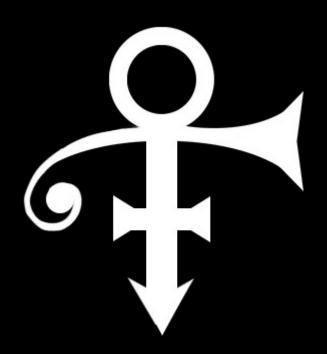
1958-2016



After what has been a long and peculiar week, this issue - dedicated to the memory of **Poppy McGregor** - features an interview with Osibisa star Gregg Kofi Brown, who also says goodbye to Prince, a long chat about **George Harrison and Beatles** minutiae with author John Blaney, Doug goes to see Steve Hackett, John talks about Record Store Day and Hawkwind, Alan muses on Harper Lee, and we visit a festival of Discordianism, and there are all sorts of other groovy things as well...

You'd <mark>better</mark> believe it!



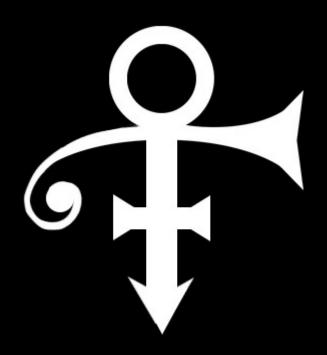
And so, once again I have been caught out, and my policy of sitting down in the middle of the week to write my copy for the following weekend's magazine has turned round and bitten me squarely on the bum.

Prince was probably the most astounding musician and songwriter of his/my generation. I truly believe that his legacy will eventually be seen to be the equal of that of Frank Zappa. Certainly he was as prolific and as wilfully experimental.

Fusing rock, pop, funk, soul and God alone knows what else, he produced some truly inspirational music which took me through some very bad times in my life and out the other side. I sit writing this only a couple of hours after the news was made public, and although I know that I shall process it, like I processed the reality of the deaths of other people whom I admired this year. But together with David Bowie, this one has hit me hardest.

AS SOON AS WE HEARD, WE SHARED Not that we knew much.Flu?Plane landing? Died @Paisley Park Studio?Media blares without content. Grieving starts even before confirming Again, someone of Bowie's stature taken from us We who loved to the point of obsession We who could never cope with his absence must now adjust.Replay his music.Reminisce. His movie will be replayed. His songs, too. Gossip columns will fill with idle conjecture Too young to leave (@57). So much still waiting Imagine vaults of post -death releases Unlike Bowie, he did not plan for this Like Bowie, he will be remembered Vividly.In purple.Tiny and defiant A symbol.Glyph of our Vanishing Age Quickly, try to forget (to cry...

Thom the World Poet



Our cover artist this week, Gregg Kofi Brown, had this to say:

A Prince has departed this mortal plane long live the prince.

Verily revealed as a shaman who ruled the youth cultural landscape for over 3 decades. An artistic anomaly who changed perceptive consciousness with his up close & personal lyrical personifications of a lost soul or fish out of water. Reflecting the constant social challenges within our society through melodious adjectives that cut straight to the soul. A messianic figure forging a new hybridisation in his contextual universe. A prolific creative pioneering in sound & image technology for the MTV generation, rising above stereotypical nuances afflicted by many of his colloquial contemporaries. Rewriting business models while refusing to be ensconced by faceless corporate entities. Multi skilled producer inspired by many with the foresight to franchise his rhythmic flavour to a new generation of musical practitioners. Loved and admired by a multitude worldwide Prince Nelson Rogers was indeed an emperor with loyal subjects on a global scale, independent indomitable and a game changing force of nature.



THE THREE COMMANDMENTS OF GONZO WEEKIY:

 Art is as important as science and more important than money

 There is life after (beyond and before) Pop Idol
 Music can and sometimes does change the world

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



Dear Friends,

Bless me readers for I have sinned. This week I did something which I came close to swearing to myself that I would never do. I went to the i-books store with my ipad, and bought an ebook for a fiver. And a few days later I went back again and bought another one.

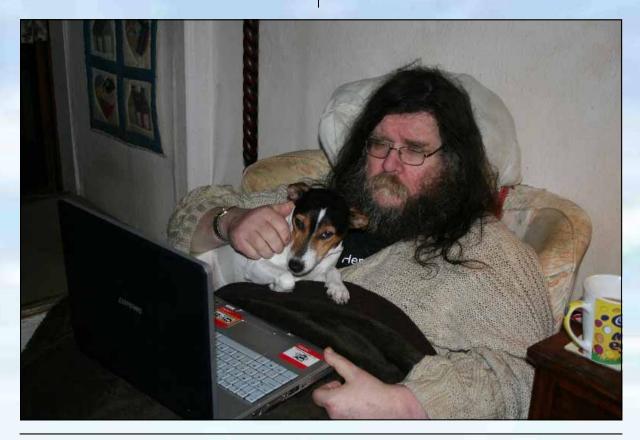
Mea Culpa.

I have always been a vociferous defender of old fashioned paper books. I love the things. In fact I love them to such an extent that one could quite possibly come up with an argument to suggest that I am *in* love with them. Certainly I fetishise them, and everywhere you look in my tumbledown cottage a few miles from the North Cornwall border you can see books; books on shelves, books in unsteady teetering piles, and books on windowsills.

I have been buying books obsessively all my life, but about fifteen years or so ago I discovered that if I linked my credit card to Amazon, and later to eBay, I could do the thing that I had always wanted to, but largely been unable to. I could buy books on a whim!

And bloody hell, I did. And then some.

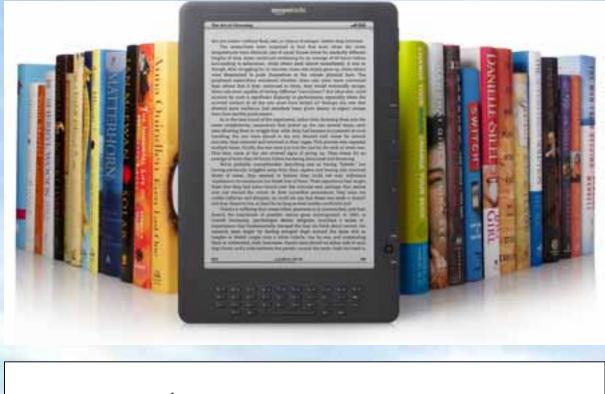
But I always despised the idea of ebooks. I only started to publish the bloody things in order to keep the public happy, and on the whole, what the public wants has very little



And no, it wasn't just because I was drunk. I was drunk, but that is not really the point.

impact upon what I want. But the other night I went against everything I stand for, and bought an e-book. And no, it wasn't just because I was drunk. I *was* drunk, but that is not really the point.

I have always been honest about the fact that this magazine is basically the equivalent of a fairly inconsistent journal documenting my cultural journey through life, and as regular readers will know, I have been on somewhat of a Chronicles of Narnia trip for the past few weeks. I have got in the habit of reading my way through the cultural analyses of the books by a feminist author called Ana Mardoll each night, and have been doing so for a couple of weeks. I don't necessarily agree with everything she says - or, if I am going to be embarrassingly honest about it, I don't find myself *wanting* to agree with all she says. For example, when she writes about how she finds a certain passage sexist and offensive, I have to uncomfortably admit that I understand WHY she could possibly feel so, although I don't find them offensive myself. They are an interesting and lively



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exercise in finding out how the other half think. And I enjoy them very much.

But along the way I keep on finding references to other books, inspired by, or commenting on, those written by C S Lewis, and I have been checking out some of the ones that I find most intriguing. Now, last week I had an unfortunate experience. I bought one of the books recommended (which, if things had gone according to plan, would have been reviewed in this week's book review column) and enjoyed it so much that I immediately sat down and ordered the other three in the series. However, in order to get the biggest bargain, I bought them from different vendors, scattered between eBay and Amazon. And even now, a week later, although numbers three and four in the series have arrived, number two is still somewhere under the care of Her Majesty's post, and I am massively frustrated.

But, the story doesn't end here. The next night, after returning to Ana Mardoll's highly literate and amusing deconstructions, I found references to another series of books which it looked like I would enjoy. So, taking my principles by the scruff of the neck and drop kicking them out the window, I signed into iBooks for the first time, and within five minutes I was sitting up in bed, bottle of wine by my side, and reading the book which was as good as I hoped.

And two nights later, sober this time, I did the same thing with the sequel, and will probably do the same thing again when it gets to #3.

There comes a time and tide in the affairs of men when they turn to e-books, and that is not just when they are drunk and spend a fiver on impulse, but also when their beloved wives have for various reasons taken a new job which means that they get up early in the morning, so it would be massively unfair of the husbands to read in bed by more traditional methods. So my ubiquitous iPad becomes even more ubiquitous.

So the convenience factor is an enormous plus. And I suspect that if I was the sort of geezer who commutes to work each day instead of just stumbling bleary downstairs and almost straight into his study, being able to have a rapid turnover of reading material might be another big bonus.

But there are definite downsides as well. Right up until I became one of these people, I used to sneer unpleasantly at the people (usually some decades younger than me) who could hardly ever be seen without their noses jammed up against the tiny screen of their mobile phones or tablets, and whose experience of normal social intercourse seems to be extremely limited.

And the worst thing about e-books (speaking as a consumer rather than as a publisher) is that you cannot lend them to people. When one has finished a cracking read one is always tempted to lend it to others in your social circle. This is something that cannot be done with e-books (and, please, if I am wrong, please tell me) and so the social aspect of literature is lost, and we take another sad step towards being entirely

insular.

It was only as I sat here writing this editorial earlier this evening that I realised something very peculiar. Pete Townshend predicted all this decades ago.

Lifehouse was an abortive rock opera project that eventually was released in unfinished form several decades later. The story was to take place in 21st century Britain, in an age where pollution has become such a drastic problem that most people never set foot outdoors in their life. This populace spends most of their time in "experience suits". These suits provide the people with artificial lives superior to any they could eke out in the real world, yet devoid somehow of spiritual fulfilment. One discontented soul, known only as "The Hacker", rediscovers 20th century rock and roll music, and breaks into the computer network controlling the suits to invite people to leave their suits and come together for a concert. Despite the best efforts of the fascist government, thousands of people gather at the Hacker's concert, with millions more watching through their suits, as the musicians and audience perform experimental songs. Just as the police storm in and shoot the Hacker, the audience and band manage simultaneously to produce the perfect universal tone, The One Note, and everyone participating in and watching the concert simply vanishes, presumably having departed for a higher plane of existence. The story is seen through the eyes of a middleaged farmer named Ray, a farmer from a remote unpolluted corner of Scotland, who travels south looking for his daughter who has run away to the concert.

Leaving the metaphysical side alone for today, doesn't any of that sound familiar? I told you that this magazine was more important than it looked.

Love and respect

I

Prince, Paul McCartney, Ve, Brian May, Brian Johnson, Allen Toussaint, Tony Hawk, Guns N' Roses, AC/DC, Dave Bainbridge, Sally Minnear, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Floyd August "Gib" Guilbeau, Pete Zorn, Lonnie McIntosh "Lonnie Mack", Phil Sayer, Gareth Daniel Thomas, Victoria Wood CBE, 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, Gregg Kofi Brown, John Blaney, Steve Hackett, Alan Dearling, Harper Lee, Ken Campbell, Roy Weard, Record Store Day, John Brodie-Good, Mr Biffo, Hawkwind, Jill Calvert, Dierks Bentley, The Beatles, The Monkees, The Runaways, Neil Nixon, Tim Buckley, Dvalin,

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

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so what's it all about, Alfie?

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

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

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

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

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

So this is what I have been doing for much of my life. I am also naive enough to think that music and art *can* change the world, and as the world is in desperate need of change, I am gonna do my best to help. You will have certainly noticed that it has all changed. In fact there is no certainly about it. But if you haven't noticed I would like to know what you have been smoking, and can I have a large packet of it please.

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

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

In fact, now is an even better time than usual to subscribe because, not only is it FREE (yes, Oxford English Dictionary free, not yer usual publisher free which means that we sell all the mailing list emails that we garner to a company trying to flog Viagra and/or Double Glazing. No this is FREE as in Gratis. Not a Sausage. But I digress. Not only is it FREE but there will be some exclusive offers for folk who avail themselves of them, so make an old hippy a happy chappy and SUBSCRIBE TODAY

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STARS WITH BALLS: Sir Paul McCartney, Ringo Starr, Eric Clapton and Brian May are among several celebrities who are auctioning off their own ties and scarves for charity. Proceeds will raise funds for Male Cancer Awareness charity Cahonas Scotland as part of their annual Loosen Up Charity Auction. Other ballsy celebrities including Elvis Costello, Shirley Manson, Annie Lennox and Rod Stewart (and many more) have also donated items from their wardrobe to support the charity as part of Testicular Cancer Awareness Month.

Commenting on the launch of this years 'Loosen Up' campaign, Cahonas Scotland Founder and Chair, Ritchie Marshall said, "This is the fifth year we have hosted our auction. Over the years the Loosen Up Auction has attracted fantastic support from award winning-actors and music artists to the top stars in Sport and TV favourites, and we expect this year to be just as popular. We would like to thank the many celebrities who have taken the time to engage with us and learn more about what we do and support Testicular Cancer Awareness Month" Read on...

VE FOR VENDETTA: Bristol musician and songwriter Ve has managed to rattle a few cages on Facebook, as the video for his new song - the 21 minute Swan Lake - has attracted a string of complaints. It is dedicated to "everyone in the



Western Reilreed passargers at Brighten on

munch and live music clubbing scene. Big shout out to the Bristol Brizzlebytes crew, the Paris Pa'nne, and Munich Munchers. Ve" Personally we cannot see why people are upset with him. Check it out: http://tinyurl.com/jmnvakw



QUEEN OF THE HOGS: Dr Brian May's Save Me Trust and Harper Asprey Wildlife Rescue launch #AmazingGrace campaign to save Britain's Hedgehogs. Tuesday 26 April. "The UK's hedgehogs are in trouble. Our hedgehog population has dropped dramatically from 35 million to less than a million in the last forty years. We want to highlight the dangers faced by hedgehogs in Britain today and the threat of how they could be extinct by 2025 - that's less than 10 years - unless we can help them." Dr Brian May. Dr Brian May's Save Me Trust and Harper Asprey Wildlife Rescue are launching a new campaign #AmazingGrace aimed at raising public awareness of the plight of our nation's favourite wild animal, the hedgehog. The campaign will be launched in The Atlee Room, Portcullis House on Tuesday, April 26, at 10.00am and is sponsored by Members of Parliament Andrea Jenkyns MP and Oliver Colville MP where attendees will be introduced to the star of the campaign, 'Grace', a rescued hedgehog. Read on ...

THE LIVE OF BRIAN: AC/DC singer Brian Johnson has issued a statement to assure fans that he is "not retiring' and that he will continue to record. While Johnson is officially out of AC/DC

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the statement suggests that Brian's next move may be a solo album. "I wish to assure our fans that I am not retiring. My doctors have told me that I can continue to record in studios and I intend to do that," he said in the statement at his official website.

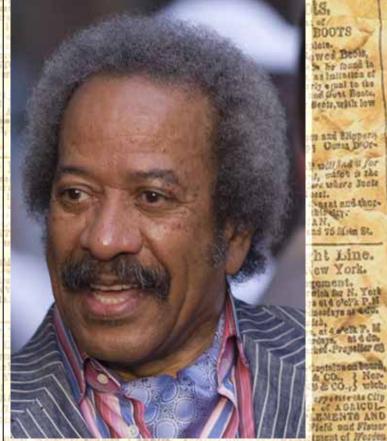
Johnson also confirmed that his hearing had deteriorated and that was the cause of his departure from AC/DC. He said he left as to "not disappoint our fans or embarrass the other members of AC/DC". "I am not a quitter and I like to finish what I start, nevertheless, the doctors made it clear to me and my bandmates that I had no choice but to stop performing on stage for the remaining shows and possibly beyond. That was the darkest day of my professional life," he said. Read on...

IT IS HARD TO KNOW WHERE TO



START: Presenting a bouquet of roses carved from vegetables, Paul McCartney and PETA US Vice President Dan Mathews congratulated Mayor Charlie Hales on Portland's winning the award for 2016's Most Vegan-Friendly City in the US. The mayor accepted the award at McCartney's sold-out concert Friday night at the Moda Center. A photo is available here. "The City of Roses is the city of the future", said McCartney of Portland's creative vegan scene. "Portland's vegan hot spots aren't just restaurants but a summer camp, a punk-metal bar, a strip mall, and even a strip club", added Mathews. Read on... RIST 1. secern

ADIEU ALLEN: Allen Toussaint's final recordings will be released as 'American Tunes' in June. 'American Tunes' will feature songs from Toussaint, Professor Longhair, Duke Ellington, Fats Waller, Paul Simon, and others.



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Jay Bellerose, Bill Frisell, Rhiannon Giddens, Greg Leisz, Charles Lloyd, David Piltch, and Van Dyke Parks join Toussaint on Joe Henryproduced American Tunes. The legendary New Orleans singer, songwriter and producer had just completed the album when he passed away last November. Toussaint's children, Alison Reginald Toussaint-LeBeaux and Clarence Toussaint, who have long served as their father's managers, said of the American Tunes album, "Our father approached this project with great care and understanding of the songs selected and paid true homage to Professor Longhair, his musical hero. He wanted to bring as much of the Toussaint touch as he could to these wonderful classics." Read on...

