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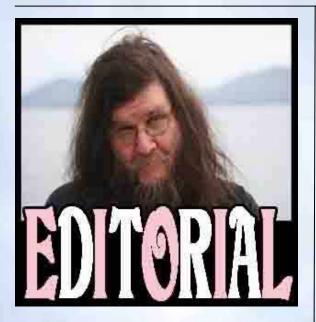
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THE THREE COMMANDMENTS OF GONZO WEEKIY:

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

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

Otherwise... enjoy



Dear Friends,

Welcome to another issue of this singular little magazine, which basically fulfils the functions that I first dreamed of in a magazine something in the region of forty years ago. I am still aghast every time that we put out an issue, because the magazine gets bigger and bigger as time progresses, and it truly does seem to compile itself at times. I am - as regular

readers will be aware - a believer in magick of various hues, and there is something truly magickal about this magazine. I cannot think of any more cogent way of describing it.

So, boys and girls, this has been a peculiar and rather unpleasant week. I actually had forgotten all about it until the night before, but this was the week I had been dreading for some time (even if I had totally forgotten the date). On Monday afternoon I had to go to the Jobcenter Plus building in Barnstaple to be interviewed about my eligibility for disablement benefits.

Now, for those of you not resident in the UK, or *au fait* with our internal politics, for the last decade or so (although it started long before that) the British Government has been waging a systematic war on benefits claimants. There were some, I am happy to admit, that were scamming the system unbelievably. I knew one bloke, for example, who claimed to be permanently incapacitated due to a slipped disc, and was paid benefits accordingly, although - unbeknownst to the powers that be he was working thirty hours a week as a hod carrier in the next town. Other people I have known have no disability other than being fat,



Work makes you free huh?

stupid and lazy. But there are many people who are precluded from the conventional workplace due to mental or physical problems which are very real.

I am basically one of those.

I do work. I publish this magazine each week amongst other things, but I am - sadly - seriously ill, both mentally and physically, and I have been claiming two non means tested benefits - SDA and DLA - for some years. Because I am quite prepared to believe in

TANSTAAFL I have spent as much time as I could doing things that I believe to be socially or culturally important.

But I don't reckon that cuts any ice with those in charge of our lives. So how did it go? The day after I wrote this:

"I truly don't know how yesterday went. I had been told that I had to be seen by a doctor, but I was actually seen by a physiotherapist who asked me lots of questions about my fairly



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First they came for the Socialists, and I did not speak out-Because I was not a Socialist. Then they came for the Trade Unionists, and I did not speak out-Because I was not a Trade Unionist. Then they came for the Jews, and I did not speak out-Because I was not a Jew. Then they came for me-and there was no one left to speak for me. ~ Pastor Martin Niemöller

peripheral ailments and hardly touched on my bipolar or any of the serious stuff. The lady in question was perfectly civil but I felt that she was completely detached from the process, but I suspect that in a job like hers this is the only way that one can survive. The receptionist was really sweet, however. I don't envy her job for all the tea in China. My gut feeling is that I shall be marked as fit for full time work, but I may be wrong. I certainly hope so."

As the day went on I became more and more upset, and basically fell apart angrily by midevening, becoming a complete pain in the arse as I did so. The next day I wrote:

"Thank you to everyone who has written to me in support after my ATOS assessment on Monday. It was degrading, frightening, dehumanising and the whole thing has upset me more

than I like to admit, and I truly fear for the people who have to deal with such things without the benefit of the support network that I have. I have a beautiful wife, and a kind and loyal carer, and a network of friends. The disputed benefits are not my entire income so if they do take them away it will be difficult but I will not starve, and neither will my family or animals. But I fear that people who are not as lucky as me will be chewed up, spat out and forgotten by a heartless beaurocratic machine. From where I am sitting it feels like a systematic ethnic cleansing of an unfortunate underclass."

In a fit of gallows humour on the Tuesday morning I defaced the photograph of me outside Barnstaple Jobcentre with Photoshop. But as the week wore on I began to realise that I was actually making a very valid point. The whole philosophy of the Government's

thinking seems to be that if you are in receipt of State Benefits you are actually a victim of the system because you are not able to have the joyous freedom of being able to work.

Two notable facts are a matter of record. First that 2,380 people died between December 2011 and February 2014 shortly after being judged "fit for work" and rejected for the sickness and disability benefit, Employment and Support Allowance (ESA). We also now know that 7,200 claimants died after being awarded ESA and being placed in the work-related activity group — by definition, people whom the government had judged were able to "prepare" to get back to work.

Work sets you free, huh?

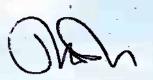
The disabled and marginalised forced to work against their will in support of somebody else's philosophies?

Sounds familiar?

