading

Hawkwind fans looking for copies of Ian Abrahams' rather excellent book about the band might have been surprised to find it

Spirits Burning

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

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

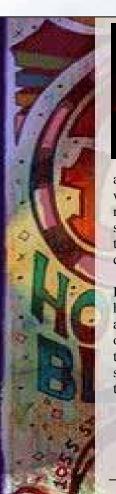
A sci-fi adventure ... resurrected by Don Falcone & Mack Maloney,

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



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

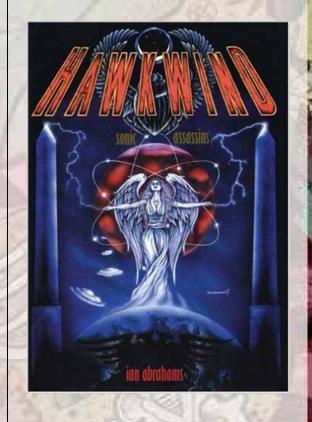






available on Amazon for £228 (\$300) which is a pretty hefty price-tag! It's been rumoured that the book is to be republished soon in electronic copy, and if that's so, then that will help its availability very considerably.

Kris Tait's book, which covers the band's history to the end of 1981, is much shorter, and also considerably more scarce. Copies of the other 'big Hawkwind book' available to fans (the one by Carol Clerk) are somewhat more affordable, mostly because that one went to paperback edition.





HAWKWIND PASSPORT APPLICATION

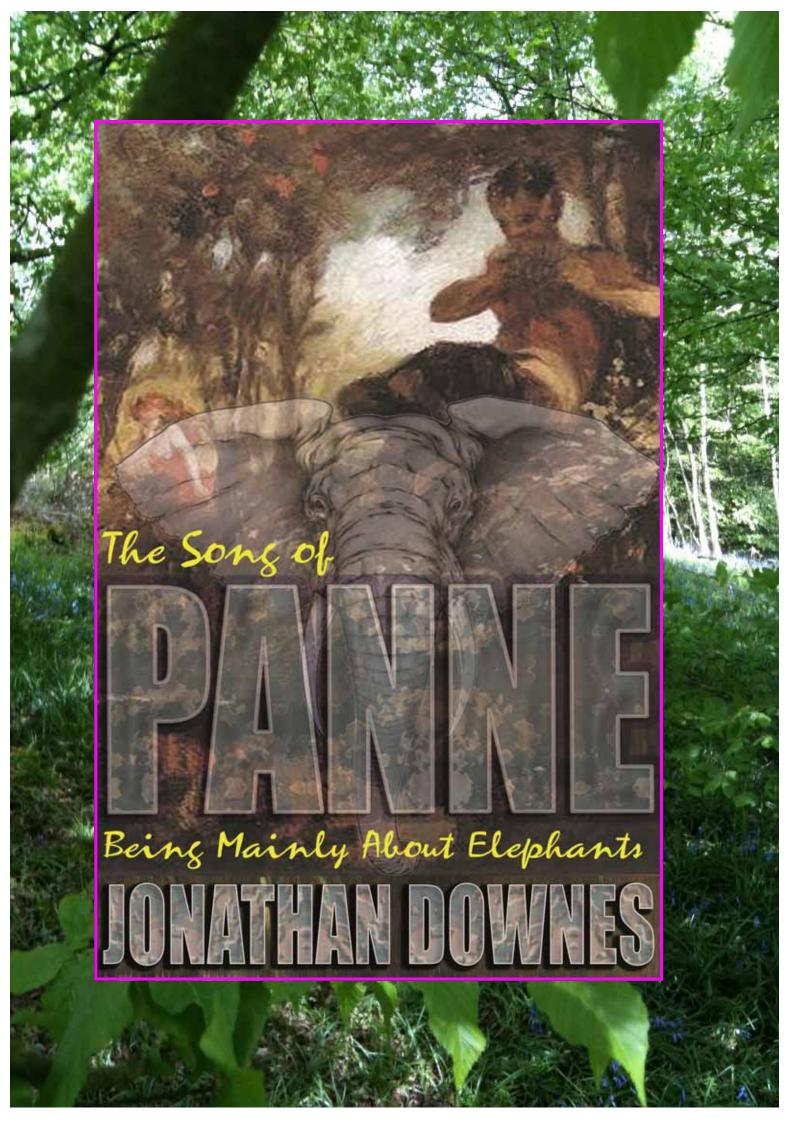


Greetings space travellers!
This is your Hawkwind Earth Visitors Passport application form.