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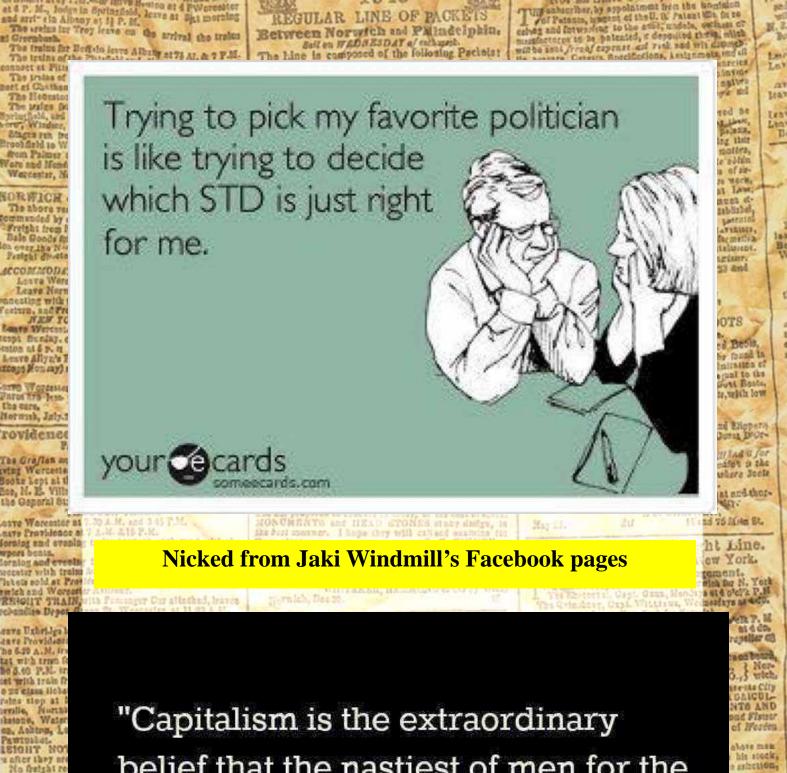
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John Maynard Keynes

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National Poo Museum promises faecal enlightenment

Visitors to the Isle of Wight will this spring and summer be able to enjoy faecal enlightenment at the National Poo Museum, featuring 20 kinds of animal arse output.

The Museum is actually an exhibition at The Isle of Wight Zoo by members of local artists' collective Eccleston George. Dave Badman, Nigel George and Daniel Roberts intend "to lift the lid on the secret world of poo - to examine our relationship with it and to change forever the way we think about this amazing substance".

NASA COVER UP http://tinyurl.com/h5zhx9r

SPACE authority NASA is defending accusations of an alien sighting cover-up after a live ISS feed suddenly went down. Conspiracy theorists are in a frenzy as it emerges the video dropped out when a strange U-shaped object was spotted hovering on the horizon near the International Space Station . They are now claiming NASA deliberately shut down the pictures after the blue glowing object got too close to the space station. Some have even gone as far to say NASA's funding should be cut over their "great alien deception". The mysterious UFO was first spotted by Scott Waring of UFO Sightings Daily as he watched the live stream.

COLORADO GHOST http://tinyurl.com/gn4rezn

A visitor to a famous -- and famously haunted -hotel in Colorado claims to have captured a ghostly image. According to a CNN story, "Tourist Henry Yau recently took a picture at the Stanley Hotel in Estes Park, Colorado, which appears to show two ghostly apparitions standing on a staircase. In the photo, a woman can be seen at the top of the stairs in a period outfit with a child beside her." The photo has gone viral, leaving many scratching their heads and others heading to the Stanley to see for themselves. Many commenters on social media think it's a ghost (or two), and several amateur ghost hunters have weighed in suggesting it's unexplainable. Others, however, have a pretty good idea of what it is. Researcher Kenny Biddle of the Geeks & Ghosts podcast and the "I am Kenny Biddle" blog, examined the photo and noted that Yau used the panoramic feature on his iPhone to capture a full view of the grand stairwell.

"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...

ANOTHER DISABILITY BENEFIT SCANDAL

Disability News Service (DNS) has won its appeal against the Department for Work and Pensions' refusal to publish information from 49 secret reviews it conducted into the deaths of benefit claimants. The decision of the information rights tribunal to allow the DNS appeal means the Department for Work and Pensions (DWP) should now be forced to hand over all of the information from the 49 "peer reviews" that does not directly relate to the people who died. DWP has been given five weeks to agree with DNS which information it will release from the reviews, 22 of which took place in 2012-13, 16 in 2013-14, and 11 in 2014-15.

The information it releases will not include details of the circumstances of each death or even the summaries of the findings in each case, but DWP is now required to release most of the

recommendations that were made by the authors of the reviews. This should allow disabled campaigners to hold DWP to account over whether it has implemented changes to its procedures to avoid such deaths happening again. The information DWP eventually releases should also provide a picture of the policies and procedures that were found to be flawed by its own internal reviews, and which have contributed to claimants' deaths. In its decision, the first-tier tribunal allowed the DNS appeal against the DWP's refusal to release any information from the peer reviews, and the decision of the Information Commissioner's Office (ICO) last September to uphold DWP's refusal.

Tribunal judge Andrew Bartlett QC, who led the three-person tribunal panel, said in the ruling: "We express the hope that DWP will revisit Mr Pring's* information request in the light of our decision to allow the appeal and set aside the [information commissioner's] decision notice and, under the oversight of the commissioner, disclose what should have been disclosed in answer to his request."

http://tinyurl.com/jon2foz

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It is both sad and shameful that when night falls and the setts of southern England stir, their gentle folk will be needlessly slaughtered. That in spite of science and public will, the wrath of ignorance will

REGULAR LINE OF PACKETS Between Norwich and Paindelphin.

Edit on WEDNESDAY of enclaret. The Line is composed of the following Pacials:

> further bloody and bleed our countryside of its riches of life. That brutalist thugs, liars and frauds will destroy our wildlife and dishonour our nation's reputation as conservationists and animal lovers. I feel sick, sad, disempowered, betrayed, angry and crushed by the corruption of all that I know as right.

-Chris Packham





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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

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PRATT, DOWNES & SCOTT,

THE LAST WEEK AT GONZO DAILY

Sunday Monday Tuesday Wednesday Thursday Friday Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous take a camera

The weak and cowardly take a gun

What sort of person are you?

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



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WHO GONZO? WHY PAN **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...

"America...just a nation of two hundred million used car salesmen with all the money we need to buy guns and no qualms about killing anybody else in the world who tries to make us uncomfortable"

Hunter S. Thompson

the week that's pas

REGULAR LINE OF PACKETS Between Norwich and Phindelphin, Seifen WEDNESDAY of milusel. The Line is composed of the folloning Pacialat New Bichz, James L. Day, 1 i 1 Capt Nath, B Mary H. Chappell, 1 i Capt. Graft Cart. Greffein Tony Hawks & friends present an exclusive read & sing through of MIDLIFE COWBO Teny Hawks' masted camely about INTRODUCED BY GRAHAM NORTON AND STARRING JACK DEC TONY HAWKS Th pass DOON MACKICHAN ALISTAIR MCCOWA BEN MILLER CHARLOTTE PACE **TONY HAWK WRITES:** most shafted) country in Europe. Tony midlife cowboy Ranel, Wassening, and also

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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

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



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The Gospel According to

This week my favourite roving reporter has surpassed himself with the weirdest story he

has ever sent me. It was accompanied by a one word e-mail: "Really?". Yes Bart, really

The rumors have been confirmed:

Just hours before Guns N' Roses are scheduled to take the stage for

their triumphant reunion gig at

Coachella, AC/DC formally announced that – before GN'R's

Not in This Lifetime Tour kicks off

- Axl Rose will first join them as

vocalist for the remaining dates of

"AC/DC will resume their Rock Or

Bust World Tour with Axl Rose

joining on vocals," the band

announced in a statement Saturday.

Rose will take the place of longtime AC/DC vocalist Brian Johnson, who was forced to abruptly quit touring with the group

"AC/DC band members would like

to thank Brian Johnson for his

contributions and dedication to the band throughout the years. We wish him all the best with his

hearing issues and future ventures," the band said. "As much as we want this tour to end as it started,

we understand, respect and support Brian's decision to stop touring and

save his hearing. We are dedicated

to fulfilling the remainder of our

touring commitments to everyone

that has supported us over the years, and are fortunate that Axl Rose has kindly offered his support

to help us fulfill this commitment."

http://www.rollingstone.com/music/news/ac-

dc-confirm-axl-rose-is-new-lead-singer-

joining-band-on-tour-20160416

or risk "total hearing loss."

their Rock or Bust trek.

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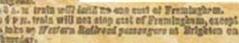
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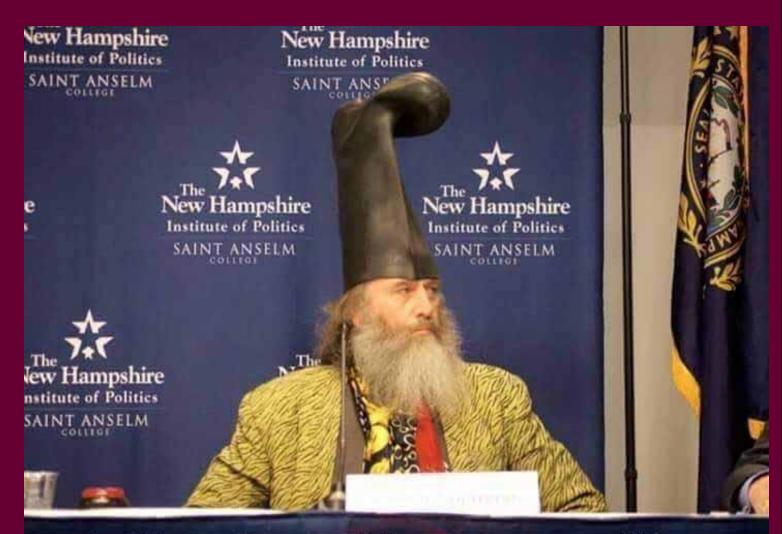
E. E. LUX

PRATT, DOWNES & SCOTT,

Pab 85, 1967.

611

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. at 6 P. M., Index in Springfold, Jeave at 4 PW creekter and sard" the Albaoy at 13 P. M. The areins for Troy leave on the and

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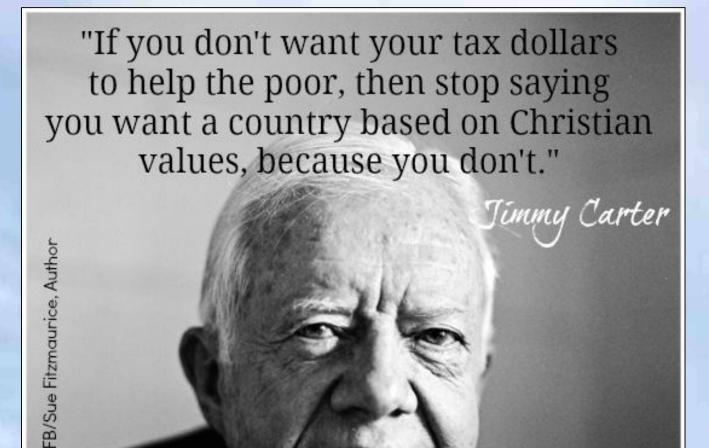


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Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeedee@yahoo.co.uk

MICHAEL DES BARRES ON UTTELESTERENS MAXIMUM ROCK AND ROLL MAXIMUM ROCK AND ROLL

FILLING IN FOR ANDREW LOOG OLDHAM



Peculiar News of the Week

- Thank God, it will soon be dark.
- ~ Oh, my hand.
- Now I've written the whole thing: for Christ's sake give me a drink.



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

15 Hilarious Complaints Medieval Scribes Left in the Margins

http://tinyurl.com/hxftudl



MUCKABBAHAMS



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WEB RADIO

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

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

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



Strange Fruit is a unique two-hour radio show exploring the world of underground, strange and generally neglected music. All shows are themed and all shows set out to give the most hardened of sound-hounds some new delight to sample. The show is also unique in providing homework for undergraduate students on North West Kent College's Foundation Degree in Professional Writing (who dig up many of the odd facts featured in the links between tracks). 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 160 – Are You Singing About Me Mate?

Songs about other artists: nice, nasty, funny or sad

Featured Album: Neil Young and Crazy Horse: Rust Never Sleeps

Tracks

1	Dexy's Midnight Runners: Jackie Wilson Said
	(I'm In Heaven When You Smile)
2	Motorhead: Ramones
3	John Lennon: How do you Sleep?
4	Television Personalities: Evan Doesn't Ring
	Me Anymore
5	MGMT: Song for Dan Treacy
6	Neil Young & Crazy Horse: My My, Hey Hey
	(Out Of The Blue)
7	Neil Young & Crazy Horse: Thrasher
8	Rufus Wainwright: Dinner at Eight
0	Leonard Cohen: Chelsea Hotel #2

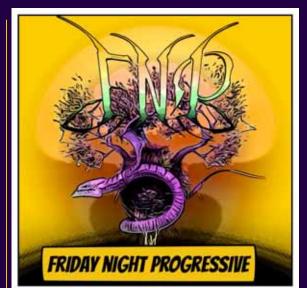
- 10 The Who: The Seeker
- 11 Aimee Mann: Just Like Anyone
- 12 Amy Rigby: Dancing with Joey Ramone
- 13 The Dream Academy: Life in a Northern Town
- 14 Johnny Thunders: London Boys
- 15 Grant Hart: All of My Senses
- 16 Scouting for Girls: Elvis Ain't Dead
- 17 Half Man Half Biscuit: Hair Like Brian May Blues
- 18 Carter the Unstoppable Sex Machine: Johnny Cash
- 19 Neil Young & Crazy Horse: Powderfinger
- 20 Neil Young & Crazy Horse: Pocahontas
- 21 The Replacements: Alex Chilton
- 22 They Might be Giants: We're the Replacements
- 23 Half Man Half Biscuit: Irk the Purists
- 24 Richard Thompson: Madonnas Wedding
- 25 Frank Zappa: Punky's Whips
- 26 David Bowie: Song for Bob Dylan
- 27 Veruca Salt: With David Bowie
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Listen Here



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

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

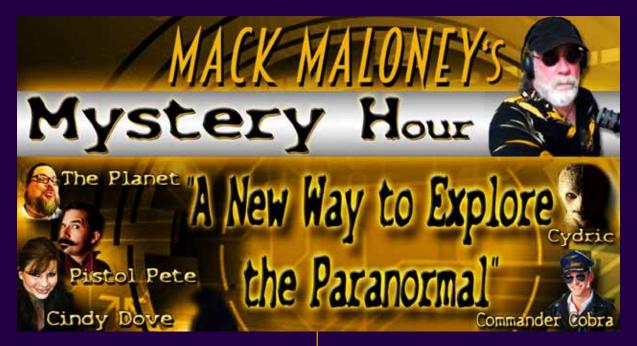


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> Listen Here

Friday Night Progressive



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

How to Listen To Spies on Your Radio

Juan-Juan reports on mysterious "Numbers Stations," frequencies on ordinary radios that are used by spies. Benedetta of War Is Boring reports on the Mosul Dam in Iraq, its leaking and could kill up to 1 million people if it fails, Steve Ward on more UFO Hotspots and Commander Cobra on the False Flag operation that started the Vietnam War.



Listen Here

https://www.youtube.com/watch?v=UJ00-j0un6E_



Prince Rogers Nelson "Prince" (1958 – 2016)

Nelson, known by the mononym, Prince, was an American singer, songwriter, multi-instrumentalist, record producer, and actor. Prince was renowned as an innovator, and was widely known for his eclectic work, flamboyant stage presence, and wide vocal range. He was widely regarded as the pioneer of Minneapolis sound. His music integrates a wide variety of styles, including funk, rock, R&B, soul, psychedelia, and pop.

Prince was born in Minneapolis, Minnesota, and wrote his first song at age seven. After recording songs with his cousin's band 94 East, 19-year-old Prince recorded several unsuccessful demo tapes before releasing his debut album For You in 1978, under the guidance of manager Owen Husney. His 1979 album Prince went platinum due to the success of the singles "Why You Wanna Treat Me So Bad?" and "I Wanna Be Your Lover". In 1984, he began referring to his backup band as The Revolution and released Purple Rain, which served as the soundtrack to his film debut of the same name. The band's name was also printed, in reverse, on the cover of 1999 inside the letter "I" of the word "Prince". The band consisted of Lisa Coleman and Doctor Fink on keyboards, Bobby Z. on drums, Brown Mark on bass, and Dez Dickerson on guitar. Jill Jones, a backing singer, was also part of The Revolution line up for the 1999 album and tour.

A prolific songwriter, Prince in the 1980s wrote songs for and produced work by many other acts, often under pseudonyms.

In 1985, Prince announced that he would discontinue live performances and music videos after the release of his next album, but in 1986, Prince began a series of sporadic live performances called the Hit n Run - Parade Tour. After the tour Prince abolished The Revolution, fired Wendy & Lisa and replaced Bobby Z. with Sheila E. Brown Mark quit the band while keyboardist Doctor Fink remained. Prince then recruited new band members Miko Weaver on guitar, Atlanta Bliss on trumpet, Eric Leeds on saxophone, Boni Boyer on keyboards, Levi Seacer, Jr. on bass and dancer Cat Glover. 1993 marked the year in which Prince changed his stage name to a symbol which was subsequently explained as a combination of the symbols for male (\mathcal{E}) and female (\mathcal{Q}). In order to use the symbol in print media, Warner Bros. had to organize a mass mailing of floppy disks with a custom font. The symbol was soon dubbed "The Love Symbol" and Prince was referred to as "The Artist Formerly Known as Prince". On May 16, 2000, Prince ceased using the Love Symbol moniker and returned to using "Prince" again, after his publishing contract with Warner/ Chappell expired. In a press conference, he stated that, after being freed from undesirable relationships associated with the name "Prince", he would revert to using his real name. Prince continued to use the symbol as a logo and on album artwork and to play a Love Symbol-shaped guitar.