"Arbeit macht frei" is a German phrase meaning "work sets you free." The slogan is known for appearing on the entrance of Auschwitz and other labour camps. The expression comes from the title of a novel by German philologist Lorenz Diefenbach, Arbeit macht frei: Erzählung von Lorenz Diefenbach (1873), in which gamblers and fraudsters find the path to virtue through labour. The phrase was also used in French ("le travail rend libre!") by Auguste Forel, a Swiss entomologist, neuroanatomist and psychiatrist, in his "Fourmis de la Suisse" ["Ants of Switzerland" (1920). In 1922, the Deutsche Schulverein of Vienna, an ethnic nationalist "protective" organization of Germans within the Austrian empire, printed membership stamps with the phrase Arbeit macht frei.

First they came for the Disabled. But I was not disabled so I did not speak out...

Does nobody ever pay attention to the lessons of history?



Pink Floyd, Stick Men, Prince, Tony Henderson, Pink Fairies, Carl Palmer, Keith Emerson, Corky Laing, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Canterbury Sans Frontieres, Nicholas "Nick" Menza, Herbert Tsangtse "Burt" Kwouk, OBE, The Beatles, Osibisa, Billy Cobham, Wayne Kramer at the Pink Fairies, Al Stewart, The RAZ Band, The Flying Burrito Bros, Sneaky Pete Kleinow, Rick Wakeman, Mick Abrahams, The Who, Alan Dearling, Quintessence, Raja Ram, Bruce Springsteen and the E Street Band, Shoshannah McCarthy, Roy Weard, Mr Biffo, Hawkwind, The Beatles, Bill Graham, Happy Mondays, Berry Gordy, Neil Nixon, The Butthole Surfers

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 coovright law.

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

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

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

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



THE GONZO WEEKLY

all the gonzo news that's fit to print

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,

(Sub Editor, and my lovely wife)

Graham Inglis,

(Columnist, Staff writer, Hawkwind nut)

Douglas Harr,

(Features writer, columnist)

Bart Lancia,

(My favourite roving reporter)

Thom the World Poet,

(Bard in residence)

C.J.Stone.

(Columnist, commentator

and all round good egg)

John Brodie-Good

(Staff writer)

Alan Dearling,

(Staff writer)

Mr Biffo,

(Columnist)

A J Smitrovich,

(Columnist)

Richard Freeman,

(Scary stuff)

Dave McMann,

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

Orrin Hare,

(Sybarite and literary bon viveur)

Mark Raines,

(Cartoonist)

Davey Curtis,

(tales from the north)

Jon Pertwee

(Pop Culture memorabilia)

Dean Phillips

(The House Wally)

Rob Ayling

(The Grande Fromage,

of whom we are all in awe)

and Peter McAdam

(McDada in residence)

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

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

Jonathan Downes,

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

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

so what's it all about, Alfie?

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

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

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

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

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

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

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

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

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

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

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WISH YOU WERE HERE: The part of me which still thinks of rock and roll as being a big 'fuck you' to the establishment, and an instrument of social change doesn't really approve, but the philatelist in me is jumping for joy at the news that the GPO is issuing a series of stamps featuring none other than



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

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Pink Floyd. The 10 stamps will mark 50 years since the group turned professional, and will include innovative album covers such as The Piper At The Gates Of Dawn, The Dark Side Of The Moon, Wish You Were Here, Animals and Atom Heart Mother. Some of the stamps will celebrate the band's live performances, which broke new ground with extensive use of lights and projection of films.

NEWS FROM THE STICK MEN: Stick Men's Prog Noir Tour Chapter One is over, it was a very successful 30-dates tour of one of the world's premier progressive rock bands. This year, Stick Men will do a 2 weeks tour in Europe this Fall, to be squeezed in between two large segments of King Crimson's Fall tours, while this Summer the band's chief Tony Levin will be busy touring with Peter Gabriel and Sting. In 2017 the seminal progressive rock trio, featuring three formidable musicians: Tony Levin, Pat Mastelotto and Markus Reuter will tour the West Coast USA followed by the participation at the North American biggest progressive rock festival, The Cruise To The

Edge, and a short tour of Japan. The long awaited new studio album "Prog Noir" will be out this Fall and there will be a special announcement about the album. In meantime, there is a double live album STICK MEN + "Midori" with very special guest DAVID CROSS (of the King Crimson mid 70's fame), recorded live in Tokyo on April 10, 2015 - still available via MoonJune's mail-order.

SOMEDAY THEIR PRINCE HAD GONE: Two people who have come forward claiming to be related to Prince are formally objecting to the requirement for blood and genetic tests that are being required by the court to establish a relationship with the late singer. Brianna Nelson, who is claiming to be the daughter of Prince's late half-brother Duane Nelson, and Jeannine Halloran, who is the adult guardian of Brianna's minor granddaughter, Victoria, have stated in a court filing that they have already provided the proof necessary of their blood relationship to Duane Nelson. Read on...



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



Nicked from Jaki Windmill's Facebook pages

"Capitalism is the extraordinary belief that the nastiest of men for the nastiest of motives will somehow work for the benefit of all."