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: |
| 3 |
| *************************************** |
| Post Code |
| E-Mail Address: (Please print clearly) |
| Telephone Number: |
| Additional info: |



IN THE GREY HALF-LIGHT BETWEEN FACT AND FANTASY

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

Are you sitting comfortably? Good. I shall begin.

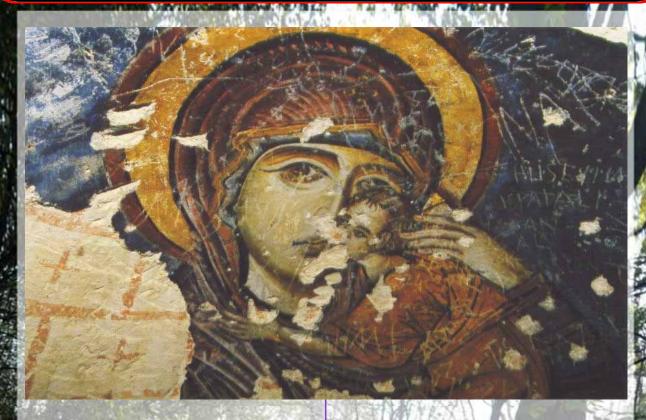
Now I am afraid we need to digress for a few moments. Because when Lysistrata told me what she told me next, I was already possessed of the knowledge necessary to know what the blinking flip she was talking about. But because we are talking fairly obscure and massively arcane knowledge here, I think that I have to assume that at least SOME of you people reading this could benefit from a brief history lesson.

XXVI



HTTP://WWW.XTUL.CO.UK

HTTP://WWW.XTUL.CO.UK



My parents were strange people. Pillars of the Establishment and the Church (with a capital C) they were also far more involved in esoteric pursuits than anyone realised. My paternal grandmother was a witch (as are my two female cousins), my maternal grandmother came from an old and rather odd Sussex family so entrenched in the "old ways" that no sooner had she been born that the gardener took the naked baby to the bottom of the garden and placed her on one of the beehives, so she could be introduced to the bees.

My father could divine water and regularly had conversations with ghosts. They had both become interested in West African folk magic during their years in Nigeria. Both of them had seen ghosts and UFOs and experienced poltergeist phenomena. My father was a rabid devotee of - amongst other people - Immanuel Velikovsky, and my mother was an avid reader of all sorts of strange books including those of Professor Margaret Murray.

Who the hell was she? I hear you shouting in my inner ear.

Well first and foremost she was an Egyptologist. But Margaret Alice Murray (13 July 1863 – 13 November 1963) did all sorts if

other things as well. She was an archaeologist, anthropologist, feminist, historian, and folklorist. The first female to be appointed as a lecturer in archaeology in the United Kingdom, she worked at University College London (UCL) from 1898 to 1935. She served as President of the Folklore Society from 1953 to 1955, and published widely over the course of her career.

But the thing for which she is best known, and - indeed - the thing for which she has both become academically reviled and almost sanctified by the neopagan movements across the world, is her hypothesis that the original religion of Western Europe was a fertility cult that she called 'Dianic' because she believed that the female goddess worshipped was Diana, originally the Roman Goddess of the hunt.

She believed that the Western European witch trials, which she was the first to examine from a feminist perspective, were a concerted attempt by the Christian establishment to destroy this ancient religion, and she believed that the classic image of Satan as a horned man with cloven hooves (a little bit like a larger version of the hairy little urchin who was - as I leaned on my car and heard Lysistrata's extraordinary story - playing an immensely

HTTP://WWW.XTUL.CO.UK

energetic game of tag with my cats on the upper lawn next to the sundial) was a corruption of the images of the male deity worshipped by these devotees. Her second book - The God of the Witches - expanded on this hypothesis which had first been laid out in a book called The Witch Cult in Western Europe, first published a year before my mother was born.

She also believed that a race of very small people, who also practised this Dianic religion had lived hidden in the wildernesses of Western Europe until the early modern era, and that these were the origin of the pan-European myths of fairies, gnomes, pixies and other assorted little people. The fact that they too practised the ancient religion explained the multitude of folkloric links between little people and witches.

And in 1954, she published *The Divine King in England*, in which she greatly extended on the theory, taking in an influence from Sir James Frazer's *The Golden Bough*, an anthropological book that made the claim that societies all over the world sacrificed their kings to the deities of nature. In her book, she claimed that this practice had continued into medieval England, and that, for instance, the death of William II was really a ritual sacrifice. She also claimed that a number of important figures who died violent deaths, such as Archbishop Thomas Becket, were killed as a replacement for the king.