Prince postponed two performances from his Piano & A Microphone Tour on April 7, 2016, at the Fox Theatre in Atlanta, Georgia, stating that he was "battling the flu". Representatives stated that he suffered from "bad dehydration" and had been fighting influenza for several weeks. *TMZ* reported that he was treated for a drug overdose and left the hospital contrary to doctors' recommendation. Prince was found dead in an elevator on the morning of April 21, 2016 at his Paisley Park complex.



Floyd August ''Gib'' Guilbeau (1937 – 2016)

Guilbeau was 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 Louisiana and raised among fiddle players, and started playing fiddle at the age of fourteen.

In 1960, Guilbeau formed The Four Young Men with guitarist Wayne Moore, which Bobby Edwards then joined to become Bobby Edwards & the Four Young Men. Together, they released the single "You're the Reason", which became a nationwide hit, peaking at #4 Country and #11 on the Billboard Hot 100 in 1961.

In 1967, Guilbeau formed The Reasons (aka "Nashville West," actually the name of a club they played at in El Monte, CA), a short-lived country rock group. Along with bands such as the Byrds, Dillard & Clark and the International Submarine Band, Nashville West was one of the first country rock bands. Country rock notables such as Gram Parsons and future Flying Burrito Brother Sneaky Pete Kleinow would sit in with the group. They also provided backing for other groups. In 1969, Guilbeau played in the group Swampwater, originally formed to back Linda Ronstadt following the breakup of the Stone Poneys. Swampwater played a unique brand of Cajun rock that had no precedents in rock music.

In 1972, Guilbeau contributed to the soundtrack for the Martin Scorsese film *Boxcar Bertha*. In 1974, along with Gene Parsons and original members Chris Ethridge and

Sneaky Pete Kleinow, he formed a latter-day version of the Flying Burrito Brothers. The band underwent many personnel changes, performing and recording sporadically into the 1990s. As a songwriter, Guilbeau's songs have been covered by many artists, including Ricky Nelson, Bobby Womack, Ronnie Wood, and Rod Stewart.

Guilbeau died on 12th April 2016, aged 78.



Pete Zorn (1950 - 2016)

Zorn was an American multi-instrumentalist who was a longstanding member of Richard Thompson's backing band. He was also a member of Steeleye Span, The Albion Band, and Driver 67. As a member of Thompson's backing group, Zorn played acoustic guitar, mandolin, saxophone, flute, and tin whistle, and acted as a backing vocalist. He was also a bass guitarist.

Zom performed on Thompson's albums Hand of Kindness (1983), Sweet Talker (1991), and Dream Attic (2010). He was also one of two credited bass guitarists on the 1983 Richard & Linda Thompson album Shoot Out the Lights.

Although he frequently toured with Thompson, Zorn had also played with many other singers and groups including Arizona Smoke Revue, formed by older brother Bill Zorn, Show of Hands, the Phil Beer Band, Elaine Paige, Thomas Anders, Gerry Rafferty, Barbara Dickson, Chris Rainbow, and his band WAZ, which features Steve Tilston.

In 2009 Zorn joined Steeleye Span on the spring section of the band's 40th anniversary tour, replacing Rick Kemp, who was absent for health reasons. He also replaced Kemp on the American and Australian legs of the tour. Kemp returned for

the winter leg of the tour, but Zorn stayed with the band as a guitarist and multi-instrumentalist due to various strains on the band.

Zorn died on April 19, 2016, following a battle with cancer.



Lonnie McIntosh "Lonnie Mack" (1941 - 2016)

McIntosh, known by his stage name, Lonnie Mack, was an American rock, blues, and country singer-guitarist. As a featured artist, his recording career spanned the period from 1963 to 1990. He remained active as a performer into the early 2000s.

Mack played a major role in transforming the electric guitar into a lead voice in rock music. Best known for his 1963 instrumentals, "Memphis" and "Wham!", he has been called a rock-guitar "pioneer" and a "ground-breaker" in lead guitar soloing. In these, and several other early guitar instrumentals, "he attacked the strings with fast, aggressive single-string phrasing and a seamless rhythm style". These tunes are said to have formed the leading edge of the virtuoso "blues rock" lead guitar genre.

His guitar recordings were a significant influence on many prominent rock guitarists, including Stevie Ray Vaughn, Jeff Beck, Duane Allman, Dickie Betts and Ted Nugent. According to Guitar World magazine, Mack's early solos influenced every major rock-guitar soloist from the 1960s through the 1980s, from "Clapton to Allman to Vaughan" and "from Nugent to Bloomfield".

Mack is also considered one of the finer "blue-eyed soul"

singers of his era. His recordings drew on rural and urban blues, country, bluegrass, rockabilly, vintage R&B, soul, and gospel styles.

Beyond his career as a solo artist, he recorded with The Doors, Stevie Ray Vaughan, James Brown, Freddie King, Joe Simon, Ronnie Hawkins, Albert Collins, Roy Buchanan, Dobie Gray and the sons of blues legend Arthur "Big Boy" Crudup, among others.

Lonnie Mack died following an undisclosed illness on April 21, 2016.



Phil Sayer (1953 – 2016)

Sayer was a British professional voice artist. He was one half of the Sayer Hamilton voice studio, based in Bolton, Greater Manchester, in partnership with his wife Elinor Hamilton. For ten years, Sayer was a newsreader on BBC North West Tonight and a presenter on several radio stations. His voice is currently used at many British railway stations, including the entire South West Trains network, almost the entire Southern network, and at a number of stations on the Northern Rail network, for the provision of announcements regarding train arrivals, departures and cancellations or delays, as well as general information for the travelling public. Sayer would probably be best remembered for his voice, on the London Underground system, warning passengers to "Please mind the gap" and "Stand clear of the doors please". obituary Saver's in The New York Times suggested that, the "mind the gap'... warning is one of the system's most distinctive features ... " Among rail

staff his voice was known as "Metal Mickey".

'Mind the Gap' was sampled on the first album, "1987 What the Fuck is Going On?" by The Justified Ancients of MuMu.

Sayer died of oesophageal cancer on 14th April. Announcing his death, his wife wrote that "We are sorry to announce that this service terminates here", echoing the wording of a train announcement.



Gareth Daniel Thomas (1945 – 2016)

Thomas was a Welsh actor. He is best known for his role as Roj Blake in the BBC science fiction television series *Blake's 7*, but appeared in many other films and television programmes, including Shem in the ITV sci-fi series *Star Maidens* and Adam Brake in the fantasy series *Children of the Stones*. Thomas also appeared on stage in many productions. *Morgan's Boy* was his favourite television role, but it was *Blake's 7* that won the bigger audiences. He died of heart failure on 13 April 2016.

Victoria Wood CBE (1953 – 2016)

Wood was an English comedian, actress, singer and songwriter, screenwriter and director. She wrote and starred in sketches, plays, films and sitcoms, and her live comedy act was interspersed with her own compositions, which she accompanied on piano. Much of her humour was grounded in everyday life, and included references to popular British



media and brand names of quintessentially British products. She was noted for her skills in observing culture, and in satirising social classes.

She started her career in 1974 by winning the ATV talent show New Faces. It wasn't until the 1980s that she began to establish herself as a comedy star, with the award-winning television series *Victoria Wood As Seen on TV* and became one of Britain's most popular stand-up comics. In 1998, she wrote and started in the sitcom *Dinnerladies*, for which she also composed and performed the theme music.

In 1984 Wood's sketch show Victoria Wood As Seen on TV went into production, and she chose actors herself: her friend Julie Walters once again starred, as did Duncan Preston. Wood's friend Celia Imrie was also cast, as well as Susie Blake and Patricia Routledge. As Seen on TV was notable for featuring classic sketches such as Acorn Antiques, a spoof of low-budget soap opera and rumoured to be named after an antiques shop in her birthplace. This is remembered for characters such as "Mrs Overall" (played by Walters), the deliberately bad camera angles and wobbling sets, as well as Celia Imrie's sarcastic tone as "Miss Babs". The sketches were seen as satirising the production values of the 1970's ITV soap opera Crossroads. Wood wrote her first musical, Acorn Antiques: The Musical! which opened in 2005 at the Theatre Royal, Haymarket, London, for a limited period, directed by Trevor Nunn.

Wood died after a short battle with cancer on the 20th April 2016.

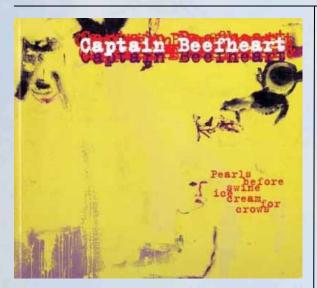


YOU'VE READ THE MAGAZINE YOU'VE MARVELLED AT THE EDITOR'S IMPUDENCE NOW WEAR THE SHIRTS



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.

BRAND X LIVE FROM NEW YORK



THE OFFICIAL BOOTLEG SERIES VOL X

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.

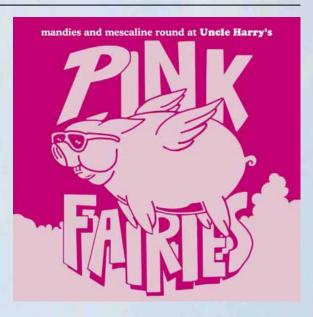


Artist Osibisa Title Osibisa Tribal Cat No. HST320CD Label Gonzo

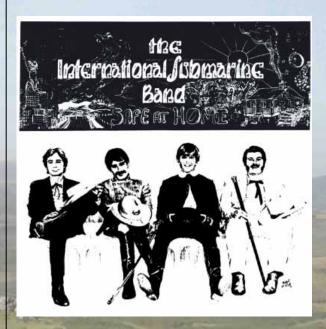
Osibisa are a British Afro-pop band, founded in London in 1969 by four expatriate African and three Caribbean musicians. Their music is a fusion of African, Caribbean, jazz, funk, rock, Latin, and R&B. Osibisa were one of the first African-heritage bands to become widely popular and linked with the world 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.

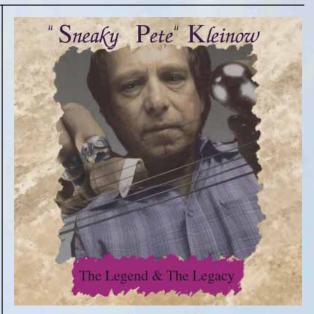
TOE TAPPIN' MUSIC

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

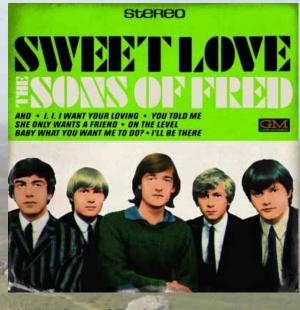
Floyd August "Gib" Guilbeau (born September 26, 1937) is an American Cajun country rock musician and songwriter. As a member of Nashville West, Swampwater, and the Flying Burrito Brothers, Guilbeau helped pioneer the fusion of rock and country music in the 1960s. Guilbeau was born in Sunset, Louisiana 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

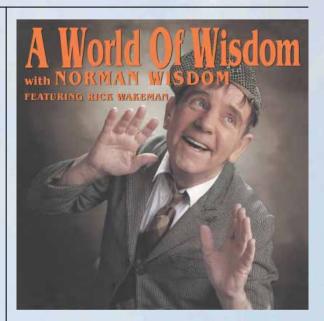
Bruce Eder writes: "An obscure but intense British beat band, The Sons of Fred featured guitarist Mick

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.

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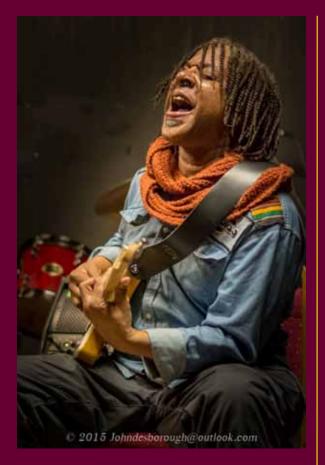
Further information at: www.deckchairproductions.co.uk





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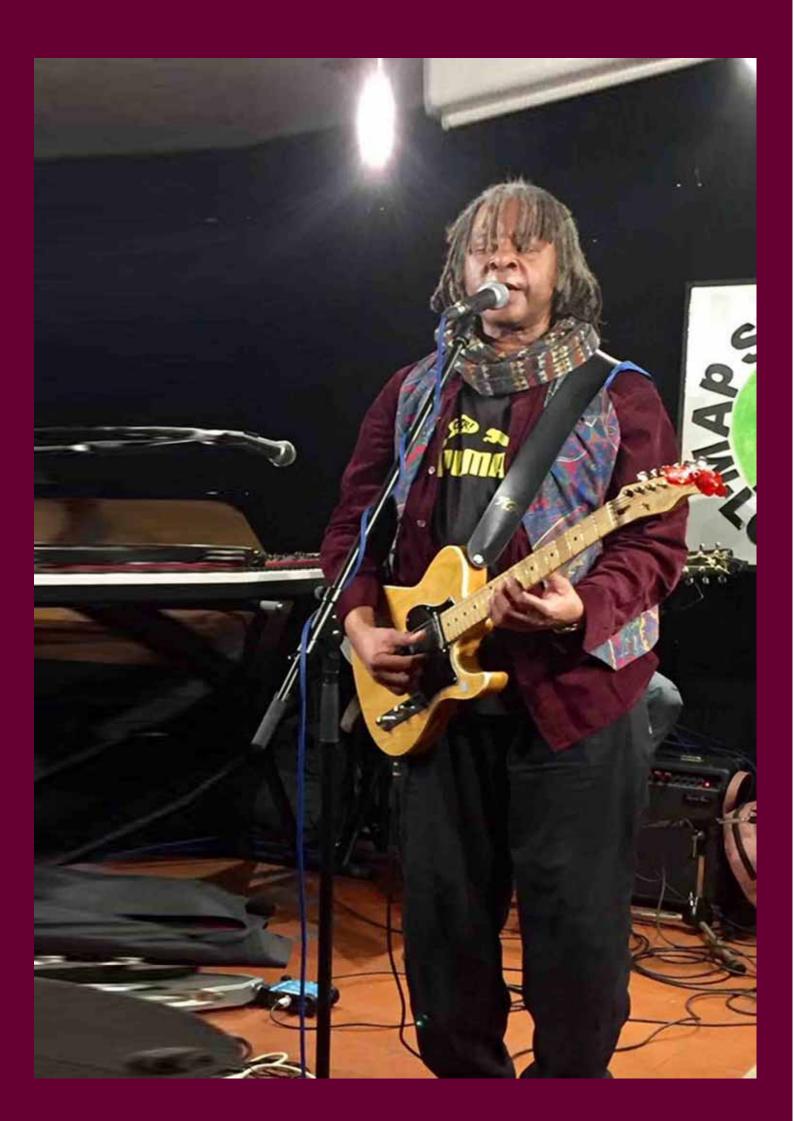


Gregg Kofi-Brown is, of course best known for his

work with seminal African funk rock pioneers Osibisa. They were one of the first, if not THE first African band to achieve popular success in the West. With conscience laden lyrics and funky afrorhythms Gregg has a created a multi-national musical platform with his guest artists that speaks to many peoples across the world. Gregg Kofi Brown was executive producer of the 2003 Evening Standard cover-mount CD give away in memory of Damilola Taylor which featured the likes of Robbie Williams, Craig David, Gorillaz, Blue and Ms. Dynamite.

In April 1997, Gregg was invited by David Sonenberg (producer of Academy award winner "When We Were Kings") to document & film Lauryn Hill's (the Fugees) fact-finding mission in East Africa. This documentary was made to highlight the problems of the refugees in Kenya, Uganda, Rwanda and Tanzania and sponsored by Lauryn's charity The Refugee Project. Gregg & Lauryn performed together several times during this trip and was encouraged by her to make this album.

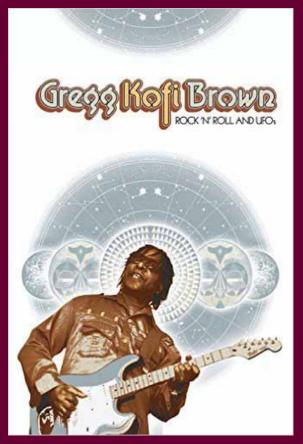
1998 saw Gregg Kofi & Osibisa perform a special peace concert on hugely popular Asian Music TV programme *Sarigama* alongside classical Asian stars Jagdit Singh, Farida Khan Banu, Golam Ali, & Runa Laila. In aid of peace between India &





Pakistan this show was broadcast to over a half billion people around the world.

As an actor/singer Gregg has appeared in several London West End hit musicals including: *Tommy*,



The Blues Brothers, The Buddy Holly Story and portrayed Jellyroll Morton at the Royal Court Theatre.

Since joining Osibisa Gregg has been invited to record and tour with many African and Caribbean artists such as Youssou N'Dour (Senegal), George Lee (Ghana), Marta Ulaeto (Africa Rise album for Nigeria Independence anniversary), Abdel Kabir (Lye Ngum, Gambia), Ekome' (Ghana/Jamaica), Chaka Demus & Pliers (Jamaica) and Benjamin Zephania (Jamaica).

Gregg Kofi Brown is featured vocalist and songwriter on Billy Cobham's new Sony album "Drum N' Voice" and has written & performed on Stanley Jordan's new album 'Dreams of Peace'. As a musician and singer he has also worked with Isaac Hayes, Bomb the Bass and Finley Quaye.

For the past few months I have been working with him on the production of a book which tells his extraordinary life. The book is now finished, so it seemed like a good idea for me to go and give him a ring...