John Maynard Keynes

PRATT, DOWNES & SCOTT,

American scientists create chimeras: human, half-animal embryos http://tinyurl.com/zmso6gh

Researchers in the US are creating half-human, half-animal embryos to help save lives, particularly people with a wide range of ailments. The embryos create better animal models to study the occurrence of human diseases and its progression. One of the aims of the experiment using chimeras is to create farm animals with human organs. The body parts could then be harvested and transplanted into very people, reports Boisestatepublicradio. However, a number of bioethicists and scientists frown on the creation of interspecies embryos which they believe crosses the line. New York Medical College Professor of Cell Biology and Anatomy Stuart Newman calls the use of chimeras as entering unsettling ground which damages "our sense of humanity."

Murder by Frog http://tinyurl.com/zxovyts

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Inquest hears Leigh Ann Sabine killed husband with a stone frog and wrapped his body in plastic, with his remains only found after she died 18 years later. A woman who battered her husband to death with a stone frog and wrapped his body in more than 40 layers of plastic, roofing felt and shopping bags before hiding it at her flat was only found out 18 years later - after she died herself. Leigh Ann Sabine, who also concealed the mummified remains of her husband, John, in a communal shed, died aged 74 last October after fighting cancer. His body,

still wearing his Marks & Spencer pyjamas, was found when one of Sabine's friends opened the wrapping, which she had been told contained a medical skeleton. Over the years, Sabine had claimed she had killed her husband and hinted that the skeleton could have been real, but her friends thought she was joking. She continued to claim his pension and put it into their joint account. John Sabine, an accountant, was 67 when he was last seen alive in 1997 at the couple's home in the village of Beddau, near Pontypridd in south Wales. DCI Gareth Morgan told an inquest in Aberdare that DNA analysis confirmed the body was his. Morgan said: "It is my view that Leigh Sabine probably killed John Sabine and wrapped up his body. There was no evidence to suggest anyone else knew of his death." A postmortem carried out by forensic pathologist Dr Richard Jones found the cause of death was blunt force trauma to the head. He said the heavy stone frog - which the couple had kept by their bed - had a protruding eye and hind leg that lined up with the fractures.

Oily Rapist http://tinyurl.com/jdzz9ac

A WOMAN claimed she was nearly raped by an "orang minyak" at a petrol station toilet, Harian Metro reported. Ili Shariah Mohd Diah, 30, told police she put up a struggle with a person dressed only in red underwear at the toilet in Bandar Batu Rawang. "I was in one of the stalls when I heard the door to the main toilet entrance open and then close. I had a bad feeling and decided to leave when I saw the man clad in his underwear," she said when interviewed on Tuesday. She said the man tried to push her back into the cubicle but she fought back and ran out of the toilet shouting for help.

The suspect, meanwhile, ran off towards the back of the station. Gombak police chief Assistant Commissioner Ali Ahmad confirmed the incident. The term "orang minyak" literally means oily man in Malay. According to folklore, orang minyak learnt black magic so that he can enter houses to attack young, unmarried women, usually at night while they are sleeping.

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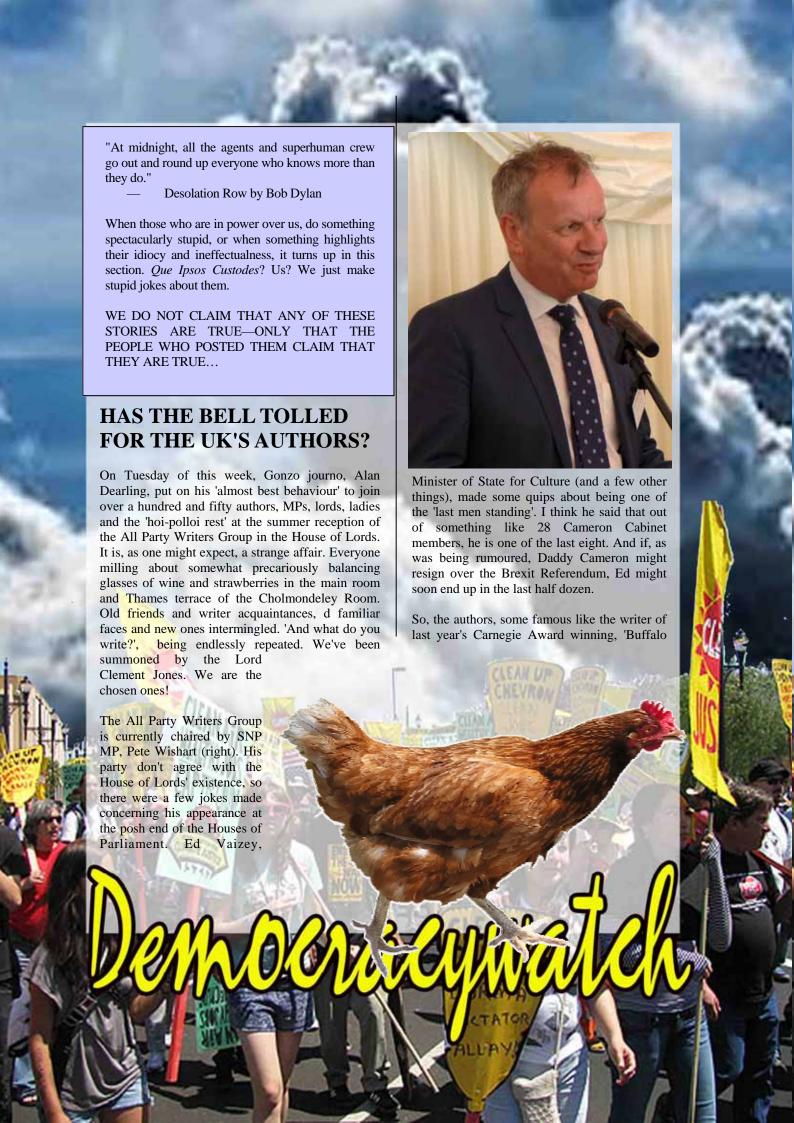
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soldiers', Tanya Lanman, and Maureen Duffy (left), stalwart president of the Authors' Licensing and Collecting Society, who administer the APWG, rub shoulders w i t h academics, book agents, journos and a mixed bag of members from both