Professor Ronald Hutton, who is an author and academic whom I admire very much, and whom I have met on a couple of occasions (most recently at Tintagel during Corinna's and my brief honeymoon back in 2007) is one of the contemporary academics who are less than convinced by Murray's hypotheses. In his 1999 book *The Triumph of the Moon*, Hutton asserted that Murray had treated her source material with "reckless abandon", in that she had taken "vivid details of alleged witch practices" from "sources scattered across a great extent of space and time" and then declared them to be normative of the cult as a whole. And I see no real reason to doubt him.

Sadly for those people who - like me - were

brought up on this stuff, Hutton is far from being the only one.

Together with my friend and colleague Nick Redfern I have researched and written about the early history of the neopagan movement, and I am convinced that Murray's writings were amongst the main texts plundered by the founding fathers of modern neopaganism, like Gerald Gardner and Cecil Williamson, when they set out to found a new religion.

And Murray's ideas - possibly because they were so empowering to women - also became immensely popular with a certain type of intelligent and well educated women in the middle of the 20th century. Women like my mother.

My mother swallowed Murray's hypotheses hook, like and sinker, and recommended her books far and wide. She first gave then to me when I was about thirteen, and it seems that as a result of a long conversation with Britannia Potts just before her brother's fall from grace in the early 1980s, she lent her precious copies to her... And never got them back.

And apparently Britannia Potts was also a neophyte follower of Murray's disputed witch cult hypothesis.





Thom the World Poet

Rob Ayling writes:

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

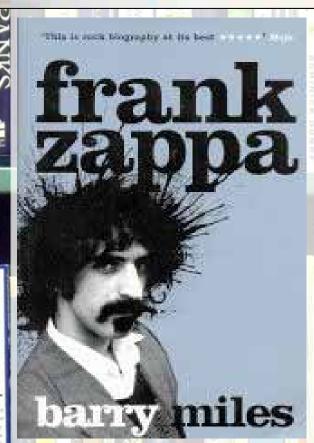
VOICE IS THE CHOICE OF OUR SPECIES

AND IT IS RAISED TO SING

To remember, with respect, those past and present ways for us to assimilate commingled joy and pain Solo, one folk agent can carry whole cultures More-a choir of notes cashed in and golden Birdsong at dawn. Lullabye evenings.

Chanting, ululating, crying in a sound wave that rides us through emotions too wild to otherwise explain in brick words the difference between words, walls and wings.

Ven Gonzo Booksnelt



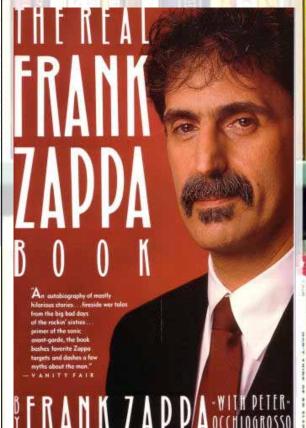
Paperback: 384 pages

Publisher: Atlantic Books; Language: English

ISBN-10: 1843540924 ISBN-13: 978-1843540922

I decided to have a bash at reviewing Miles' biography of Frank Zappa this week. It is, by anybody's standards, a monumentally peculiar book. I think it is probably the only rock biography that I have ever read where the author makes no effort to hide his complete disdain for the person he was writing about. A few weeks ago I exchanged emails with Miles about his recent book on the brief but fascinating history of Zapple records, and if I ever do get to interview him one of the first things I am going to do is to ask whether it is true that he totally disliked Frank Zappa.

But the truth is that I agree with Miles entirely. Although they made me laugh when I was younger, FZ will be remembered for his astonishing music not his often sexist and misogynistic lyrics. But then again I am a guy who wrote a song called *Nazi with a Hard on* so who the hell am I to gripe?



Paperback: 352 pages Publisher: Picador; Language: English ISBN-10: 0330316257 ISBN-13: 978-0330316255

The FZ story is a complex and fascinating one, and Miles tells it well. However, I think that that it should probably be read in conjunction with Frank Zappa's own book, because Miles pulls no punches at all, portraying FZ as an annoying, petty and tyrannical man who treated his employees particularly badly, and was off hand and often cold to his family. Indeed his wife Gail once commented that the secret of their long marriage was that they both did their best not to speak to the other more than was absolutely necessary.