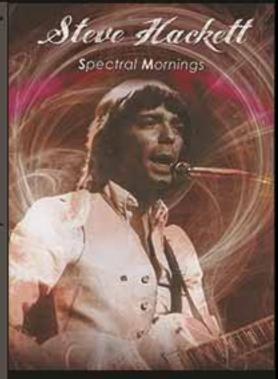


I've always had a soft spot for the band Genesis. I was the guy in high school who scrawled *Genesis Rules* on my notebooks, that was called *Mr. Genesis* in my yearbook. Part of this fascination with the band was the fact that none of us in my circle of friends got to see them before Peter Gabriel left. There was a mystique about that period, scraps of articles about the stage show, the costumes, and the overwhelming majesty of their shows. All the guys that were a bit older who saw them before 1976 talked about the experience in reverential terms, as if they had gone to an evangelical event and would never be the same afterward. On March 24, 1977, after a long four years being a collector and fan, I saw the *Wind &* *Wuthering* tour at the Los Angeles Forum with drummer and second vocalist Phil Collins at the helm. It was my first opportunity to see Genesis perform in concert and it was transformative in every way.

I've seen every member of the band since that time, on every tour, together or apart, and besides Peter Gabriel, guitarist Steve Hackett has been the one ex-band member to carry the music of Genesis forward for new and old audiences alike. Steve Hackett continued to compose, record and perform work exploring the same musical territory as his alma mater, while gaining new ground, continuing to keep the expressive mix of classical, blues







Steve Hackett, Spectral Mornings (2005), Gonzo Media Group, 72 min, 1.33:1

Film Strip: (top to bottom)

(a) Hackett with wash lighting

(b) Brother John, demonstrates the films rich colors

(c) Magnus shot capturing keys

(d) Pete Hicks in representative close-up

(e) Infrequent perspective shot with similarly rare graphic effect

Steve Hackett ... And Then There 'Were' One



Voyage of the Acolyte (1975)

Please Don't Touch (1978)

Spectral Mornings (1979)

and rock motifs alive and ever changing. Three of his first solo albums made it to record stores before the end of the 70s, with more than a dozen solo albums and collaborations following over the next several decades. In addition, Hackett's work is surprisingly well documented on film. None of the other ex-members of Genesis recorded or released concert films during the 70s.

Hackett recorded his first solo album *Voyage of the Acolyte* just weeks after the last date on the *Lamb Lies Down on Broadway* tour in 1975 and at the same time the remaining members of Genesis were working on their first post-Gabriel recording. The album sounds quite a bit like Genesis, even sporting some material that the band had auditioned but rejected. The standout tracks are the rocking opener "Ace of Wands" and the closer – the beautiful, haunting "Shadow of the Hierophant" which ends in a doom-laden coda that would have perfectly fit Genesis. Mike Rutherford and Phil Collins both play on the record, Phil lending his golden vocals to another standout track "Star of Sirius."

Hackett's second record released after leaving Genesis, *Please Don't Touch* (1978) is something of a transitional work, with the guitarist trying out several different styles including rock, prog, and jazz. Guest vocalist Steve Walsh (Kansas) lent his powerful pipes to two songs, while Richie Havens and Randy Crawford recorded softer, lovely tones for three others. The Haven's led track "Icarus Ascending" is truly one of Hackett's most beautiful songs, graced by Haven's gravelly, warm vocals. The title track is a standout, apparently offered to Genesis by Hackett for inclusion on the *Wind & Wuthering* album, but rejected. It's a tour de force highlighting his assertive playing and ability to switch rapidly between keys and meters. Ultimately this second album is an amalgam of styles, unique in Hackett's repertoire – the artist exploring new sounds.

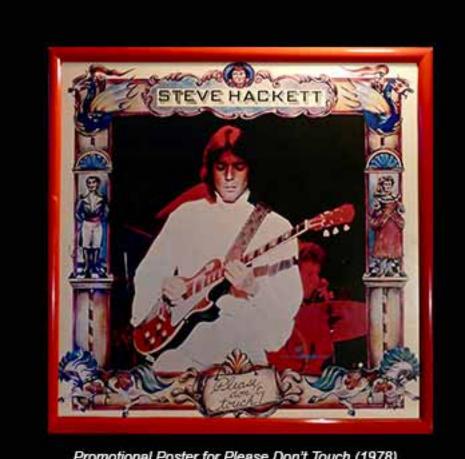
On his third album, *Spectral Mornings* (1979) Hackett truly found that new sound, a more modern adaptation of the style he pioneered. The album features lush harmonies juxtaposed with occasional nightmarish passages, many featuring his trademark tapping technique, one that influenced many musicians to come. A long and fruitful career had truly begun.

FIRST FILM

Steve Hackett, Spectral Mornings (2005), Gonzo Media Group, 72 min, 1.33:1

Hackett assembled a new band and launched his first tour in 1978, performing songs from his first two solo albums, along with a few new songs that would see the light of day on Spectral Mornings the next year. Performers included his brother John Hackett (flute), Pete Hicks (vocals) Dik Cadbury (bass), Nick Magnus (keyboards) and John Shearer (drums), all of who would continue with Hackett for his defining releases Spectral Mornings (1979) and Defector (1980). The films on the DVD were taken on November 8th, 1978 during the last dates on that tour. The transfer shows off footage that is crisp and clear for it's time, with rich color saturation, well timed edits, and dynamic audio in stereo or 5.1 surround sound. Though heavily edited for German television at the time, the complete set was remastered and re-sequenced, giving today's collector a chance to see what the whole performance was like. It's an amazing, rare film that belongs in any fan's collection.

http://diegospadeproductions.com/



Promotional Poster for Please Don't Touch (1978)

LATEST TOUR

Steve Hackett continues to produce accomplished new music to this day, which he performs enthusiastically with his latest band. As mentioned, he's the only former Genesis band member who includes their 1970s songs in his set list, even playing a show made up exclusively of those classics, as part of his Genesis Revisited albums and tours. This year, he has been back out on tour performing songs from his latest album Wolflight, along with gems from his solo career, and a set of Genesis classics. Dubbed literally as Acolyte to Wolflight with Genesis Revisited, the tour promised to be a career-spanning night to remember.

We caught the show at the Warfield Theater this month for an absolutely fantastic evening of music. I don't know how to say this without sounding hyperbolic, but I've seen this artist every single time he's come to California since 1976, and this was the best sounding, most authoritative performance I've ever seen him deliver. The first set was composed of Hackett's solo material, leading off with the title track from Spectral Mornings. The solo set that followed was rich and varied. The Wolflight material came across more impressively than any new material I've seen him perform over the years. "Out Of The Body," the follow-up title track, and "Love Song to a Vampire" were overwhelming in their power and

beauty. It's amazing to find an artist who's been at work this many years still crafting songs of this quality. Also notable, Hackett's singing has grown in strength over these many years, the songs crafted to focus on multi-part harmonies to the point now where I believe he is one of our greatest singing guitarists.

After an intermission, Hackett continued with a set of Genesis classics, all Gabriel-era, including a number of tracks not heard in ages, "Get 'Em Out by Friday," "Can-Utility And The Coastliners," and, wait for it, a tear-jerking absolutely faithful rendition of "After The Ordeal," an instrumental I always felt captured the heart of what was great about Hackett-era Genesis. Nad Sylvan was in perfect voice, as usual; adding his dramatic, soulful delivery to what are, let's be honest, very challenging songs to sing. This time out, Ronnie Stolt (Flower Kings, Transatlantic) played bass and additional guitars, joining stalwarts Roger King (keys), Gary O'Toole (drums, vocals), Rob Townsend

(winds, percussion).

The most memorable moments for me were the rare songs Hackett chose from his early work, "Star of Sirius" from Voyage, and "Icarus Ascending" from Touch. I don't think words can describe how perfectly these songs were delivered, how right it was to have Nad interpreting vocals originally recorded by Phil Collins and Richie Havens in his own richly drawn theatrical style. To end this half of the show, haunting, dynamic arrangements of "Ace of Wands," "A Tower Struck Down," and the coda of "Shadow of the Hierophant" left the audience enraptured. And, above all, Steve Hackett was simply on fire. This performance illuminated the groundbreaking work of a career that has now spanned more than 45 years. It served to remind one and all how potent and innovative this artist's work has been through the years, and how emotionally impactful it is to witness the songs performed live in concert. Okay, and it didn't hurt that I got to go back stage, meet Jo, the band, and Steve himself to tell him so!

Special thanks this week to photojournalist Matt Bolender / CC Rock for providing the photos seen herein... and to my beautiful wife for catching Steve signing my commemorative cd/dvd set from the Royal Albert Hall Genesis Revisited show. I left my camera at home that night!

http://diegospadeproductions.com/



Although I physically lived through them, having been born during the balmy summer of 1959, I missed out on the sixties. I spent the vast majority of the decade living in what was then the British Crown Colony of Hong Kong, which was quite a strange place, but almost entirely divorced from what was going on in Carnaby Street or Liverpool.

I had heard of *The Beatles*, of course, but my only memories of the four lads who shook the world are fairly fragmented ones. I remember the furore in the news at the end of 1963 when a Church of England vicar asked the band to record "Oh Come all ye Faithfull, Yeah Yeah Yeah". A couple of years later I remembered the storm in a teacup that happened when various old soldiers sent back their MBES in protest at *The Beatles* getting theirs, and I remember the rumours in 1969 that Paul McCartney had died.

And that is about it.

I returned to England to live just under a year after Paul had announced that the band had split up, and about three years later a schoolfriend lent me copies of the *Help* and *Sergeant Pepper* albums. And my life changed forever. I became an avid fan. I collected as many books and records as I could get hold of. And by the time that my first wife and I parted company acrimoniously twenty years ago this summer, I had over six hundred LPs in my *Beatles* collection. Not bad for a band who only released about a dozen albums during their lifetime. Of course they weren't all *Beatles* records. I had the entire recorded oeuvre of each of the members, as many records as I could find that had been released on the *Beatles* owned Apple Records, and as many of the guest appearances I could find by individual members. I also had foreign pressings, fan club flexis and over three hundred bootleg tapes, the latter even turned up listed in my first book.

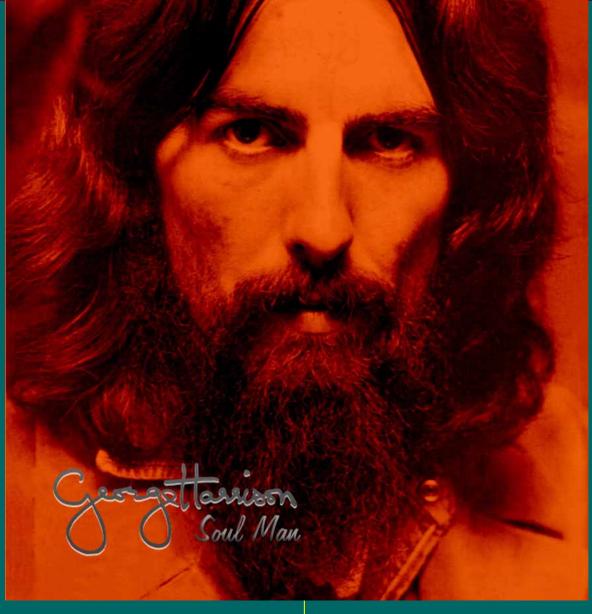
I think that you could say that I was a fan.

Earlier this year someone sent me details of an illustrated discography of George Harrison by a dude called John Blaney. George Harrison was always my favourite of the Fab Four, and I thought that I was pretty *au fait* with the music that he had made. But I was interested to see what Blaney had made of this all, and so I emailed him politely asking for a copy of the book as a pdf.

When it arrived I loaded it onto my trusty iPad and devoured it in one glorious evening of self indulgence. Four hundred pages, and it only covered the first half of Harrison's career. Bliss.

As Psychedelic Baby magazine put it:

"Working in chronological order, Blaney follows all the music Harrison made, produced, collaborated on, and released (as head of his Dark Horse label) through the years 1968-79. Even diehard Beatles/Harrison fans will likely not have previously known about some of the varied recordings Harrison was part of, as studio knob-twiddler, writer, player, label boss, etc. Details



abound with respect to Harrison's musical relationships with the likes of Doris Troy, Billy Preston, Ravi Shankar, Badfinger, Ringo Starr, et al.

Naturally, the greatest attention is given to Harrison's own records. Blaney offers backstories about every individual song on Harrison's singles and albums from this period. He also supplies particulars on the playing credits, and offers his critical assessment of each tune/album. And, while he's correct in stating that his book should not be viewed as a biography per se, he does in fact sprinkle in notes about Harrison's personal life (focusing on his spiritual quest, but also touching on his love life, friendships, legal and business affairs, etc.) in drawing parallels between what Harrison was living and the music he made; and he analyzes the lyrics to many of Harrison's songs, offering his impressions of their inspirations and meanings.

A key element of the book is its graphics. It is lushly illustrated with a vast selection of relevant images, including album covers and the records themselves, magazine advertisements, etc. In this respect it can function as a coffee table book that one could enjoy flipping through just for the wealth of illustrations."

Then I discovered that he had also done the same sort of thing with both Lennon (one volume) and McCartney (four volumes), and so I blagged copies of these off John Blaney as well. I was massively impressed. Clearly this man is an even bigger *Beatlenerd* than I am. And that is saying something. So I emailed him again, and made arrangements to do an interview. And not to the surprise of anyone who knows me (or I suspect him) we got on like a house on fire and talked happily for ages, only stopping because I discovered with a guilty double take that I was seven minutes late for doing my next interview.

I think that you can take it as a given that I shall be interviewing John Blaney reasonably regularly in the future, if only to get my regular fix of *Beatlenerd*dom. But in the meantime this will have to do...



Conspiracies, conjectures, text mining and rip offs:

More musings on Harper Lee's 'Go set a Watchman'

Back in Gonzo time, indeed in issue #148, our esteemed editor Jon offered us a review of the supposedly 'new' novel by Harper Lee, 'Go set a Watchman'. He cast an interested eye over some of the mythologies and conspiracy theories that surrounded this book. The publisher's blurb for the book, on the book jacket, and still on Amazon describes it in glowing terms of hyperbole:

"From Harper Lee comes a landmark new novel set two decades after her beloved Pulitzer Prize-winning masterpiece, To Kill a Mockingbird.

Maycomb, Alabama. Twenty-six-year-old Jean Louise Finch – 'Scout' – returns home from New York City to visit her ageing father, Atticus. Set against the backdrop of the civil rights tensions and political turmoil that were transforming the South, Jean Louise's homecoming turns bittersweet when she learns disturbing truths about her close-knit family, the town and the people dearest to her. Memories from her childhood flood back, and her values and assumptions are thrown into doubt. Featuring many of the iconic characters from To Kill a Mockingbird, Go Set a Watchman perfectly captures a young woman, and a world, in painful yet necessary transition out of the illusions of the past – a journey that can be guided only by one's own conscience.

Written in the mid-1950s, Go Set a Watchman imparts a fuller, richer understanding and appreciation of Harper Lee. Here is an unforgettable novel of wisdom, humanity, passion, humour and effortless precision – a profoundly affecting work of art that is both wonderfully evocative of another era and relevant to our own times. It not only confirms the enduring brilliance of To Kill a Mockingbird, but also serves as its essential companion, adding depth, context and new meaning to a classic."

Hummmm...

alan dearling

...not really a new book...

Soon after its publication in July 2015, it became known that the 'new' book was actually an earlier unpublished (and rejected) draft of 'To kill a Mockingbird'. So, not really a 'new' book in the usual sense. In his concluding remarks on 'Watchman', Jon commented that from his position as a music commentator: "We are used to people releasing albums of demos and rehearsal tapes either as bootlegs or as adjuncts to the more accepted canons of an artist's work." Concluding that, "...it's a fascinating adjunct to the better known work". And Jon also noted that Harper Lee's sister, Alice, had reported that Nelle Harper Lee was in a pretty parlous state when she 'signed' an agreement for the publication of 'Go Set a Watchman'. Indeed in the current incarnation of the 'Wikipedia' entry for Nelle Harper Lee, who died recently on February 19th 2016, it says that:

"Marja Mills, author of 'The Mockingbird Next Door: Life with Harper Lee', a friend and former neighbor,



painted a very different picture'. In her piece for 'The Washington Post', 'The Harper Lee I knew', she quoted Alice - Lee's sister, whom she described as 'gatekeeper, advisor, protector' for most of Lee's adult life - as saying, 'Poor Nelle Harper can't see and can't hear and will sign anything put before her by anyone in whom she has confidence.' She made note that Watchman was announced just two and a half months after Alice's death and that all correspondence to and from Lee went through her new attorney. She described Lee as 'in a wheelchair in an assisted living center, nearly deaf and blind, with a uniformed guard posted at the door' and her visitors 'restricted to those on an approved list'."

It's also pertinent to consider who the publishers of 'Watchman' are. Namely the Rupert Murdoch News Corporation group who own Harper-Collins. Stephen Peck, son of the film actor, Gregory Peck who played attorney Atticus Finch in the film version of the everpopular 'To kill a Mockingbird', suggests that his dad would have recommended to his lifelong friend, Nelle Harper Lee, not to allow the publication, "Not to protect himself, but to protect her." Adding in an interview published in the 'Wall Street Journal'. "To me, it was an unedited draft. Do you want to put that early version out there or do you want to put it in the University of Alabama archives for scholars to look at?"

My four-penneth take on this comes as someone who has spent over half my adult life working for, and as a

HARPER LEE

publisher, and as an author. I even scaled the fairly giddy heights of corporate publishing, working as a publisher and publishing manager for the Pearson Group, commissioning authors and books for Longman, Pitman and Churchill Livingston. In the world of corporate publishing this 'landmark new novel' was set to kill more than the proverbial 'mockingbird'. It was about financial greed; gross and net profits. It had nothing to do with the merit of, or quality of writing in 'Go set a Watchman'. It was entirely predicated on conning the literary public.

...an epic money grab...or?

Having only just read this novel, I personally found it a mess. And at times a pretty impenetrable, hardgoing, mess. It's patchy, uneven, with poorly constructed scenes and characters and in great parts; frankly tedious. Only fit for what Stephen Peck refers to as for scholars' reference. In the 'New York Times' on July 24th 2015 their editor wrote: "So perhaps it's not too late after all to point out that the publication of 'Go Set a Watchman' constitutes one of the epic money grabs in the modern history of American publishing."