houses, many of whom have written books themselves. No sign of Jeffrey Archer!

But the two main speakers are both authors. First up was, Shai Hussain, who is youngish at 34, gifted, and echoes the title of his hit TV series, 'Three Shades of Brown'. Shai has a natural air of mischief about him. He's a DJ (Shai Guy) as well as a writer. He made the audience smile at his unassuming and self-deprecating jokes. But his messages were clear. Authors of all ages and races are having a hard time. It's harder to get published, income is down 29% in real terms since 2005 and the proportion of 'professional' writers has fallen from 40% of the author community (as recorded by ALCS) down to 11.5%. It's made doubly difficult by the rise of on-

risk investing in new authors. But race plays a part, and Shai and the second, headline speaker, Baroness Floella Benjamin called for positive action by TV companies and publishers to give authors from black and minority ethnic backgrounds more opportunities. Indeed, the ever-passionate, Floella called on parliament to actively encourage 'quotas' for BME authors to safeguard and promote their futures. And she reminded folk that back when she began as a presenter on 'Playschool', that in the cartoons there were no black or brown children, no African or Asian figures. She changed that!

As always, these shindigs are a bit of fun, with some serious issues running through them. And, of course, they allow the likes of Gonzoliggers to blag some free vino!





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further bloody and bleed our countryside of its

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our wildlife and dishonour our nation's reputation as conservationists and

animal lovers. I feel sick, sad, disempowered,

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Two types of people visit rhino in the wild

The strong and courageous take a camera

The weak and cowardly take a gun

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

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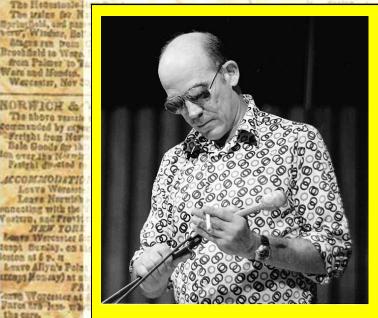
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WHO GONZO? WHY **GONZO? WHAT** GONZO?

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

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

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

"In a closed society where everybody's guilty, the only crime is getting caught. In a world of thieves, the only final sin is stupidity. "

Hunter S. Thompson



WHICH ONE'S PINK?

Some weeks ago we ran an interview with the immensely talented Tony Henderson who makes very groovy three dimensional models of—amongst other things—the one and only *Pink Fairies*.

What I completely forgot to do was to publish the URL at which these models and more could be seen, and so I am correcting this omission forthwith:

http://athenderson.wix.com/models





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The Gospel According to BART

My favourite roving reporter sent me this interesting item from Pledge Music this week. Carl Palmer is arranging a tribute to the late and very lamented Keith Emerson:

Audio One Presents..... ONE NIGHT ONLY • FRIDAY JUNE 24th PICTURES AT AN EXHIBITION- A TRIBUTE TO KEITH EMERSON CELEBRATING THE MUSIC **EMERSON LAKE & PALMER** INTERPRETED IN CONTEMPORARY DANCE

A special one night only event, featuring Carl Palmer's acclaimed band, The ELP Legacy, with cinematic backgrounds and performances by the award winning dancers from the Center for Contemporary Dance.

This event will be filmed for broadcast and will be staged at Miami's historic Olympia Theater for one night only: Friday, June 24th 2016. A very limited number of tickets are available for this special evening featuring the music of ELP and dedicated to the late Keith Emerson

This is such a special occasion that we needed to capture the whole experience for a new DVD release.

Here at PledgeMusic, you can pre-order the DVD as well as see the experience unfold through exclusive updates featuring rehearsal footage, backstage videos and exclusive tracks and content before it's available anywhere else. VIP Packages, unique items and memorabilia included now and more to be added.