What I want to know, however, and what neither of these books has managed to explain to me was why FZ apparently tried to negate any chance of a serious career at the time by his juvenile nomenclature. One particularly outstanding instrumental, for example, was given an oral sex related title that had absolutely nothing to do with the music and only





R' EP WALLANDAY Successor to WM. LEGGATE,) 180 MAIN ST.Y

every well-bred Victorian times 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.

with train from

o class lichate

reine stop at Mill crille, Rostnerid intone, Waterfore m. Achtru, Lone Paper

PAWISSISS. REIGHT NOTIC

after they are re It's freight receiv

reester, Soul

team Prop

arden Blo

my properced to fu

our Arrange

no fast on the ar

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...

It is not Friday the 13th is it? I think it may be, you know, under disguise of being the 8th. What a clever little date it is, skulking around like that.

First thing this morning, I found that Eric my lovely corn snake had died. Then came some news about work that has caused me to oscillate between sadness and anger, which has left me humming, quite vociferously, some very apt lyrics from The Clash, namely:

of ADAIGUL

BMENTS AND

field and Flower injent of Westen

f the above men mine his stock

choice selection,

Front Sto

ed a New Store

orlen awary article to run THE EX

S CONVERSE

Should I stay or should I go now? Should I stay or should I go now? If I go there will be trouble And if I stay it will be double So come on and let me know Should I stay or should I go?

Ah well, the weekend shall have to be designated for some decision making I guess.

But for now, back to the matter at hand, and a delve into the interesting, awful and sometimes butt-ugly realms of music memorabilia. I really think I had better purchase a wardrobe with a magical back that

OFFICER HARNDEN & COTTON

PRATT, DOWNES & SCOTT,

takes one, not into the wonderful world of Narnia, but into the vomit-inducing realm of music memorabilia tat and awfulness. Perhaps a kind of theme park where one can be transported around various set exhibits of Elvis, The Beatles, and so on, and admire the sheer audacity of some companies in their neverending desire to make a fast buck on whatever they can in order to keep the respective trains of memorabilia chuff-chuffing and toot-tootling along the rickety old tracks that take one around from one exhibit to the other.

are and Mender Wercenter, Nov !

BORWICH &

The above result communded by cep Freight from Her

Peright directed to

ACCOMMODATIO

entering with the extern, and Front NEW YORK

espt Bunday, on t

Morarah, July 22.

rovidenco a

twing Worcester at Books hept at the C Boo, M. E. Villega,

the General Stage

mich and Worsell Resource TRAIN, re-andite Depet 0

cave Unbridge lat. I

tave Providence fo o 6-29 A.M. Irain

et with trum for to 5.60 P.M. train

et with train from

nu class Hobats s rates stop at Milli eralle, Eurapeid; ikatone, Waterfere en, Achtra, Lonei

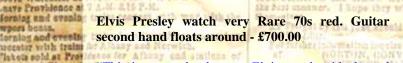
Pawtoslet.

after they are re

reester, Southbridge, and Sturbridge

Leave Normich

So this week I decided to take just one well-known star from the world of music and clutch them to my chest to toss out at a convenient moment whilst traversing the respective part of the theme park. Let's sit down then, in our wooden, deliberately made to be uncomfortable, train seats, make ourselves as secure as possible with the help of the tatty lap belts provided, and have a look at what's in the offing for today in the Elvis shaped window, u'huh



"This is a very hard to get Elvis watch with the red guitar as the second hand very very rare made in the 70s mint condition .A great watch for any Elvis Presley fan there's a buy it now price but I'm open to offers thanks for watching the red guitar second hand connects to nothing must be on a magnet or something. I was told it's from Memphis 1977 I think I have the only one left on this planet I tried to find another good luck a one off tribute watch open to offers please check out my other Elvis items please I will come down if it's fair price"



Are your eyes watering at the placement of that hand mechanism? And are your eyes also watering at the lack of full stops in the description?

Vintage Tupelo High School Belt Buckle Elvis Hometown Rockabilly MS Mississippi -US \$375.00 (Approximately £266.03)

"Up for bid is a wonderful vintage piece. Found at a Tupelo, Mississippi estate sale. A genuine made in the USA Tupelo, Mississippi High School belt buckle enameled with Blue and Gold school colors with a raised football and letters. Art Deco design background. Good vintage condition, but does show wear. Everybody knows Elvis went to Humes High in Memphis, but he was born in Tupelo, so I thought an Elvis fan might like to own this."