Political commentators in the United States have also suggested a personal political motivation for Rupert Murdoch. He is a Republican through and through. In 'To kill a Mockingbird', lawyer Atticus Finch is a man of honour, fighting against the tide of Southern States bigotry and racial prejudice. In the newly discovered Harper Lee 'Watchman' book, Atticus is a care-worn, ex-member of the Ku Klux Klan, loud opponent of the National Association for the Advancement of Colored People and a rampant, rather odious racist. After I had finished reading the book and began pondering on the two versions of the fictional character of Atticus Finch, I wondered whether the bigoted version might just have closer to the reality of her real lawyer father, Amasa Lee.

As conspiracy theories go, I find it a bit tenuous, but Scott Haugh, wrote in The Inquistr, 16/2/16:

" 'I expect it to have a profound impact,' were Rupert Murdoch's thoughts on Go Set A Watchman leading up to the lost novel's release, as reported by the Telegraph. Now that we know that the novel casts Atticus Finch as a racist, is it possible that Murdoch was being disingenuously coy?

Is it possible that Rupert Murdoch knew that Elizabeth Warren (the Massachusetts Senator, who is reckoned by many US political commentators to be a likely king-maker or queen-maker for the Democrats) has a grandson named Atticus, and that a long-forgotten sequel to To Kill A Mockingbird existed, which painted a character that so many have perceived as the perfect man to emulate as a racist, and that he began salivating at the mere possibilities? The fact that there are only 1,611 people in the United States named Atticus, as reported by How Many of Me, would seem to underscore this possibility.

Beyond the obvious financial motive, was the publishing of Go Set A Watchman merely a swipe at Elizabeth Warren by one of the richest, and most vocal, supporters of the Republican Party on the face of the Earth? Could any publisher stoop so low as to publish a manuscript that its own creator did not want read and felt was more of an exercise than a publishable work?

The truth behind these questions may be unknowable, yet an abundance of circumstantial evidence appears to point in that direction. If these allegations are true, it is a travesty to the Harper Lee legacy and the legacy of a novel, and a character, which unquestionably, has made the world a better place. It would also seem to be a low point for a man who should know better." Read more at http://www.inquisitr.com/2814784/ harper-lee-elizabeth-warren-rupert-murdoch-is-thisth e - tr u th - b e h i n d - g o - s e t - a - w a t c h m a n / #kGXA6b7vaB5P0fgK.99

... of text mining and authenticity...





They are collaborating On A New Novel.

Finally, we arrive at the other 'who dunnit' of this tangled tale. For decades there have been loud and often scholarly murmurings about the actual authorship of 'To kill a Mockingbird'. Nelle Harper Lee's school-days' best friend in Monroeville, Alabama was Truman Capote for whom she later acted as co-researcher for material for what Truman called his 'non-fiction novel', 'In Cold Blood'. Until she was in her last months' alive, Harper Lee never had a second novel published. Truman Capote, by comparison was highly productive producing many famous books, a number of which were turned into successful films. Let's have a look at a few of the more substantial works (there are more, despite his personal disintegration into alcoholism and drug

abuse) on the timeline:

Truman Capote: 1948: Other voices, Other rooms (novel); 1951: The Grass Harp (novel); 1953: Beat the Devil (film screenplay for John Huston); 1954: House of Flowers (Peter Brook directed Broadway musical); 1958: Breakfast at Tiffany's (novel and film script); 1960/61: The Innocents (film screenplay); 1965: In Cold Blood (novel/non-fiction); 1976: Actor in Neil Simon's film, Murder by Death; 1980: Music for Chameleons (short essays); 1987: A Capote Reader (most of his shorter works collected).

After the publication of 'Watchman', researchers used 'text mining' techniques to analyse and compare 'Watchman' with 'Mockingbird'. This is what was reported:

" 'Watchman' is more her than 'Mockingbird' is', said Jan Rybicki, who with fellow literature scholar Maciej Eder studied the texts and wrote up their analysis for 'The Wall Street Journal'. Messrs. Rybicki and Eder (both affiliated to universities in Krakow, Poland) used software they released in 2013 to compare word patterns across different books... At the climax of 'Mockingbird', Ms. Lee's voice as a writer is less distinct than at any other point in the novel, the researchers said. Here, near the end of the book, when Scout and her brother Jem are attacked and the racist villain Bob Ewell is killed with a kitchen knife, Ms. Lee's writing style has more in common with Mr. Capote's than her own, they said. The academics reached this conclusion by comparing sections of 'Mockingbird' with two of Mr. Capote's works, 'In Cold Blood' and 'The Grass Harp'.

The researchers aren't declaring that Mr. Capote wrote the passage but say that at this fraught moment in the narrative, Ms. Lee may have been subliminally using words as Mr. Capote did - or she may have been pulled off her typical authorial voice for some other reason.

'Either she was rewriting many, many times, struggling with the style or overwhelming her own style again and again so that her natural voice would disappear or be less noticeable - or the other possibility is that she was helped by someone else in terms of being deeply inspired by someone or something, or copy edited by someone,' Mr. Eder said. 'We have no clue which is the most probable'."

So, now perhaps is the time to end this piece with a look at some of what **Norman Mailer** had to say about this 'who dunnit' back in September 2005:

Here are some excerpts:

On the publication of 'Breakfast at Tiffany's', Norman Mailer wrote of Truman Capote: "*He writes the best sentence word for word, rhythm for rhythm. I would not have changed two words.*"

"On the opposite spectrum would be the temperament of his life-long friend Nelle Harper Lee. As next door neighbors in Monroeville, AL, they developed, as children between 1924 and 1932, a bond that easily transcends any literary friendships before or after. Their activities, the activities of children filling long idle afternoons...Or their favorite pastime of sneaking into her father's study where Lee would take her place at the typewriter with little Truman pacing the floor dictating the wildly imaginative stories that are lost forever.

And yet, oddly, not a single letter between Capote and Harper Lee has survived. Nothing uncovered in anyone's attic that might afford us a glimpse of a lifelong correspondence between life-long friends and childhood next-door neighbors who just happen to represent the apex of Ernest Hemingway, or that early draft of Huck Finn. Likely, it was destroyed, by mutual agreement. Less likely, it exists in Harper Lee's attic, the most reliable and incriminating evidence of something that has intrigued me for years. Like his cartwheels and his craving for the love of others, Capote was always offering himself to others, his services and his talents. Sometimes large prodigious favors, asking nothing in return. It was, again, a deepseated need to win the loyalty and praise and support, and of course. attention, lost to him as an abandoned only-child. He is on record of repeatedly urging Lee to write. But Lee was a golfer and a court-room aficionado. Not a writer.

There is mention in a letter dated in early 1955 to his long-time male companion Jack Dunphy, the mention of this phrase regarding a childhood pastime: '...the killing of mockingbirds'. Five years before the book's publication! There is the uncanny wizardry of Capote's ability to mould his writing style — a chameleon-like quality to dazzle his literary peers and best shown in his knack for redefining his art from the early innocent stories to an about face with In Cold Blood to yet another dramatic turn-a-round with the much-anticipated excerpts from the gossip-oriented dialogues of Answered Prayers. Three very distinct styles in a profession where it is almost unheard of for an artist to change their style. This is almost never seen in literature...Capote was a prodigy with words and style and even story. He could adopt a voice and narrative style the way a character actor adopts a role on stage.

In 1959 Lee accompanied Capote for a two-month stay in Holcomb, KS. to investigate a brutal murder that had caught his fancy and perhaps an opportunity to put to test a new form of fictional journalism he had dallied with in a few earlier articles (The Muses Are Heard, originally published by his dear friend and editor at Harper's Bazaar). A large favor to ask of anyone. But he knew the folks in Kansas would not warm to a tiny freaky flamboyant gay man with an oversized head and a manner so affected it drew attention to itself like bees to honey. Lee, with her normal, low-key gregarious personality, would win them over and open their trust to the exhaustive interviews Capote's project would require. Later, she accompanied him again on one of several follow-up visits to Kansas.

The first visit was less than a year before the publication of Mockingbird ... Can we assume Lee's trip to Kansas was in some way returning the loyalty and favors of Truman's efforts with Mockingbird? He, of course, appears in Mockingbird, as Dill, and, conversely, she is repeatedly fictionalized in his early



stories. In the years immediately following the hullabaloo of Mockingbird, and its Pulitzer, Lee must have been pressed from every corner to publish. To publish anything. There would have been innumerable requests from all the leading magazines for something written by her. And yet she published only two essays in these first two years following Mockingbird, both in 1961. One, an essay with Vogue titled 'Love - In Other Words'. And 'Christmas To Me,' for McCalls. Read them. Do they read like the writer who wrote one of the most enduring classics of modern times? Hardly. They read like a layman who had spent very little time honing a literary style. They are embarrassing, in this respect.

So who cares who wrote what? Isn't it the work that stands, and not the author who penned the work? Capote himself apparently didn't care. But one can't help wonder what it requires, personally, to carry such a secret for so many decades, to avoid interviews and further writings published, and the urge or inherent need of a novelist to write more novels... We could wait for the eventual findings in that attic. The anticipated trove of papers and writings and letters. But that would be foolish, and ghoulish, as no such corpus exists. The letters, the correspondence that would have marked itself as one of the most enlightening and unique exchanges in literary history, was, we must assume, long ago destroyed in a mutual pact made among two childhood friends who grew up together passing their southern afternoons in a father's study, one dictating like a fountain, the other typing like a machine."

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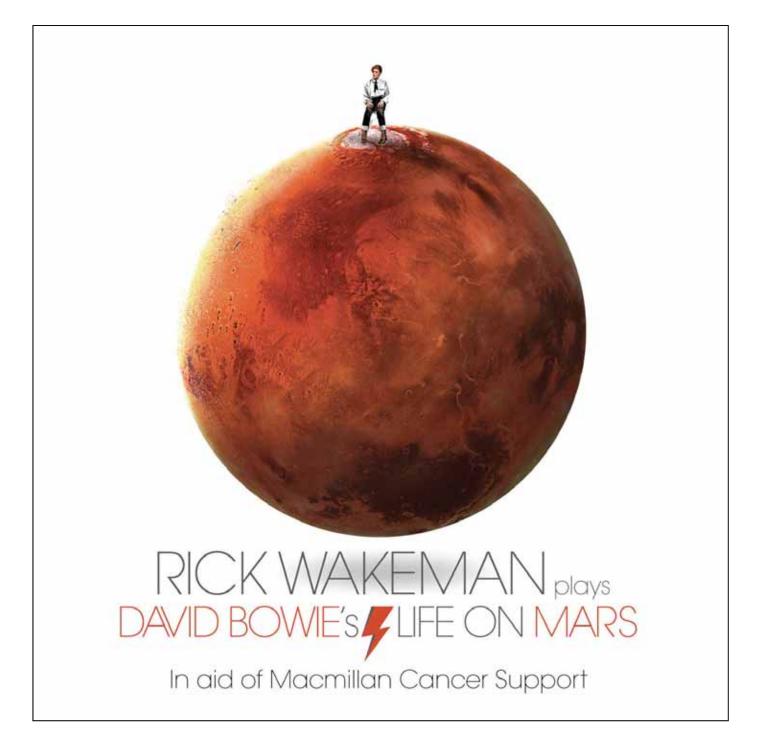


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This is the most important moment in history to do something for African elephants. Because it's the worst time in history to be an elephant.

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks Director, Africa Region The Nature Conservancy

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



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This is a version of a story. It is not the only version, nor is it the only story that could be constructed from the events and people involved. But it is the one that I am telling.

On 31 August 2013, Daisy Eris Campbell was standing at her father's graveside when she was challenged by a puppet duck. To be precise, it was a gathering to mark the fifth anniversary death day of Daisy's father, Ken Campbell, and the duck had addressed her in a bad imitation of her father's voice, delivered by his friend, the award-winning theatre producer, actor and part-time ventriloquist Irving Rappaport. "What are you gonna do this year then, Daisy?" the duck growled. "What are you gonna do that's interesting?"

Understandably, Daisy's initial response was to tell the duck to fuck off. But then she decided to rise once again to the challenge; not just the challenge of the duck, but the challenge of being her father's daughter; of her middle name of Eris; and ultimately of the entire universe and the way it kept throwing weirdness and synchronicity her way. You might almost think someone was trying to tell her something.

Ken Campbell was many things. He was Daisy's father, obviously, but he was also a writer, actor, comedian, raconteur, theatre director and all-round maverick genius. Among his many achievements was a 1976 theatrical adaptation of the *Illuminatus* trilogy of novels, written by Robert Shea and Robert Anton Wilson, which Campbell made the opening production of his Science Fiction Theatre of Liverpool. This took place in the upstairs café at Peter O' Halligan's Liverpool School of Language,

Music, Dream and Pun, AKA a post-hippy/beatnik antique market known as Aunt Twackies in a reclaimed warehouse on Matthew Street - itself conceived in an astonishing web of dreams and synchronicities connected to CG Jung's 1927 vision of Liverpool as the pool of life - and then, amazingly, the National Theatre in London. Campbell's Illuminatus lasted for over nine hours; that's nine hours of continuous performance, recreating one of the most complex, contradictory, anarchistic, mind-blowing and out-there metafictions in the history of publishing. SF author Brian Aldiss was a great supporter, claiming "Ken Campbell's production of Illuminatus made Wagner's Ring seem like a frog's arsehole."

During the 1990s, Daisy had already produced a revival of The Warp, the record-breaking 22-hour play her father had created with Neil Oram, and was continually being asked to revive Illuminatus. She'd been profoundly influenced by the books, the mythology around the production and the fact that she was actually conceived during the play's run her mother, the actress Prunella Gee, had played Eris, goddess of chaos, in a cast that also included future stars of stage and screen Bill Nighy, Jim Broadbent, Chris Langham and David Rappaport (Time Bandits star and brother of Irvine, he of the ventriloquizing duck). This influence eventually led her to a mental hospital in Kent where, unsure if she was Daisy or Eris, she found herself wearing a pair of rainbow knickers on her head and suffering from the condition of pronoia; an irrational conviction that everyone and everything was out to help her. So perhaps for all these reasons, Daisy Eris Campbell definitely didn't want to redo Illuminatus. But then the idea came to her that she



could create an original sequel, based on Robert Anton Wilson's semi-autobiographical follow-up book: *Cosmic Trigger*.

Cosmic Trigger tells the story of how Wilson and Shea were inspired to write a bizarre science fiction novel by the crazy letters they were receiving in their day jobs as editors at Playboy. This became a trilogy of novels, knitting together every conspiracy theory and fantastical occult conceit under the sun into one massive web of misinformation known as Illuminatus! Many of the letters the authors received were the work of the Discordian Society, a scattered bunch of freaks who had evolved a semisatirical anti-religion around the Greek goddess of chaos, Eris. Their principal activity was Operation Mindfuck (OM) a concerted attack on belief systems (or reality tunnels) undertaken by means of increasingly convoluted accusations, counteraccusations. revelations, conspiracies, wild statements and so on, steadily ramping up the absurdity until no-one knew what to believe anymore, and so was set free. Discordianism was an anti-religion insofar as it used religious conventions to fatally undermine the whole notion of religion, or indeed politics, by attacking the very concept of fixed beliefs. This was a cause that Wilson, for one, felt he could get behind.

Wilson and Shea not only wrote the Operation Mindfuck letters they received into their trilogy, they wrote the Discordians in as well, making them an ancient secret society in perpetual conflict with the enigmatic and controlling Bavarian Illuminati. A third group, the Justified Ancients of Mu Mu, were in a way even more discordian than the Discordians, because no-one seemed to know what side they were on. Finished in 1969, *Illuminatus* didn't find a publisher until the mid-seventies, by which time Robert Anton Wilson had quit his cushy job at *Playboy* to attempt to live as a full-time author. As *Cosmic Trigger* relates, not only was he a middle-aged man trying to raise his family in conditions of grim inner city poverty, he was also embarking on his own journey into Chapel Perilous.

Wilson calls Chapel Perilous "a crossroads of mythic proportions" that one inevitably reaches when researching occult conspiracies. Here, everything you fear is waiting for you, and there seems to be absolutely no way to escape the conclusion that you are a helpless pawn of a sinister magical universe where everything is connected. In fact you will come through, but as Wilson writes, "you come out the other side either a stone paranoid or an agnostic; there is no third way."

In Wilson's case, he spent just over a year believing that he was receiving telepathic messages from entities residing in the Sirius star system. He also started noticing chains of unbelievably implausible coincidences, or synchronicities to use the preferred Jungian term, which are one of the most unavoidable manifestations of Chapel Perilous for anyone who enters in there. Wilson avoided going

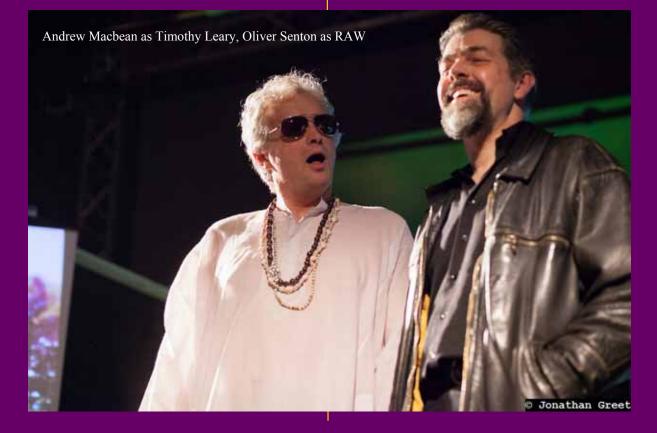


completely mad by embracing a relative approach to the truth; the idea that reality itself is subjective and something that we all invent for ourselves through our perceptions and belief systems. He was helped in this by friends Timothy Leary, Alan Watts and William Burroughs, and in his study of the work of Aleister Crowley. Cosmic Trigger also relates how Wilson was initiated into the Discordian church by its founders, Greg Hill and Kerry Thornley, and so found a philosophy which embraced uncertainty and chaos, but also gave you the freedom to choose how you interpreted and responded to their dance. Wilson would not just bring Discordianism to a wider public, but would enrich it immeasurably with his ideas, his intelligence, his questing thirst for knowledge and his warmly humanitarian outlook on life.