This will be a very special and meaningful event, one that I would like to share with you here starting right

http://tinyurl.com/hygsubs





LAING MORE CORKY **TOUR DATES**

CORKY LAING PLAYS MOUNTAIN

6/3/2016 The Funky Bisquit, Boca Raton, FL, USA (with Kofi Baker)

6/4/2016 Largo Cultural Center, FL, USA (with Kofi Baker) [Tickets]

7/7/2016 Tupelo Music Hall, Londonberry, NH,

7/9/2016 Rams Head on Stage, Annapolis, MD, Mayir USA [Tickets]

**** * Steam Propeller Fre

CORKY LAING with Stefan Berggren

7/23 Flakasand Rock & Blues Festival, Kalix, Sweden

CORKY LAING PLAYS MOUNTAIN

9/23/2016 Blue Ocean Music Club, Salisbury, MA, USA

11/18/2016 Rock At Sea Cruise, Stockholm, Sweden (with Kofi Baker)

11/19/2016 Rock At Sea Cruise, Stockholm, Sweden (with Kofi Baker)





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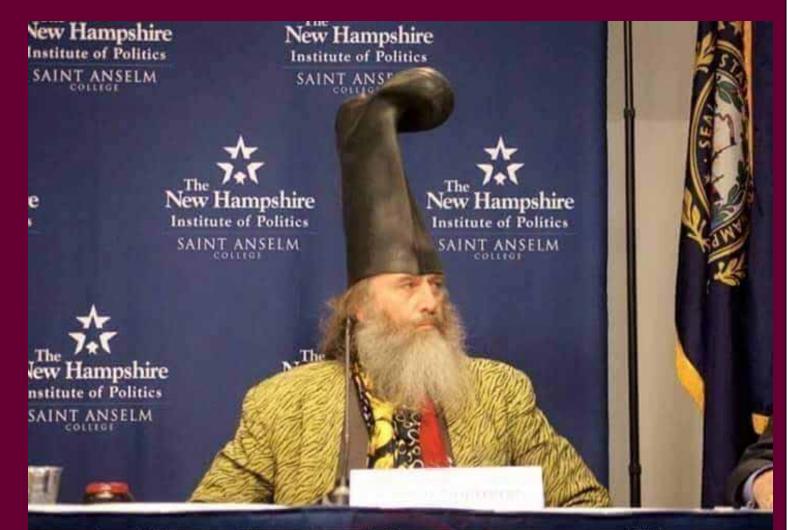
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m von THE EX-

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

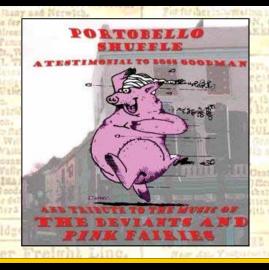


In New Hampshire, a man calling himself Vermin Supreme filed for the presidential primary. He said in his administration, every American will receive a pony. He also plans to defeat ISIS by going back in time.



I'M ON BOARD!

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



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

Line.

CONVERSE

arsydeedee@yahoo.co.uk

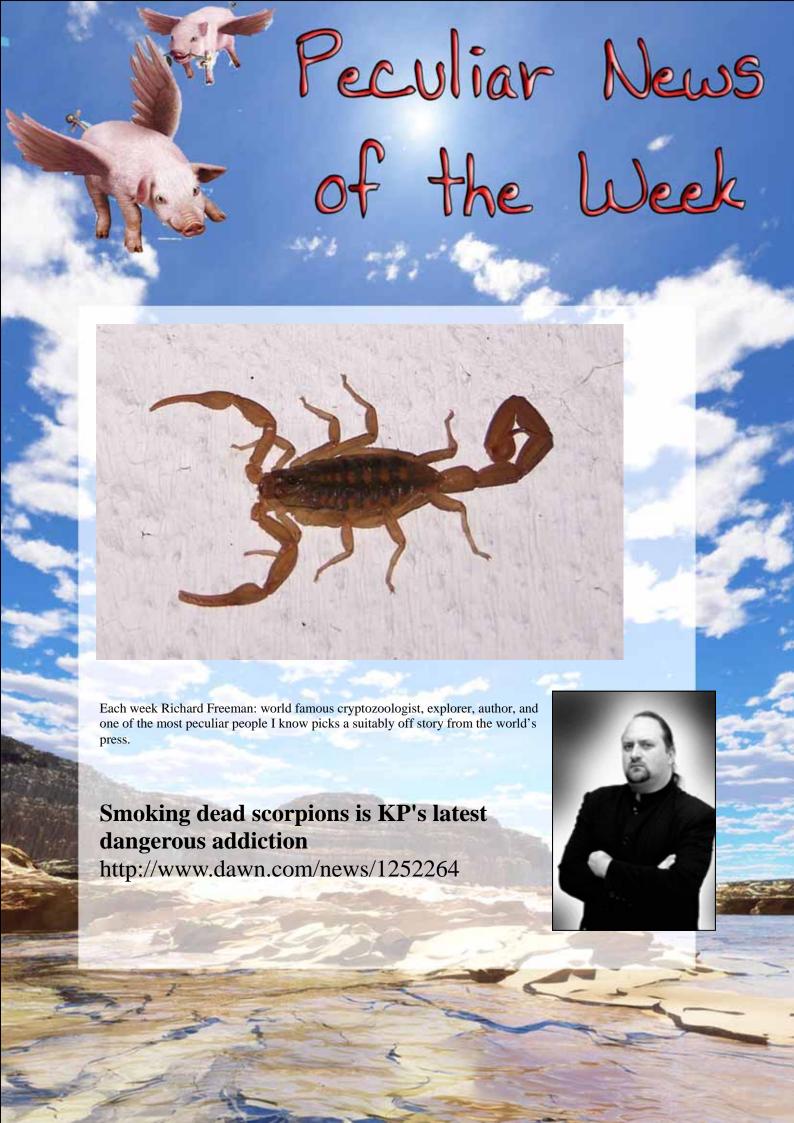
MICHAEL DES BARRES ON LITTLE STEVEN S

MAXIMUM ROCK AND ROLL

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FILLING IN FOR ANDREW LOOG OLDHAM