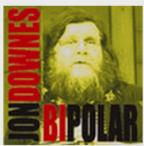
tment of Worden

choice estretion,

S CONVERSE

SHAMELESS SELF PROMOTION TIME

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







BELL MAKE.



The arches for Troy leave on the arrival the troits

The frame for Boffsin leave Albany at 75 Al. & 7 P.M. The trains of the Phitsfield and North Adas Balt Road naport at Pittsfield.

The sealer for N

Windsor, Sol

Westerner, Nov !

NORWICH &

The above result

Period to directed to

ACCOMMODATIO

Leave Normic

nesting with the extrem, and Front WEN YOUR CONTROL OF THE PROPERTY OF THE PRO

copt Bunday. on t

the care. Moroush, July 22.

rovidence a

the General Stage

redunding Depet, O

tave Providence fo e 6-20 A.M. fraim

team Prop

FAMIL

our proposed to fu

amer Armage re Warecoler at the Tag last on the er

ora will leave

wight from Nor

The trains of the Hudson and Berkaha, m

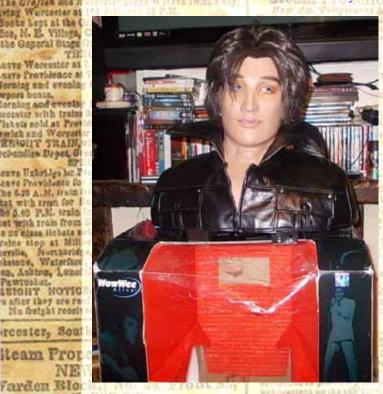
REGULAR LINE OF PACKETS Between Norwich and Phindelphin. The Line is composed of the following Packets: James L. Doy, 1 1 Cut Nath. Mary H. Charyell, 1 1 Cept. Greff.

other and interview to the amit, madela, or corres and safety palented, a deposited three, which went be sent from express and risk and oris common life prepare Cereirs, Specifications, Lenigements and the accreasy Papers and Desvings; will make recursion

So this does not even belong to Elvis, but is just associated with the school in the town where he was born. U'huh indeed.

WOWWee Alive "Elvis" Animatronic Elvis -£120.00

"Elvis Presley WowWee life size animated sings 8 different songs and says a few phrases eye's, head and mouth all move a must have item for anyone



that likes Elvis.

Elvis comes with the instructions and necessary power adaptor.

Capturing the magic of this monumental performer, WowWee Alive Elvis? is a lifelike singing and talking bust of the best-selling solo artist in U.S. history. The most authentic recreation ever of this legendary artist. Whether you're his greatest fan or new to the man and his music, you can listen to, sing along with and learn more about the life of the man known as "The King of Rock and Roll". Featuring motion captured facial animations and a leather jacket styled from the "Elvis Presley '68 Comeback Special" complete. In Alive mode: Elvis moves autonomously, responds to sound and music, tracks movements, and makes Elvis remarks. In Sing through mode, sing along with the Elvis tracks by plugging in a compatible microphone (not included). Song mode: Elvis' mouth sings and animates in sync with songs on Song and Monologue cartridges. And in the monologue mode you can listen to Elvis recount titbits of his life story. It comes with a '68 Comeback Special style microphone-shaped remote controller. The song and monologue cartridge contains eight of some of his best-loved songs: That's All Right, Hound Dog, Heartbreak Hotel, Love Me Tender, Jailhouse Rock, Blue Suede Shoes, Trouble, Baby What You Want Me To Do."

WowWee indeed! Shame it doesn't look like him. But never mind, not many of this kind of thing do. It doesn't really matter though does it?

Elvis Presley Guitar-shaped plates - £105.00

"The first series of guitar-shaped sculpturalporcelain plates dedicated to Elvis.

Compelling two-dimensional portraits of Elvis enhanced with 22k gold embellishments.

Carries the EPE seal which assurance that each plate has been personally reviewed by Elvis Presley Enterprises.

The first one: "1975 The Spirit" which is the forth issue in the collection

The second one:"1974 The Superstar"which is the third issue in the collection



The third one:"1973 Aloha from Hawaii"which is the first issue in the collection

the forth one: "1974 The Vegas Legend" which is

delibilities to lavenues. informettea Engine BOOTS be found to of fivet Boots. Beets, with low and Blippers Dona Dige

into of sig-

15 75 MAM St. ht Line. ew York.

er where Joole

birdir.

at a sent P. H M.Promiser on

antalou on be a co., } Norof A DAICUL EMENTS AND tment of Worden

choice estretion.