Daisy Campbell's play intertwined scenes from Wilson's life with scenes from his novels, and because *Cosmic Trigger* recounts how the author is invited to join the cast of Ken Campbell's *Illuminatus* during its National Theatre run, she was also able to recreate parts of that play, and its rehearsals, within her own. Wilson made a nude cameo during the black mass scene in *Illuminatus*, and this was lovingly recreated, while Daisy Eris played her own mother, playing Eris in the play that gave her birth. Although Daisy Campbell's *Cosmic Trigger* lasted a mere three hours, its scope was arguably even broader than its predecessors. The way in which fact and fiction, performance and non-performance were constantly mixed up and subverted in multiple layers of mindfuckery, on stage and off, was as representative of Wilson's books, Discordian thinking and the way the universe is revealed to work post-Chapel Perilous as anything in the scenes themselves. For many of us who saw *Cosmic Trigger* during November 2014, this aspect of the play would spill over into our "real" lives to the extent that the three hour duration was only the beginning; we've been living in it ever since.

The Cosmic Trigger was pulled for the first time back in Liverpool, at a "conferestival" over the weekend of the Discordian Holy Day of November 23rd. This conference/festival on the theme of "Find the Others" came about as a result of the network of supporters and fellow travellers who had gravitated around Daisy since her announcement that she was adapting Cosmic Trigger. These included long-time champions of Wilson's work like Alan Moore and Bill Drummond, Discordian activists like Horton Jupiter and Lisa Lovebucket, artists Jimmy Cauty and Jamie Reid, Gonzo Weekly's own CJ Stone and, perhaps most importantly, a writer named John Higgs.

Higgs had met and interviewed Robert Anton Wilson while writing a biography of Timothy Leary, and had followed this up with a book on early-nineties rave band the KLF, whose sometime alias, the Justified Ancients of Mu Mu, gives some idea of how much they'd been inspired by





Illuminatus. In fact the KLF's Bill Drummond had, at the age of 23, been the set designer on Ken Campbell's production of the same, and had been equally influenced by Campbell's own philosophy, especially the maxim which he used to decide any question of artistic direction: "Is it heroic?" His KLF partner, Jimmy Cauty, had seen *Illuminatus* in its London run and had been similarly affected.

Higgs' 2012 book, *The KLF: Chaos, Magic And The Band Who Burned A Million Pounds* made the Discordian influence on their work its main theme, and wove in not just Robert Anton Wilson but Alan Moore, Ken Campbell and Dr Who as well. This led Higgs to Prunella Gee, in search of photos of her on stage as Eris for the paperback edition. Higgs evidently made quite an impression on the actress, because as soon as he left she immediately called her daughter: "I've just had this guy round who's interested in your father's work and all those

weird things you're into. He lives in Brighton like you and he's the same age as you and you both take your children on holiday to North Wales, so you should meet him!"

Higgs' support was a crucial factor in motivating and enabling Daisy to bring *Cosmic Trigger* to fruition. Following a series of awareness and fundraising events around the country, the Find the Others Conferestival attracted Discordians from all over the globe, who left with heightened spirits and blown minds, determined to spread the vibe still further. Sheffield performance poet and DJ The Buddhist Punk, AKA Lord Fnord XVIII, compared *Cosmic Trigger* to seeing the Sex Pistols in 1976; a relatively small number of people may have been in attendance, but it changed their lives, and inspired them to change the lives of others.

Lord Fnord XVIII was part of a small informal

Puppet Alan Watts by Agata Urbaniak





Josh Darcy as Greg Hill, Oliver Senton as RAW, Lee Ravitz as Kerry Thornley



group of northern Discordians that also included DJ Laura Fives, Pope Absinthe Codeina, AKA Little Pope Peep, and the force of nature known only as Groot. In the wake of the Find the Others event they conceived the idea of a further festival that would take place outdoors in the North of England, with bands, DJs, poets, rituals, workshops, films, theatre and more. This would happen over three days, with camping and many opportunities for current and potential Discordians to get to know each other, pool their energies and, in the words of Ken Campbell, do something heroic!

You may have noticed a recurrence of the number 23 in this article. For that matter, you might notice a recurrence of the number 23 everywhere. What does it mean? That's for you to discover and/or decide. But as a symbol of the power of synchronicity, suffice to say that 23 is a very important number for Discordians. That's why the festival the Sheffield Discordians decided to make happen just had to be known as Festival 23.

A crowdfunding campaign in 2014 was used to gauge interest and to establish Notwork 23: a grassroots cooperative with each member contributing a stake of £23 in return for a say in how the festival was run and as much involvement as they required. This was how I got involved, along with a handful of others who opted to join the veering committee and work towards making Festival 23 a reality. These include Future Zen, dedicated to reincarnating the great figures of the counter-culture in puppet form: so far, Puppet Alan Watts has been wowing rapt audiences around the country with his talks and charming good looks, and more creations are due to make their debut at Festival 23 itself.

Festival 23 takes place from the 22nd to the 24th of July at a secret location in South Yorkshire. It's a celebration and exploration of the counter-culture from a Discordian perspective, hosting magical rituals and esoteric workshops alongside live music, DJs, theatre, art, talks and poetry. Highlights are set to include Jimmy Cauty's acclaimed new installation piece the Aftermath Dislocation Principle, and an exclusive new filmed talk by Alan Moore. There'll be live music from Greg Wilson and Kermit Leveridge's Super Weird Substance, Knifeworld, AOS3, Cowtown and dozens more. DJs include Richard Norris, Pete Woosh (DIY), Marina Organ and Brighton's 3Eye, who will be hosting a Sirius Party on the opening night. The Cosmic Trigger cast and crew, including Daisy Campbell and Salena Godden, will be presenting a cabaret set on the main stage, and John Higgs will be giving a talk on the significance of David Bowie's death entitled Ziggy Blackstar and the Art of Becoming.

We've also got the Milk the Cow podcast crew live on site providing their own brand of entertainment, and magical talks and workshops from Cat Vincent, Dave Lee, Seani Love and more. Other speakers of note include Dr Bramwell and futurist thinker Vinay Gupta, who also found his way of looking at life transformed by seeing *Cosmic Trigger* on the stage.

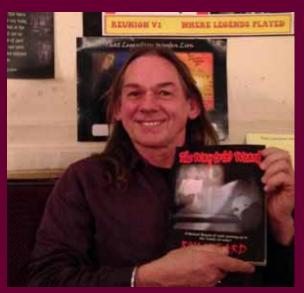
Festival 23 is about creating a visionary space in the English countryside for hedonism and idealism, dancing and thinking, challenging preconceptions and breaking down boundaries. There will be ecstatic rituals to open new pathways into the future, building a concentrated beacon of freedom, hope and radical energy to light up the darkness. It's been a long strange road to get here, but we all firmly believe that Discordianism is an idea whose time has come.

Sixteen years into the 21st Century, midway through a decade that doesn't even have a name, where is the counter-culture? Is the concept even relevant anymore? We believe that it is. It's still there, on the streets, in the clubs and on the internet. It's everywhere and it's nowhere. It's no longer exclusively a youth culture, nor is it bound to any dominant musical genre or fashion. There's no equivalent of the first flush of punk, psychedelia or rave in 2016, despite cyclical revivals of those styles. But the irreverent, chaotic, creative and anti-authoritarian thread that ran through all of those movements is still present. It's chimeric and chameleonic; it's breaking all boundaries and as such it can be difficult to recognise. But it's there, and it's growing.

Sometimes it seems as though Operation Mindfuck has taken over the world; certainly, consensus reality has never been so threadbare or transparent. In an age when more people have lost faith in government and political parties than ever before, when the choice is between direct action and apathy, when every individual must make their own politics, religion and aesthetics out of whatever is useful and relevant to them at any given time, then surely Discordianism - as a non-unifying nonphilosophy - has never been more powerful or pertinent. The Cosmic Trigger team are currently raising funds to revive the play in London and Santa Cruz in 2017, while Festival 23 aims to be a focus for this Discordian energy, a celebration and exploration of the multi-faceted spirit of the Erisian counter-culture in 2016. Join us. All we are saying is think for yourselves. Create your own reality. And don't take any of it too seriously.

For more information, visit http://festival23.org.uk And http://cosmictriggerplay.com/





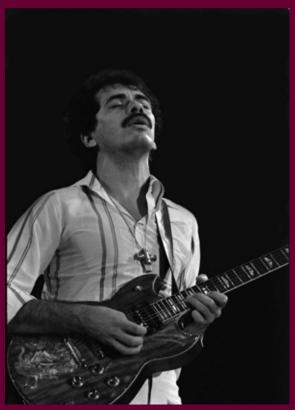
After a life spent in and around music Roy Weard has finally written it all down. From his beginnings in the folk clubs of the early sixties, to playing the free festivals of the seventies with his own band 'Wooden Lion', to touring as a merchandiser with acts like Santana, The Pink Floyd and Genesis, 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.. fter the *Genesis* gigs we went out with *Santana* to do a few shows in Italy. Italy, in 1977, was a hotbed of student unrest. There were lots of riots and strikes going on and much argument about the activities of the CIA. One of the other things that they had complained of was that the ticket prices for gigs like this were too high, and they were petitioning the government to rule that they should be lower. That was the background to us setting off to do a series of gigs in a few Italian cities. We flew down to the first show in Turin, and with all the merchandise loaded onto the trucks we could just travel with a bit of personal luggage.

This tour looked as if it would be a doddle. We were quite wrong about that. The Turin show was in a velodrome – first one I had ever seen actually. The stage was set up against the opposite side of the arena to the main audience entrance, and we had a stand set up in the foyer. There was some trouble going on outside in the street, some of which I could see through the glass doors. At some point in this argument it turned ugly. The people outside the venue turned over a car and set fire to it. Police began to advance with riot shields raised. Things were being thrown. It was all reminiscent of the earlier Stones riot. The police began to get rather violent.

Like most sports stadiums, the velodrome in Turin had some pretty big extractor fans in the rook and they were going full tilt in the heat. This had the effect of drawing in air from the ground level of the building, and that air came complete with tear gas! Pretty soon the auditorium was beginning to look a little hazy and our eyes were smarting from the gas. I decided that I would abandon the foyer and go downstairs to the crew rooms to have a spliff. I opened my briefcase and took out the dope, papers and cigarettes. At that point a large hand came over my shoulder and closed on mine. I turned to be confronted by a member of the Carabinieri, one of the military style police.

He spoke to me in Italian and gestured I should accompany him somewhere. I declined, in



English, saying I had to do the show. He took my passport from my briefcase and went away. I realised I was in trouble here so I sought out the promoter. He told me not to worry, he would go and have a word with them. I was feeling a bit apprehensive about it all, but we carried on and did the show.

During the evening the promoter came back and said, 'It will be OK, I have spoken to him.' That made me feel a lot better but the Carabinieri did still have my passport. At the end of the show the officer approached me. He pointed at the T-shirts, held up two fingers and then pointed at himself. I decided to co-operate and handed over two shirts. He then gave me back my passport.

Well, that was a big relief. A short time later he came back and repeated the process. I decided I would comply, but was not going to give him anything else. He accepted the two shirts and produced the dope and made to hand it back to me. He changed his mind, produced a knife and cut off a little piece, which he popped into his pocket. 'I smoke this later,' he said, and handed the rest to me. Well!

I put all the stock into the trunk and applied the padlock. At this point he came back again.

'Come,' he said.

Everything was safely locked up and the drugs were securely in the flight case so I followed him.

We entered a room at the side of the foyer – which was packed with Carabinieri. He put his arm around my shoulders, 'Hey, this is my friend from England,' he cried to the assembled police. They gave me a cup of coffee and then they all shook my hand. This was not the outcome I was expecting at the start of all of this.

The tour moved on to Milan and the concert was held in a football pitch in blazing sunshine. The promoter came up to me and asked how it had all panned out the day before. I told him we had sorted it all out in the end, and thanked him for his help. He then said that he could not give me any dope to replace the stuff that was confiscated, but pressed a small packet of coke into my hand. He told me that he got it shipped over especially for him by some Mafia friends in Sicily.

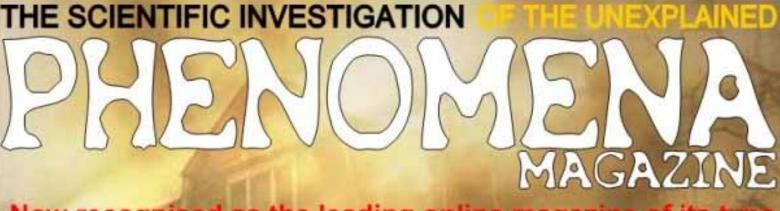
'Do you know why people snort cocaine?', he asked me.

I assumed he meant the history of the drug and I said I knew that the native South Americans chewed the coca leaves with lime, and that the lime worked to convert the substance in the leaves to cocaine hydrochloride which was the active version of the drug.

'Ah', he said, 'the history is much more interesting. Back in the early 1900s there was a wine made from cocaine and ethyl alcohol known as the 'Peruvian Wine of Coca'. This drink was very popular in the US and Europe and especially favoured by Pope Leo XIII, who carried a hip flask full of it at all times. When the narcotic and addictive properties of cocaine were uncovered, the drink was banned but the Pope was hopelessly addicted to it. The Mafia, wishing to help the Pope, manufactured the white powder and supplied the Pope with it. The Pope used to have it in a small container and inhaled it from his thumbnail saying it was 'white snuff'.'

I have no idea how much truth there is in this story, but it was a fascinating tale.





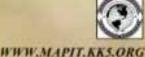
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Record Shop Day 2016 – The Day 16th April 2016

Further to my piece in Gonzo 173, I got up fairly early and headed for Rise Records in Bristol, arriving around 0830. As I walked up the hill I thought ' there's only a few people outside, 10 or so, this looks good!'. Too good to be true sadly, I chatted to a guy in the queue and he put me straight. Inside, the ground floor, which is a café, it was heaving! Just inside the door was a young guy at a desk dishing out numbered tickets. I was told it was about an hour to hour and a half to be called upstairs, where the record shop actually was, once you had a ticket. Like many of the surviving record shops, Rise diversified their business to survive. They have a café downstairs, and in addition to selling record and CDs upstairs, they sell books and 'hip'



clothing. It was cold, and I have to admit, I



lost my enthusiasm straight away.....I went and had breakfast out, bought a newspaper and went home.

I arrived back around 1430 and this time you could go straight upstairs. They had a huge, wall-long rack and some free-standing boxes with their remaining stock. It didn't take me long to realise what I wanted wasn't there, perhaps they never had them in the first place? Oh well, the atmosphere was great though, quite a few people still, giving it the buzz of a record shop in the early 1970s on a Saturday afternoon. Usually, there's always a few people in there when you visit, but a few only. I did find a double Jefferson Starship LP, Roswell UFO Festival 2009, which I

John Brodie-Good



'missed' on the advance listings, I thought it was a compilation but it turns out to be a Live album, featuring Paul Kantner and David Freiberg. When I got home and took the shrink wrap off I discovered it was a release 'under license from Gonzo Multimedia!' Looking forward to playing soon, as over the weekend we were still under threat of thunderstorms, which my Naim amps in my big rig do not like, so they were powered down for a few days. I also picked up a copy of the new Santana CD, Santana IV, which is a blast, featuring Gregg Rolie, Neal Schon and Michael Shrieve, basically the band from the early 70s. Does that count as South American music Jon? After a couple of plays I have to admit it's nothing 'new' but it sounds pretty good, looking forward to seeing them in London in July even more now.

The 'Starship Live album is a bit good it turns out. Oddly, a number of the online reviews for full 4CD set complain of poor sound quality in places. This double vinyl set is stunning though, probably the last we will hear of Paul Kantner alive sadly, it sounds like they are in the room! The standout songs are three of the oldies, Crown of Creation, Earth Mother (from



John Brodie-Good





the Sunfighter album) and a gorgeous version of Wooden Ships, worth the admission price of £18 alone. This double set is on eBay this evening (Wednesday) for just over £20, which isn't too bad (see below.)

At home, I checked eBay on last Saturday afternoon and evening. Nothing. Sunday evening, alerted to a post on the Portobello Shuffle FB group, I checked again. Several copies of the Pink Fairies, Chinese Cowboys were now on offer. One guy had 3 copies at £24 a pop, a few other listings for single copies at £29 a go. I tried to purchase one of the cheaper ones but the system kept blocking the payment transaction. Interesting, I concluded that RSD maybe had a

deal with eBay to block people who were blatantly trying to cash in on the event. This is good in principle but cost me another fiver. It turned up today, rather funky red vinyl too. I suspect the RRP was £18 for this double too and this evening, one copy is on at over £49! Whilst the performances sound great, the SQ is somewhat thin sadly. The only album I own on which all the sound comes out of the tweeters only! Once your ears adjust though, you can certainly hear what was going on. Essential for fans, although you might want to buy the CD instead. A reminder that the new Fairies album is imminent, a forthcoming Gonzo release, 'at the mastering stage', according to Andy C on FB.

Copies of the RSD Ryley Walker album had also appeared on eBay now, 'offers over £40', no thanks. RSD should be for the real music fans, it seems more for the online scammers sadly.

The media had gone into overdrive the day before, the BBC online publishing an interesting article by Mark Savage. One of his key points was that apparently 50% of people surveyed claimed they listened to something they were interested in online, before they actually bought the physical version. But incredibly, 48% of people who had bought records in 'the last month', had yet to listen to them, (7% of vinyl buyers have no turntable.....) 'I have vinyls (sic) in my room but it's more for décor, it gives me the old school vibe'!! Perception, not reality, yet again. In fact, I find myself repeating an Elton John quote in the article, "people don't have the attention span they used to", a shame.