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

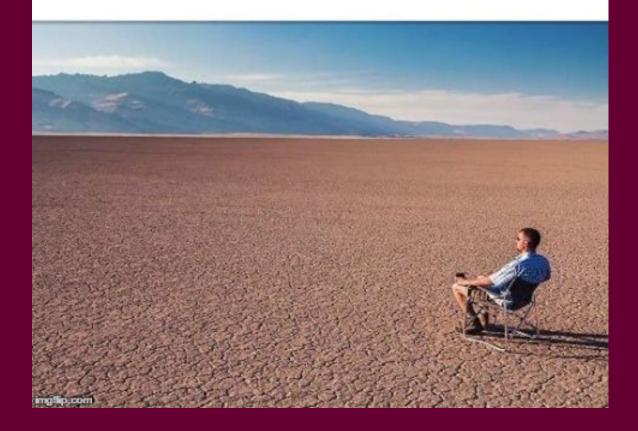


Bye Daddy! I'm leaving for my date tonight!

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



ME TRYING TO FIND GIRLS IN A PROG CONCERT





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

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

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



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

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

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

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



The Twiggs: Beaming In Ani Glas: Ffol

The Ozark Mountain Daredevils: Jackie Blue Robyn Hitchcock: It's A Mystic Trip Firmament & The Elements The Festival Of

Frothy Muggament

Anchorsong: Butterflies

Sidestepper: Song for the Sinner

Jefferson Airplane: Let's Get Together

Captain Sensible The 4 Marys Go Go Dance All Night

At The Groovy Cellar

Bat for Lashes: All Your Gold
John Hall: Side B
Davy Graham: Blue Raga
May Parrece: One Stee Former

Max Romeo: One Step Forward

The George Garabedian Players: Spanish Flea

The Doors: Shaman's Blues
Charlotte Hatherley: Wrong Notes
Hawkwind: Lost in Science
Aziza Brahim: El Cando de la arena

Christopher Lee: The Seige

Christopher Lee: Massacre of the Saxons

Memphis Minnie:Frankie Jean (That Trottin' Fool)
Irving Aaronson and his Commanders: Wimmin'

Aaah!

The High Tide: Electric Blue

The Cleaners from Venus: Wivenhoe Bells

John Martyn: Go Down Easy Morton Valence: Go to Sleep

Listen Here



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

Hello, I am M Destiny host of Friday Night Progressive. You will find it to be an incredible independent internet broadcast



show. But it's more than that. We tend to boast that the musicians played on FNP are above the status quo. This includes the multi-instrumentalist and the educated musician. We tend to shy away from computer generated creations and rely on talent using musical instruments and steer this talent for purposes of 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.

ARTISTS:

John Beagley

h t t p : // w w w . f a c e b o o k . c o m / JohnBeagleyMusic/?fref=ts

Gadi Caplan

http://www.facebook.com/Gadi-Caplan-176562585740440/?fref=nf

Gentle Knife

http://www.facebook.com/gentleknife/? fref=ts

QUERCUNIAN CAMERATA

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Marco Ragni

http://www.facebook.com/Marco-Ragni-Songwriter-1494847694080570/

Joe Geiger

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Cloud Over Jupiter

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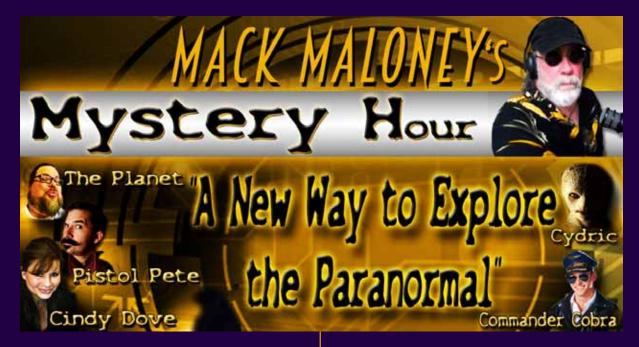
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Listen Here





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

"Mack Maloney is the author of the 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

Haunted Military Hospitals, the Wakefield Monster & What it's like to be Beautiful in Hollywood, Part 2

Mack & Juan-Juan talk to Samantha Waranch, PR exec in charge of SciFest-LA, about live science fiction performances and how to date a movie star. Rob Beckhusen on the US military killing its own citizens, Author Richard Estep on the most haunted military hospital in the world, and Commander Cobra talks to Researcher Steve Melito about the little-known Wakefield Monster case