S CONVERSE

Front St. d & New Histo,

mini every article

n run THE EX

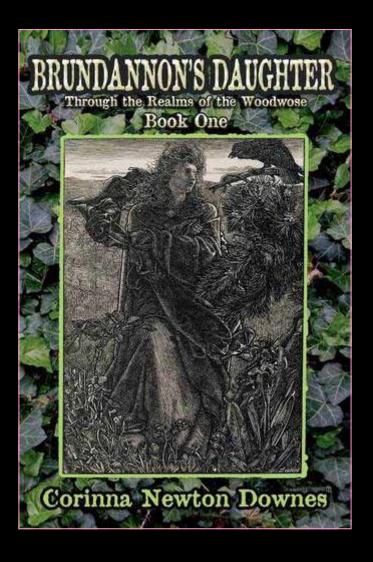
OFFICIAL HARNDEN & CO'S. C.

p st. train will not stop stat of Fremingana, except o Western Reflirent passergers at Brighton on

ein is the Wow York Steam

B. E. MUTURLINGUE Buccessor to WM. LEGGATE,) 180 MAIN ST. AHUFAOTURBE and Dealer in HARNISHES, SAD DLES, BRIDLES, Couch, Ghales and Dreit GOL S. Also, Trunks, Fallace and Corpit Rags. Couch

PRATT, DOWNES & SCOTT,



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

P. M., lodge in Springfield, leave at Bigg morning arri- ela Albaoy et 14 P. M. The spring to Troy leave on the arrival the trains

The frame for Boffelo leave Albany at 75 Al. & 7 P.M. The trains of the Phitsfield and North Adul Half Road namest at Pittsfield.

The traige for N tringfield, and pan to, Windsor, Bal Wercenter, Nov !

NORWICH & The above result communded by cep Freight from Her ACCOMMODATIO

Leave Normich extern, and Front NEW YORK

the care, Moramb, July 22. rovidenco a

the General Stage

nave Providence at forming and evenin receive with train

mich and Worses Resour TRAIN re-andise Depot, S eave Providence to

o nu class Hobats s rates stop at Milli eralle, Nurthbridg statone, Waterfore on, Achtru, Lonei Pawtushet. 2EIGHT NOTIC a after they are re No freight receiv

recater, Soul

team Prot Varden Blo

FAMIL our proposed to fu

ell'areaster at th

a. n. train will faild to one and of Franksphem. p.n. train will not stop and of Franksphem, except also no *Western Referent* passengers at Brighton on

S as se, wells in the Wow York Steamboot Train, to trovick, in run un herotolken, without stope, except of

REGULAR LINE OF PACKETS Between Norwich and Paincelphin. Buil on WEDNESDAY of cochages

The Line is composed of the following Pacials: New Behr, James L. Doy, 1 1 Cupt Nach.

The anharmer, by expolations from the bandsion of of Petanto, appear of the U. U. Petant the for to come and favorance to the enter imports, we have of magnifecturer to be patented, a deposited them with the petant of express and resk and wit dramph life propers General, Specifications, Assignment, and the necessary Expers and Dessings; will underconnected the necessary Expers and Dessings; will underconnected

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

the second issue in the collection

Certificate of They all come with Authenticity"

Better not toss these out of the train window, they may break.

Real ELVIS Original HAIR Holiday ORNAMENT, COA, UACC, MEMPHIS 1977 **Newspaper - US \$165.00** (Approximately £117.05)



R. E. MUXUMUNDUM

"This Great "ELVIS" Collection includes:

*An Actual STRAND of HAIR from the most famous entertainer in the world, ELVIS PRESLEY

*Accompanied by a full set of papers authenticating this hair...they include copies of Certificates of Authenticity from world famous UNIVERSITY ARCHIVES and UACC Dealer JACK M. SELL Registered Dealer #228

*Real ELVIS HAIR Strand is beautifully Mounted in an ORNAMENT & Display Stand

*You also receive an original Elvis MEMPHIS NEWSPAPER dated August 17, 1977"

Something to be kept and displayed for the Christmas tours no doubt.

Well, I seem to have gone into a tunnel now, so have found myself in one of those black spots for telecommunications. I guess I will have to leave you then – that's a shame isn't it?

I hope you have enjoyed the journey so far, and who knows, we may step back through the wardrobe some day soon to enjoy some more of the theme park. I bet you are excited aren't you?