John Brodie-Good

Image: Sector of the sector

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.



GET OFF MY PORCH: AN OLD MAN IN A SOCIAL MEDIA AGE - BY MR BIFFO

Here's something that occurred to me today. I read a piece on Kotaku which talked about the rise of YouTube"*drama*".

The Kotaku piece kicked off after PewDiePie you know him as The King of Internet Let's Players, and the Internet's equivalent of the village idiot - published a video complaining about "drama".

Being an intellectual heavyweight, drama is something that PewDiePie "absolutely hates".

Do not misinterpret this: The Pewd isn't referring to the specific mode of narrative, typically fictional, that we see represented in performance art.

No. Mr Pie points instead towards YouTube channels which are now dedicated to discussing the latest YouTube drama and gossip, resulting in a climate where *"everyone is on edge"*, where people are just poised to attack the next someone for *"fucking up or doing something bad"*.

I can't say I'm a massive fan of PewDiePie, but he makes a fair point in the video. Exasperated, he suggests that everyone should stop using the Internet as a *"platform for justice"*. Good luck with that, Pewdus. We're living in an Age of Global Puritans, with social media stonings and scarlet letters.

I'd go further still than PewDiePie's suggestion: let's just scorch the earth, and be done with that entire generation. I'm not even joking.



May Day versus St George's Day



· A · GARLAND · FOR · MAY · DAY · 1895 · • DEDICATED TO THE WORKERS BY WALTER CRAME ·

St George's Day

At the time of writing it is St. George's Day. I've just come back from Tesco where I saw a car flying five St. George's flags. There were two at the front, two at the back, and one in the middle of the windscreen attached to the aerial. That's a lot of flags.

I've been seeing St. George's flags all day.

Later I was watching the news and a man was being interviewed. He was wearing a red and white

jester's cap and was waving a small St. George's flag. He had a drink in his hand. He said, "It's to celebrate one man's day. The Irish can celebrate their saint's day by having a drink, so why can't the English?"

Which would be true if it wasn't also vaguely hypocritical. The reason the English don't celebrate our saint's day is that – generally speaking - we're not Catholic, so we don't believe in saints.

Another reason might be that St. Patrick was a real, historical figure, whereas St. George was not.

The Irish are celebrating real events. St. Patrick really did go to Ireland to convert the Irish, but there never was a dragon and there never was a St. George, and St. George never came to England. So what are we celebrating exactly?

The triumph of myth over history perhaps.

There's one theory that the story is allegorical. The dragon represents the energy of primitive Earth-Powers being defeated by the Cross. Some say it represents the triumph of Christianity over paganism. Others that it is the triumph of reason over instinct, or of science over nature.

But it's very definitely the triumph of the English over the Welsh, as the Welsh symbol is a red dragon.

St. George is also the patron Saint of Russia, Greece, Lithuania, Georgia, Ethiopia, Portugal, Aragon, Catalonia and Palestine, plus an obscure Hungarian-speaking part of Transylvania called Szekely-Land. I know this because I've been there. They paint St. George's crosses on all the trees.

As to whether St. George's Day should be a bank holiday: well why not?

I could always do with another day off work.

May Day

There is talk of abolishing May Day as a bank holiday and moving it to another date. The argument is that there are already too many bank holidays in the Spring, while at other times of the year there is a shortage.

However one of the suggested dates for its replacement is April 23rd, St George's Day, which is only a week earlier.

This kind of gives the game away. The abolition of May Day has less to do with practical considerations, and more to do with its historical association as a left-wing festival.

But May Day was a festival long before it was established as International Worker's Day, and it has always caused fear and consternation in establishment circles due to its long-held association with drinking, dancing, and lewd behaviour. It was also always clearly recognised as the people's own

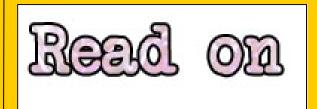
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ECTED WRITINGS 2003 - 201

festival.

The puritans tried to ban it, while James I – perhaps in an attempt to gain favour with his subjects south of the border – gave it his official sanction. In his Book of Sports, it is listed as permitted, alongside archery, dancing, "leaping, vaulting, or any other such harmless recreation", in the following words: "May-games, Whitsun-ales and Morris-dances, and the setting up of May-poles". Also allowed: "women shall have leave to carry rushes to the church for the decorating of it, according to their old custom."

In medieval times it was associated with Robin Hood and was known as Robin Hood's Day. The people would elect a Robin Hood for the season, who would go about with his Merry Men causing mayhem.



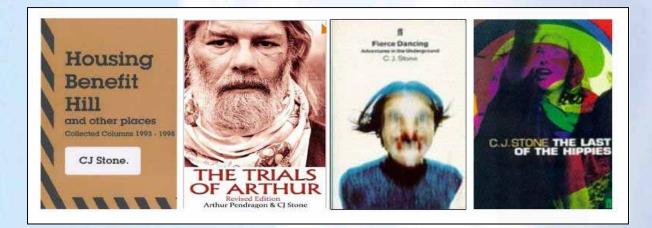
NOW AVAILABLE FROM GONZO MULTIMEDIA

"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

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

OTHER BOOKS BY C.J.STONE



MEDIA DUMBNESS FAIL

Great prologue Jonathan - I used to watch Bullshit!, and "entertainment" always overshadowed and scientific merits.

Here in the States even the "History" channel has little to air anything on real history anymore and the show "Secret NASA Files" is 100% conspiracy UFO bullshit. Much like the this horrible "documentary" on Netflix claiming Kubrick did the fake moon landing. Eesh, no wonder new generations get dumber and dumberer

Martin Birke Genre Peak

SOUTH AMERICAN RECOMMENDATION

Jon,

thanks for another outstanding issue of the Weekly. Such a pleasure to flip through week in, week out. This week you asked about South American music that might be worthwhile to check out. The album Alturas de Macchu Picchu by Chilean band Los Jaivas is one I've long enjoyed, blending traditional instruments with some priggish elements and featuring the words of national poet Pablo Neruda. I bought my copy in a Santiago music shop back on a 6-month backpacking trip across the continent in 93-94 and come back to it on occasion. Your editorial this week prompted me to give it a spin this morning so thank you again. Worth checking out. Wishing you better health and all the best from Montreal.

Michaël Elbaz

Weekend

Three Days of Monsters, Chosts, UFOs and more 19-21 August 2016. The Small School, Hartland

Under 16's admitted free (must be accompanied by an adult at all times).

www.weindweekend.org



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..

With Hawkwind's April tour of Britain well under way, they've picked up some coverage in the local press; such as recently in the Nottingham Post. Hawkwind played at the Rock City venue on Tuesday, and drew favourable reaction from the town's local music reviewer.

"What is delivered is tonight is a two hour audio visual extravaganza with a psychedelic ever changing backdrop complementing the (infamous) spiralling, seemingly never ending soundscapes created by the 5 musicians who were so in tune with each other they barely seemed to interact...."

The reviewer remarks that "At times the musicians are a distant third in the experience to the visuals and the sounds created which shows a band comfortable in who they are and what they do without need for the limelight," and concludes: "....I only wish I had jumped on Hawkwind's bandwagon sooner. The whole night was a blast from start to finish."

Another of the week's musical performances is also reviewed in the Post the BBC Philharmonic Orchestra. Quite a contrast in options for a night out, there. But Hawkwind generally do pick up positive reviews in the press, these days. It's a far cry from the 1970s, when music magazines like "Sounds" seemed bemused by the experience, with grudging and detached comments along the lines of "the audience seemed to enjoy it."

And, talking of reviews, it's worth noting that the new bass player Haz Wheaton has been getting favourable comments on Facebook from fans who have attended the shows. He joined Hawkwind's ranks on bass in time for their December gig in London.

Similarly, the gap in keyboards playing, caused by the temporary absences of Tim Blake and Dead Fred is being ably filled by Nial Hone, who basically had hung up his guitar to enable him to cover that area of

Spirits Burning

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

Over 7D minutes of music, over forty crew members Includes bonus &-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 ...



Multimedia spiritsburning.com

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



sound. The ex-Tribe of Cro guitarist has done lead guitar and also bass duties in past years, so it'll be interesting to see what he's like on drums, should the need ever arise.

Hawkwind are on the final leg of their tour now, with Norwich UEA and Stamford Corn Exchange at the weekend, and Preston Guildhall on Monday.

And this issue we would like to say goodbye to Jill Calvert who died recently. Gonzo's *Grande Fromage* told us this week: "I will miss her, I always enjoyed working with her.. she was one of the good ones."

Jill was an illustrator and designer, working on Michael Moorcock's books while married to him; and she took part in many of Robert Calvert's projects when married to him, later on. She was thus the only person to have had two Hawkwind poets as husbands.

In Carol Clerk's book, "The Saga of

Hawkwind", the tale is recounted of how, one night in 1981, Moorcock was due to recite a poem, but instead was locked in battle with fellow-poet Bob Calvert, at the side of the stage. The rest of the band attributed the



skirmish to a dispute over Jill.



Cardiff, Tramshed 14th April 2016

Ive never considered myself a 'fan', I always thought the word a bit naff but last Thursday night I was 'singing along' with the best of them towards the end, and baying "Hawkwind' to get them back for an encore. Hawkwind still break all the rules in 2016, and I love 'em for it. I sent an old mate a photo of Commander Brock onstage on Saturday night; he lives and works in the States and long ago lost all apparent interest in the music we both loved as we grew up. On the phone on Sunday afternoon he suddenly said 'yeah, that looked a lot of fun', it was.

They are still as valid today as they were in 1970, still doing benefits, largely control their own





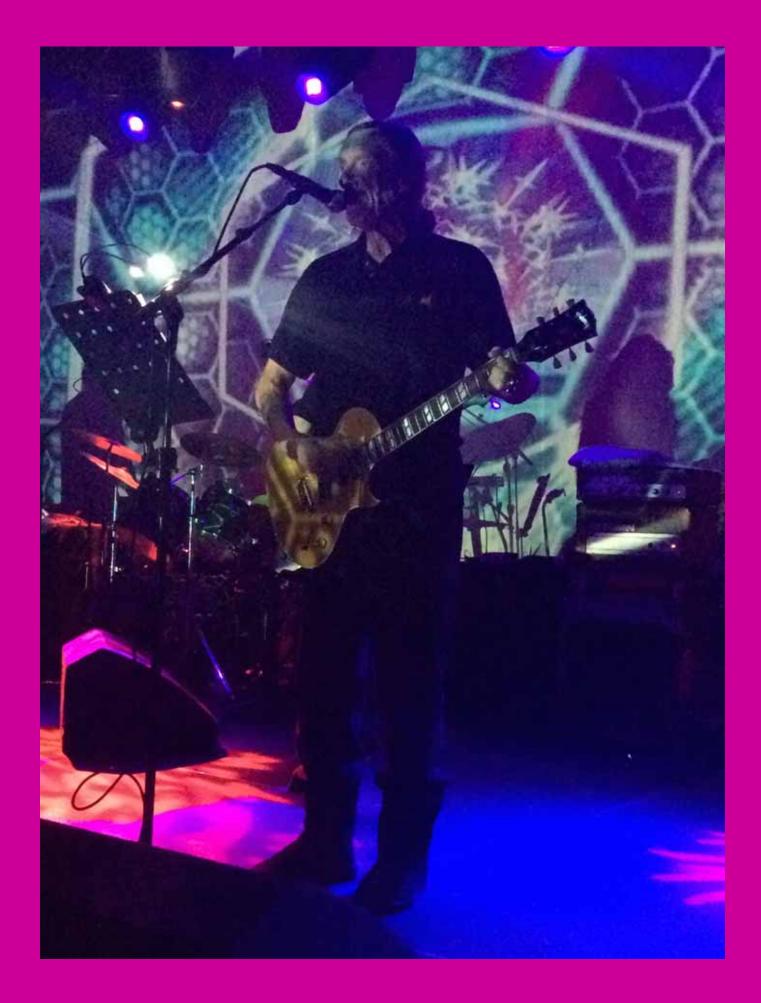
destiny outside of the big business music industry. Brock has had his own studio for years, they are still evolving, and still releasing great albums, especially the new one, The Machine Stops. They are also still pulling in new, young fans, and they still very much kick ass live. For me, last week, their newest member has given them another lease of life, they have a new Thunder God on bass.

I arrived in Cardiff mid-afternoon, managed to park right outside the venue and took a walk into the nearby city centre. The capital of Welsh Wales of course, I was slightly shocked by the number of people who seemed to be living on the streets, hustling for a bit of spare change. Whilst there are plenty of new civic structures and building works in progress there seemed to be a lot of people at the bottom end of the social ladder too. A visit to a record shop in the usual, indoor, shopping mall failed to produce the new Hawkwind CD (officially due to be released the next day) when I noticed the battery level on my i-phone was almost gone. Shit, I wanted to take some pics and needed some charge in case I broke down driving home, later that night. The Apple store was a bad joke, 'can I charge my phone please, it might be faulty?' "You'll have to make an appointment to see someone over there, about an hour and a half wait!" Customer service they call it..... Happily, a guy at a local Vodafone store said no problem, sorted out whatever had caused the almost fully charged battery to expire so quickly, and said pop back in half an hour. Phew.

The venue was some kind of refurbished old building, tons of security staff milling around the entrance. Wales's finest were beginning to assemble, it looked like a real gathering of the tribes, with a very friendly vibe indeed. Once inside I grabbed a drink, happily bought a t-shirt and the new CD, and managed to grab a spot leaning on the crowd barrier, right at the front, on the right hand side of the stage. The only time I had gone for such a spot was last year (I think), for







Hawkwind in Bristol. Normally I would go further back and centre for the sound, and to avoid any potential crush situation but instinct said go for it. The stage looked set up just for the band, no support (thankfully). What struck me straight away though was a cream-coloured Rickenbacker bass resting by Alan's drum kit. Interesting I thought, last time Nial played bass and he used a Fender. Lemmy, and Alan Davey both played Rickenbackers, two of my favourite previous Hawkwind bassists. Not long after 8pm the road crew seemed to be finishing final preparations before blast-off, bottles of water and towels being placed all around (this is 2016 after all!). The guy doing the stage sound got 'caught' checking out on vans on ebay on his laptop whilst waiting for the show to begin, and got some friendly advice from some of the audience! The venue was now full, plenty of oldies and weirdies but also quite a few younger folk, in their '20s and beyond, nice. I'd seen a 'young' guy who looked remarkably like Sandy from the Pink Fairies many years ago but with more of a beard. He turned out to be the new bass player, a former roadie I understand, Haz Wheaton.

The house lights went down, Mr Dibs and Nial came out on stage, the back screen showing the 'head' from the new album cover. Nial proceeded to warm the PA up the opening synths and keys from All Hail the Machine, the opener from the new one. Mr Dibs was sat, stage far left, in front of a computer on a desk, be-hatted and be-shaded, looking cool as ever, ready for his intro words. Richard had sneaked on and sat on the floor by his drum kit. As the first number finished Dave Brock and Haz came on and plugged in, both pretty much in front of me. This was clearly a stripped down Hawkwind, see Graham's weekly update in Gonzo 178. Not that you would have known it. The full band then launched into The Machine, a full-on pure Hawkwind rocker, we were already really flying.

The sound where I stood and twitched around was slightly less than ideal. The right hand flying line array was firing over and behind me, floor subs to the right. Vocals were often inaudible and Richard's drums were slightly back in the storm too. But the plus side was I was facing Dave and Haz's backline, the guitar and bass was great! Haz is really injecting a fluid vitality into the old guys, and seemed to be getting on very well with Dave, much inter-song banter between them. Dave kept sitting down between songs, he said he was suffering from a heavy cold. With only one 'keys' player, more emphasis was on Dave's guitar work, and he is of course the king of rock rhythm guitar. He took a number of solos but always seemed to step back into his corner, away from the audience when doing so. He also played a bit of keys and for one number, an acoustic guitar. He still managed to sing backing vocals with Mr Dibs, and lead locals on more than one occasion.

Having the new album in my pocket meant no chance, pre-gig, for a listen. I think they played most of it and it all seemed to stand up very well, the pace dropping for a while and then back to full on rockers again. Haz was fantastic, underpinning his band mates for all he was worth, and at times very fluid too, his fingers skillfully running up and down the frets. Although unsaid, there seemed to be a bit of Lemmy tribute going on, later in the set a storming version of Orgone Accumulator with Haz handling the solo parts superbly, and the band also played The Watcher too. Other golden oldies I recognized included Shot Down in the Night, You Better Believe It and the Golden Void. I've seen better Hawkwind visuals, and no young lady dancers, but hey, when the band are this on fire it really doesn't matter. We got over two hours of shit hot music and all of a sudden it was all over. The formerly nervous looking security staff were all smiles and bade us good night as we exited. The smokeless atmosphere nowadays is a bit of bore but someone was making up for it outside with the most pungent skunk.

I popped the new CD on loud in the car as I drove home, it's a stonker. It's been played daily since. The band are still on the road up and down the UK; catch them if you can, they are playing various festivals in the summer too (of course!). Even last Saturday's Times had a plug for them.

The best bit of all? Old guys (and Haz) still rule.....