Lister Here

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



CANTERBURY SANS FRONTIÈRES: Episode Thirty-Three

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

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

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

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

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

'72 Soft Machine radically reinterpreting something from the Third album, Henry Cow improvising magnificently in Sweden in '76, a 2006 Steve Hillage remix of the only existing Paragong studio recording, a Hatfield radio session from '74, plus Caravan and Kevin Ayers getting sampled by underground hiphop producers. Also, some fabulous modal Coltrane, a classic slice of Ethiopique, 70s fusion from Finland, France and Iowa and something new from the Claudia Quintet. From the Canterbury of now, Lapis Lazuli, Arlet, Liam Magill, Ekoda Map, Koloto and Bodhi Glitch. AND...Salman Rushdie singing Kevin Ayers (really!)

> Listen Here



Nicholas "Nick" Menza (1964 – 2016)

Menza was a professional drummer best known for his work in Megadeth from 1989 to 1998 and in 2004. He recorded drums on four of Megadeth's albums: *Rust in Peace* (1990), *Countdown to Extinction* (1992), *Youthanasia* (1994) and *Cryptic Writings* (1997).

As the son of jazz musician Don Menza, Nick began playing drums at the age of two, at which age he performed at his first public concert when during the intermission someone sat him down on Jack DeJohnette's drums and he proceeded to play. Beginning his professional musical career at the age of 18 drumming in the band Rhoads featuring singer Kelle Rhoads, brother of the late Randy Rhoads, Nick released his first record with Rhoads called *Into the Future* in Europe.

Moving on to session playing including styles ranging from R&B to gospel, funk and heavy metal, recording with the likes of John Fogerty, Nick caught the attention of

then Megadeth drummer Chuck Behler and became his tech. He had also been chosen to play in Slayer on *South of Heaven*, but original drummer Dave Lombardo came back and beat Menza in the audition. When Megadeth needed a drummer in 1989, Nick Menza was asked by Dave Mustaine to join the band. Mustaine noted that Menza previously filled in on drums when Behler was unable to. Menza first played live with Megadeth on May 12, 1988 in Bradford, England. This prior experience and personal relationship led to the invitation to join Megadeth for the 1990 recording *Rust in Peace*.

For the next ten years, Nick became associated with Megadeth's "classic" period and also his Greg Voelker Rack System. This included a double-bass drum kit with the tom-toms mounted on a lower chrome rack and all cymbal crashes mounted on a higher rack, which was supported by two chrome bars behind the drummer. This was later adopted by Megadeth on 2004's Blackmail the Universe tour, which featured a similar rack system.

By the summer of 1998, while the band was still touring in support of Cryptic Writings, Menza was having knee problems and sought medical advice. He was informed he had a tumor, which was later found to be benign, and had it removed. Rather than cancel any dates, Megadeth hired Jimmy DeGrasso as a temporary replacement. When the time came to record a follow-up album, Menza was not asked back and DeGrasso became the band's official drummer. Menza has said in several interviews that, while in the hospital recovering from knee surgery, he received a phone call from Mustaine that simply said "Your services are not needed anymore".

Following the reissue of the entire Megadeth catalog, Menza was invited to reunite with Megadeth in 2004. Days after a reunion was announced Menza was fired after rehearsals and replaced with Shawn Drover. Dave Mustaine said that this was because Nick "just wasn't prepared" for a full-scale U.S. tour, physically.

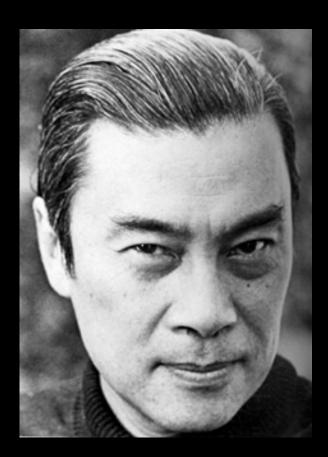
In April 2006, Menza joined the Los Angeles-based metal band Orphaned to Hatred, but left the band in

THOSE HE HAVE LOST

late 2010.

Menza nearly suffered the loss of an arm in 2007, after having an accident with a power saw. He required reconstructive surgery and metal plates in his arm and a lengthy rehabilitation, but later recovered.

Menza died on May 21, 2016 after succumbing to heart failure while performing with his band, OHM, in Los Angeles.



Herbert Tsangtse "Burt" Kwouk, OBE (1930 – 2016)

Kwouk was a British actor, known for his role as

Cato in the *Pink Panther* films. He also appeared in numerous television programmes, including his portrayal of Major Yamauchi in the British drama series *Tenko* and as Entwistle in *Last of the Summer Wine*.

Kwouk was born in Warrington, Lancashire, but was brought up in Shanghai until he was 17 years old, when his Chinese parents returned to England. He went to the United States to study and in 1953 graduated from Bowdoin College. The Kwouk family fortune had been lost in the 1949 revolution and in 1954 he came back to Britain, where a girlfriend "nagged [him] into acting".