Cheerio

(Buccessor to WM. LEGGATE,) 180 MAIN ST. AMUFACTURRE and Dealer in HARNESSES, SAD IVA DIES, SEIDLES, Couch, Gintee and Draft Col. LARS. Also, Trunks, Palines and Carpit Sage. Couch Gis and Tolg Will's, &c. Er Resigner down at there

OFFICIAL HARNDEN & CO'E OF Saton J. H. ENIGHT'S HAT STO

ed a New Store, ES, win every article

Front Sto

datie innent.

Scott, with low

s and Elippers

cuitere Ivole

birdir.

13 75 MAR St.

ht Line.

of A DAICUL

tment of Worden

choice estretion,

S CONVERSE

ew York.

in run THE EXachnica. Finalica chirospie gewarnily

makiy. Specing and ne slog and seiling

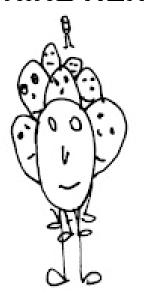
PRATT, DOWNES & SCOTT,





THE NINE HENRYS





The Nine Henrys are a quirky bunch of cloned cartoon characters.

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

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

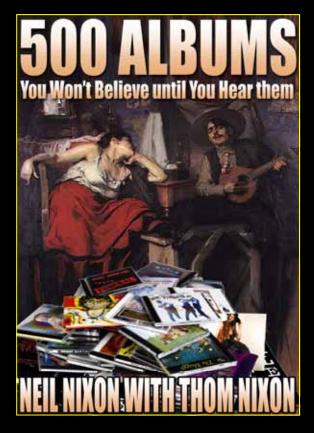
THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



Haunted by Analogies



This book, which was released by Gonzo last 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.

James Brown:

Hell

(Polydor, 1974)

What? Hellfire clearly burns with different coloured flames.

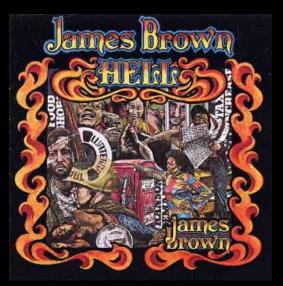
There's no argument about Brown's massive contribution to black music and MOBO (music of black origin). His sixties work – including the legendary Live at the Apollo – is as important as anything of its generation. Without Brown seventies soul would have been a totally different, probably more restrained and less adventurous, affair. Brown had a mixed seventies. His work showed the influence of the epic productions pioneered by the likes of Isaac Hayes and he did his own turn at Blaxploitation soundtrack and referencing the right political issues. Brown's writing typically required a few musicians in the room, a jam and stops to decide what would be used. It was an approach that led itself to

longer, more self-indulgent, tracks and allowed the man to become one of the most prolific artists of the seventies; never more so than in 1973-74 when his output included consecutive double albums. It has been argued elsewhere – like in Julian Cope's Copendium – that the first of these – The Payback – is an inspired masterpiece.

Hell by contrast was well received by some but continues to baffle many. James Brown was never more scattergun or eclectic in his approach, and that is saying something because he always had those tendencies. Hell isn't exactly consistent, and isn't by any means a coherent statement. Different James Brown's turn up on different sides of the original vinyl and anyone revisiting the whole piece from beginning to end today is in for a change every twenty minutes or

The opening quartet is prime seventies Brown groove, effortlessly updating his sixties chops with meaty rhythms. Perfect for more sexually explicit times. "My Thang" and "Sayin' and Doin' It" really couldn't be anyone else. Flip the original first LP or leave the CD untouched into track five and things get decidedly weird. Tracks five to eight line up a reworking of "Please, Please, Please" — make that a full-on latin reworking of one of his greatest hits - before Brown attacks and demolishes three standards: "When the Saints go Marching in," "These Foolish Things Remind me of You" and "Stormy Monday."

Normal service – sort of – is restored on the next side, which includes a couple of majorly revised reworkings of earlier songs and some originals before the near 14 minute epic "Papa Don't Take no Mess" eats up all of the final side. After four sides the sense of "The Hardest Working Man in Showbusiness" grabbing at any convenient fragment to fill his album is fairly strong, and it's debatable whether Hell represents an identity crisis or over-reaching ambition. Brown got the fashion for lengthy grooves but often lacked the patience and love of studio trickery that allowed the likes of Isaac Hayes and Barry White to conceive their longest cuts as slowly building symphonies of soul. So, less here might well have been more in the long run. However, few soul albums of the period visit so many stations, take so many turns or offer up a tonnage of truly unique moments as readily as Hell.