The single version of 'A Solitary Man' from The Machine Stops, great cosmic visuals too.

https://www.facebook.com/HawkwindHQ/ videos/1198249103521322/

John Brodie-Good

John Brodie-Good



HAWKWIND PASSPORT APPLICATION

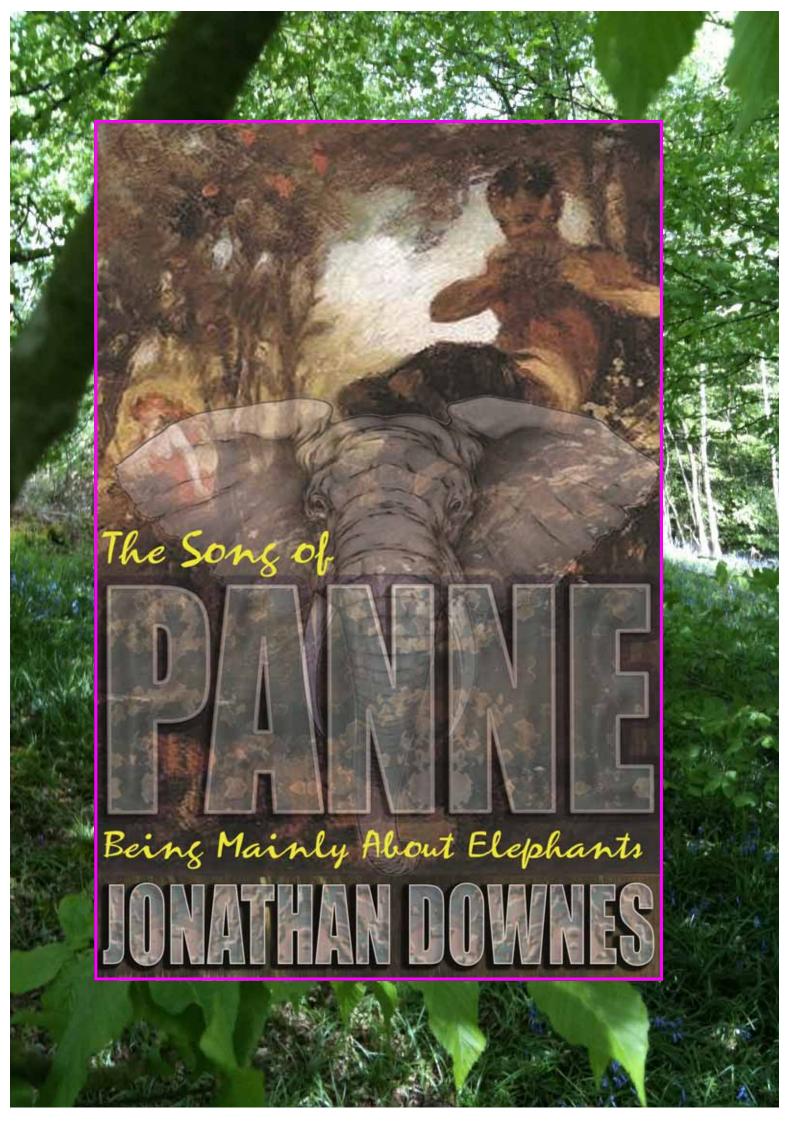
Greetings space travellers! This is your Hawkwind Earth Visitors Passport application form.

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

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

Pass. No(Leave blank)
Volunteer Crew Register
Name
Please give details of your occupation/profession for inclusion in crew register and possible duty roster (optional)
Full Earth Address:
Post Code
E-Mail Address: (Please print clearly)
Telephone Number:
Additional info:

www.hawkwind.com Any enquiries hawkwindpassports@hawkwind.com



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!!"

BREATH ISLAND

IN A SEA OF AIR, WE THINK "This will never end" (Knowing we do not know when. Others we watch (as they leave by hand of self or oblivion Each breath follows like trained elephants Every unique day treated like drug habit Addicted to sameness, we do not notice Lightning and thunder changes. Rain varies Floods flush pasts while drought meditates upon perceived scarcity in a rich whirl. There is WHAT IS and WHAT WE PERCEIVE Expressing desires and redressing grievances Still-multiple party lines Still, armies of ants Still waves and winds Still.We are still.Until we cannot



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a cabinet of aniosities

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THE ATIAN STREAM

Anno BOSTOH o 7 h. u. tento will any Atations for 0 altangers for ITere In Victorian times every well-bred Gentleman had a 'Cabinet of Curiosities'; a collection of peculiar odds and sods, usually housed in a finely made cabinet with a glass door. These could include anything from Natural History specimens to historical artefacts.

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

But people send me lots of pictures of interesting, and, may I say, peculiar things. But once again this week it is over to my lovely wife... When I say that the most exciting thing to happen to me this week is the fire alarm going off in ASDA last night at around 9.55 pm you may understand that it has not exactly been a week of excited, yet scary, rollercoaster rides ups and downs.

...move forward a few hours. Just as I was writing that paragraph above my daughter and I had to rush our oldest cat, Poppy McGregor, to the vet and sadly had to say goodbye to her. She would have been 17 this year, but has now gone to join her brother who left us 2 years ago. Vale Poppy. Run well with your brother under the protective gaze of Bastet.

The show has to go one, so as the curtain rises to reveal the cabinet in all its tawdry glory, here are this week's offerings presented, in the most, in silence for I do not feel like being acerbic, funny, sarcastic etc and so forth.

Dierks Bentley Autographed Ole Smoky Mtn. Fender FA-100 Guitar Set - US \$2,500.00

"This auction is for a Fender FA-100 guitar starter set autographed by Dierks Bentley. This was a branded guitar marked with logos from Dierks have at 6 Gb and Propellar GB Lootal to all propellar GB & CO., 1 Nocb & CO., 1 Nocb & CO., 1 Nocb & CO., 1 Noctransfer the City of A GALCOL-MENTS AND Plefs and Flamer Intent of Wooden

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Bentley and Old Smoky Mountain Moonshine. This guitar was one of a limited set released through Old Smoky Mountain, Fender, and Logan's Roadhouse. It was not available for sale at all.



Guitar is signed by country star Dierks Bentley. Set includes: Steam Probeller • Guitar 35. Smithin, Pilek • Case arcenter; and alto • Strap

(INS • Tuner

• Original box and paperwork"

Captain Beefheart Memorabilia Don Van Vliet Hand Made Wooden Harmonica Box 1966 - Bid US \$3,700.00 or US \$5,400.00 buy it now

"A rare one of a kind piece of American music history. This harmonica box was made and used by Mr. Don Van Vliet aka Captain Beefheart of Captain Beefheart and his Magic Band.

In 1966 Captain Beefheart and his Magic Band were the house act at a local club in Bakersfield, CA, called the Gay Nineties. The band played there nightly for several weeks before booking a couple weeks at the Whiskey A Go Go in LA. After returning to bridge, and Sturbridge

Bakersfield for a short time, Doo Wah Diddy had gained enough popularity and they landed a record deal and moved down south to record their first major label LP.

During the time Don and the band were in Bakersfield and at the Gay Nineties my mother and Don became friends and he gave her the harmonica box as a gift. They kept in touch for a while after the band left for LA, eventually losing contact with the passing of time. My mother gave it to me several years ago. Over the years I have had the opportunity to hear stories of Don and the band's early days here in Bakersfield and Don's unique personality. As a hand made piece from his early years, arguably no finer or more rare piece of Captain Beefheart memorabilia exists today.



With the ever-increasing popularity and appreciation of Don's music and artwork this piece is certain to make for a great investment. As an artist, Don will no doubt, in time be viewed as one of the greats of our time, if not all time. A signed, dated Statement of Authenticity from the individual Don gave the box to in 1966 will be available to buyer."

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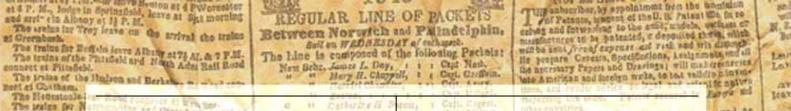
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BRUS YARD.

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



Check it out now...



Beatles CD Player Radio Official Apple Corps 1998 - £195.00

"The unit is in full working order and includes a CD player, AM/FM radio with aerial and a backlit group display. A name plate is at each end of the unit with the Beatles names and facsimile signatures, the carrying handle is embossed with 'The Beatles' and there is a storage unit for CD's.

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Game board for The Monkees board game. 1967 Raybert Productions, Inc. In good condition considering the age. Has some creases on three corners and some bubbling of the paper. Look at photos carefully. Thanks for looking!

The Monkees Board Game BOARD - US \$12.00



The unit runs of the mains or batteries. Please note that this player is the USA version and, whilst exactly the same as the UK model in terms of looks and functionality, it runs off 120v and not 240v and uses the standard US bayonet fitting as opposed to the UK 3 pin plug.

This is easily overcome with a step down converter which allows the unit to be used in the UK without any problems. A converter is included in the sale and will be sent with the player.

The player is in excellent condition having had minimal use. I don't think I have played more than two CD's in all the years I have owned it.

The original box is in very good condition. It has some old sellotape still attached and a few areas where the tape has lifted the print from the box."

The Monkees Figures And Spinner For Board Game From 1967 - US \$14.00

The Monkees figures and spinner for the board game made in 1967 by Raybert Productions, Inc. Figures are in good condition with plastic holders. Spinner has one tiny crack. See photos.

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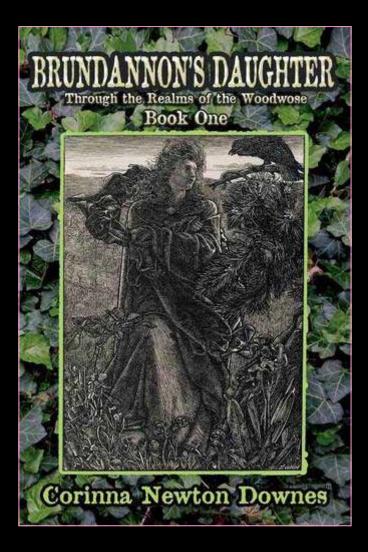
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HARNDEN APPIC ston J. H. ENIGHT'S DAT Pob 85, 1967.

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 man the wildman of the woods. Is he a man? Is he a beast? Is he something in between? Whatever he is, he is spoken about by humans in hushed voices. They are scared of him and they tell tales of him to their children to scare them from entering the hushed darkness of the tree kingdoms. They call him many names; the woodwose, the wudawasa, the wodwos amongst them. The bane of a highborn daughter takes her unintentionally through such a forest on her last journey as a single woman to wed the man of her father's choice. Imposters from another land tramp through such a forest on a mission of their own, killing everything that comes across their path. The lives of some of the creatures that dwell in this place become unavoidably entwined with both these trespassers. The lives of some will change. Some will cease completely.

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MIKE DAVIS

HOW CAN I TELL YOU?



Available from iTunes, Amazon etc

The Runaways 5X Original Rolls of Super 8 Footage-Live+KROQ Joan Jett Lita Ford - US \$5,000.00

"Amazing opportunity for any Runaways, Joan Jett or Lita Ford or Sandy West fan to own their very own piece of archival Rock N' Roll Runaways history.

This auction I for five one of a kind rolls of original silent Super 8 footage of The Runaways live and in the studios of LA's KROQ radio station being interviewed. The footage was shot by a fan in 1978, and purchased by me on eBay in 2000, where it has sat in my collection for over the last 15 years.

The two live rolls of footage feature the final ever line up of the band: Joan Jett, Sandy West, Lita Ford and Laurie McAllister live towards the end of the bands career. (See photos for screen shots of quality)

One roll is marked Conga, the other G.B - The Golden Bear in Huntington Beach, CA filmed either Dec 29 or 30, 1978 (Two of their 3 final shows).

The other 3 rolls feature candid footage of the band at LA's KROQ radio station before being interviewed and mingling with fans. The footage was transferred and all rolls were returned from the dubbing house on 1 large reel.

> B. E. MUTUMMAN Buccessor to WM. LEGGATE.) 180 MAIN ST.7 MANUPACTUR BR and Dealer in HARNESSER, SAD DERS, BRIDLES, Couch, Gining and Dreil COL LARS, Also, Tranks, Fallace and Carpit Bags. Couch Gig and Toly WILLTO, &c. Br Realpring domant short eposited, Jan 16

Also included with the auction is a DVD of the transferred footage. Winning bidder will receive:

1 X Large Roll of Super 8 negative footage. 5 X Empty original super 8 Spools. 1 X DVD transfer of the footage. These Items are for serious Runaways collectors."





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

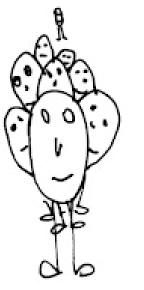
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RESONATING WITH THE BLUES

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.

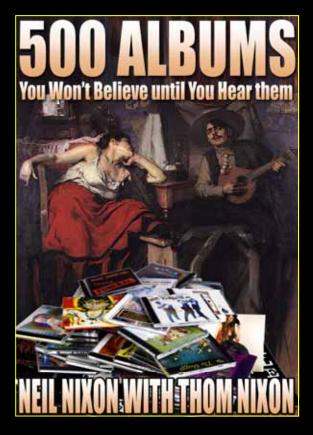
"a five ya aad can draw better than that" Authors brother.

THE WORLDS FIRST CLONED CARTOON CHARACTER

mcdada@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



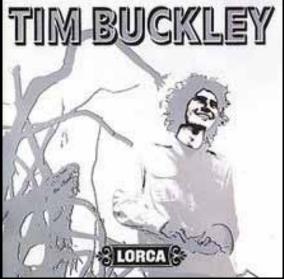
This book, which was released by Gonzo last year is an erudite catalogue of some of the most peculiar records ever made. The authors have lined up, described and put into context 500 "albums" in the expectation that those of you who can't help yourselves when it comes to finding and collecting music 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.

Tim Buckley: Lorca (Elektra, 1970) What? Free-form folk rock of incredible ambition and very personal vision.

Buckley's fifth album, named after the Spanish poet Federico Garcia Lorca, ranks as the most ambitious and impenetrable work in his career. Widely regarded as "avant-garde" and "jazz influenced," Lorca might also be regarded in the same light as Dylan's Self Portrait or the uncompromising Lennonesque corners of The Beatles as an exercise in confronting his fan base, and fans of folk rock in general, with a watershed work. Time and again



over the (almost) 40 minutes, Buckley takes the harder route, away from standard choruses, into new sections of a song that ride roughshod over any accepted notion of a middle eight, and frequently into vocal territory so extreme that his voice becomes another instrument rather than the means of purveying an easy to understand message. The lack of a standard rhythm section, chromatic scales in some of the songs and elliptical lyrics (when they are easily audible) gives Lorca the feel of an abstract expressionist work, very clear about its depth of emotion, but engrossing rather than explanatory when it comes to communicating anything.

"Anonymous Proposition," a truly outré love song that clocks in a shade under eight minutes and appears in movements rather than anything approaching standard verse/chorus form, shows just how far Buckley had moved from his earlier, more formulaic, songwriting. The opening title track simply hurls the constituent pieces of the album around with a ferocity and sense of abandon that almost turns song writing into performance art. Nothing here runs under six minutes, "Lorca" (the song) runs almost ten minutes and its appearance at the start of the running order seems deliberate. Anyone expecting standard singer/ songwriter fodder is thrown off such a notion right away. Buckley's own comments on Lorca suggest he took a certain pride in its sheer outré reputation. He would never again enjoy such creative freedom, indeed his presence in the studio as the Elektra label was being sold was crucial to Lorca. The old, more tolerant, regime of Jac Holzman didn't have to worry about the sales figures on this and his new bosses were in no position to stop him.

If the discussion thus far suggests Lorca is simply an exercise in wilful disobedience to any standard practice that is to do the album an artistic injustice. The experimental end of folk, and the territory where it collides head on with jazz, took years to develop a coterie of artists this adventurous and this indulgent. Lorca is far less companionable than - say - John Martyn's Solid Air or One World, but it seeks to be as influential and as true to passions as it is to facts. The existence of a whole strand of similar work today is testimony to the lasting power of this album.



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



THE WORLD OF GONZO ACCORDING TO

Mark Raines

SAVE whales And SEALS NEFZ Blubbon? MA numes



Dvalin

Founded in 2010, Dvalin is a seven-member folk metal/pagan metal/progressive folk metal band from Würzburg. A characteristic of their sound is the use of medieval instruments such as bagpipes or hurdygurdy.

Current members:

Nico (Gesang) Sebi (Drums) Thomas (Gitarre) Josef (Gitarre) Moe (Bass) Matze (Dudelsack / Drehleier Muscus (Dudelsack/Keys) Metal Archives Website Facebook Wikipedia

HINNA HOPAMA



Zwergenvolk

Schrecken Des Waldes





And so a weird and unsettling week lurches, eventually (I hope) to its climax. Late this afternoon my darling elder stepdaughter Shoshannah took a break from her studies to go to the shop for a chocolate sortie. A few minutes later she returned, and she found Рорру McGregor, The aka few Brown Cat, a months short of her seventeenth birthday in obvious pain. It appears

that she had been hit by a car.

Shosh, who, as I know that many of you are aware, is a vet (which for our chums across the pond means that she works as an animal doctor, not that she saw military service in Vietnam) and saw immediately that there was nothing that could be done, so she and Corinna took her to the vet in Stratton to be put to sleep.

The is a line in my favourite book *A Stranger in a Strange Land* by catlover Robert Heinlein in which the main protagonist (Michael Valentine Smith) asked the secondary protagonist (Jubal Harshaw) about the biological reason for grief. I had been planning to write about this following Prince's death yesterday. I had been planning to muse on why the death of a bloke half a world away, who I had never met, with whom I had never communicated, and whom - I am sure - didn't know that I exist, mattered to me. Then today came the death of a



small brown furry "person"who tolerated my presence on occasion, but sometimes hissed at me and once or twice even bit me. And my heart is very heavy, my world will never be the same again, and I am no further answering the Man from Mars' question.

Who shall tell the lady's grief When her Cat was past relief? Who shall number the hot tears Shed o'er her, beloved for years? Who shall say the dark dismay Which her dying caused that day?

Come, ye Muses, one and all, Come obedient to my call. Come and mourn, with tuneful breath, Each one for a separate death; And while you in numbers sigh, I will sing her elegy.

Christina Rossetti

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