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

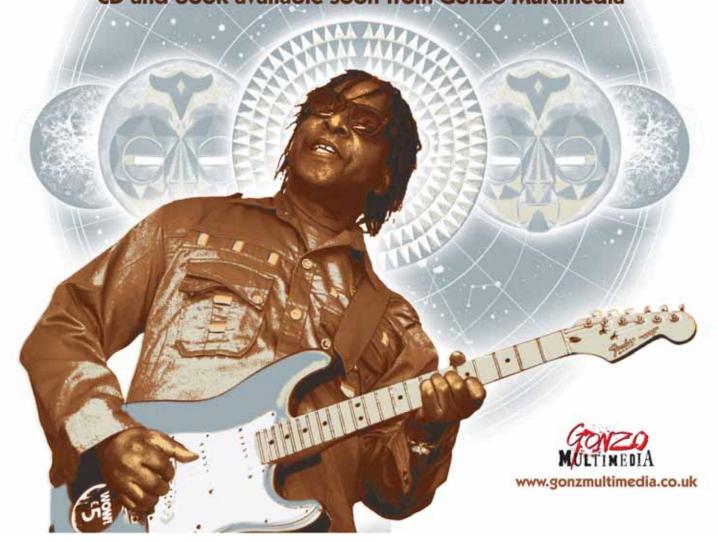
Rock 'n' Roll and UFOs is an anthology of music from Gregg Kofi Brown's career and contains previous unreleased songs, remixes and demos, with many guest musicians and artists such as Sting guitarist Dominic Miller, Bomb da Bass, Osibisa, the cast of the Who's Tommy, The Chimes' Pauline Henry, the Who's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

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

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

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

CD and book available soon from Gonzo Multimedia











Omut

Formed in December of 2004 in a small town Drahichyn, located in the South-West of Belarus, Omut's style was shaped by the unique natural wonders of dense forests and magical marshes. Metal harshness combined with folk lyricism, aggression with catharsis, light with darkness – that's what band's sound is – (Facebook).

Omut reformed in the summer of 2009 in Minsk, their current location.



Interesting facts:

• The most "changeable" position is bassguitar. Over the whole period of band's existence there have been 4 guitarists who changed one another for the six times.

• At the beginning

musicians were performing songs in Russian. The first Belarusian composition was "Vetser", written in 2005.

- The strange language than can be heard in few songs is a dialect from Western Palesie. It is still spoken in the South-West of Belarus.
- Members of the team don't try to define their

present sound. They simply got used to call what they are playing "Palesian Metal".

Band Members:

Alieś Maksimovič - vocals, Elvira Stelmashuk - vocals, Jury Kazloŭ - bayan, Kiryl Hutaviec - guitar, Vadzim Šender - guitar, Lorina Lozovskaya - bass guitar, Nazar Hrabionkin - drums



Metal Archives

Facebook

You Tube

Metko Vizigot

Drygva

And so it is Friday once again, and once again I am feeling indignant. No, I am feeling angry. I am angry about the way we as a society treat our disabled and elderly. When people are no longer of direct use as consumers they become a commodity - a commodity to be traded by Granny Farmers, and all the other parasites who are feeding on the decaying corpse of a Welfare State that was once the envy of the world.

Why? Because of something that was set into motion 74 years ago.

The 1942 report on Social Insurance and Allied Services, known commonly as the Beveridge Report, was an influential document in the founding of the welfare state in the United Kingdom, published in November 1942. It was chaired by the Liberal economist William Beveridge, who identified five "Giant Evils" in society: squalor, ignorance, want, idleness, and disease, and went on to propose widespread reform to the system of social welfare to address these.

The Report came in the midst of war, and promised a reward for the sacrifices undertaken by everyone. Highly popular with the public, the report formed the basis for the post-war reforms known as the Welfare State, which include the expansion of National Insurance and the creation of the National Health Service.

And it was all for nothing. I used to work in the health service, and I have friends who do so still, and I have friends and family who work in similar jobs in the private sector. And I have nothing but respect for these people who continue to bring a good service against insurmountable odds. But the people in charge, who have reduced the lives of the old and the ill to mere dots on a balance sheet? I have nothing but contempt for them, and if this country ever sheds the shackles of apathy long



enough to rise up against the tyrants (which I truly think is never going to happen), I hope these bastards are first against the wall.

"Freedom from Want and Fear?" You are having a laugh aren't you?





BEEFHEART AT HIS BEST Live on stage





www.gonzomultimedia.co.uk