Kwouk made his film debut in the 1957 film *Windom's Way*. He was best known for playing Cato (originally spelled "Kato") Fong, Inspector Clouseau's manservant, in the *Pink Panther* film series. The character was first introduced in *A Shot in the Dark* (1964), the second film in the series, and was a role that Kwouk would reprise on another six occasions until the 2006 series reboot.

His later work also included voice acting in the audio theatre and video game genres. His voice was also used in many television commercials.

Kwouk died on 24 May 2016, aged 85.



THOSE WE HAVE LOST

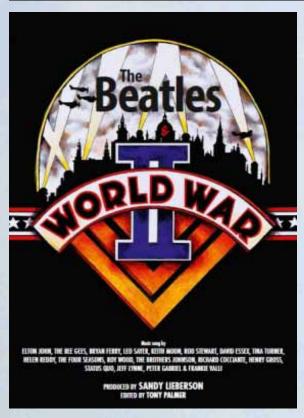


YOU'VE READ THE MAGAZINE YOU'VE MARVELLED AT THE EDITOR'S IMPUDENCE NOW WEAR THE SHIRTS



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

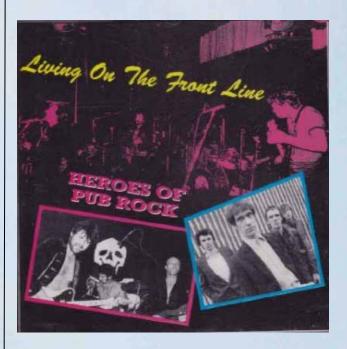
http://www.zazzle.co.uk/gonzoweekly



Artist The Beatles
Title The Beatles and WWII
Cat No. TPDVD191
Label Tony Palmer

Take a group of some of the most famous solo artists of the 70s - Elton John; Tina Turner; The Four Seasons; The Bee Gees; Peter Gabriel; Bryan Ferry; Rod Stewart; David Essex; Leo Sayer; Keith Moon; Helen Reddy; Status Quo; Jeff Lynne & Frankie Valli; get them to sing cover versions of some of the most famous Beatles songs ever

written; add a considerable dollop of documentary footage of the Second World War telling the story of that epic encounter, AND......what do you have? The Beatles & World War II!! Sound crazy? It is. But enormously entertaining, and occasionally quite chilling. A unique blend of music and film like no other. Of that much we can be absolutely certain.



Artist Osibisa
Title Osibisa Collection Afro Mix with Gregg
Kofi Brown
Cat No. HST344CD
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.

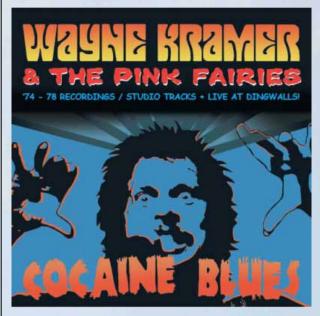
They even had an album cover by prog artgod Roger Dean. The name Osibisa means "Criss-Cross rhythms that explode with happiness", and the band truly do exactly what it says on the tin! This is a collection of some of their finest work featuring their grooviest guitarist Gregg Kofi Brown.



Artist Billy Cobham
Title Live at Montreux, Switzerland 1978
Cat No. HST359CD
Label Gonzo

William Emanuel "Billy" Cobham (born May 16, 1944, Panama) is a Panamanian American jazz drummer, composer and bandleader, who permanently relocated to Switzerland during the late 1970s. Coming to prominence in the late 1960s and early 1970s with trumpeter Miles Davis and then with Mahavishnu Orchestra, and on countless CTI releases, Cobham according to AllMusic's reviewer is "generally acclaimed as fusion's greatest drummer with an influential style that combines explosive power and exacting precision.

This album showcases Cobham at his best, with a sizzling band in front of an appreciative audience.



Artist Wayne Kramer at the Pink Fairies

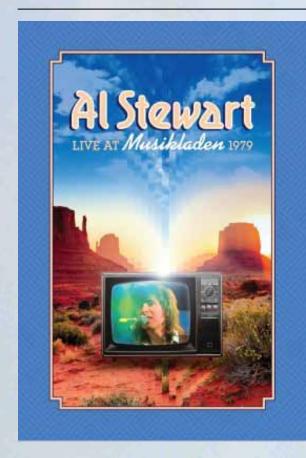
Cocaine Blues ('74-'78)

Cat No. HST376CD Label Gonzo

This album features elements of two of the greatest revolutionary rock bands of all time. Wayne Kramer came to prominence as a teenager in 1967 as a cofounder of the Detroit rock group MC5 (Motor City 5), a group known for their powerful live performances and radical left-wing political stance. The MC5 broke up amid personality conflicts, drug abuse, and personal problems, which, for Kramer, led to several fallow years, as he battled drug addiction before returning to an active recording and performing schedule in the 1990s.

The Pink Fairies - on the other hand - 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.

When two such masters of sonic revolution meet up, sparks are sure to fly as you will hear on this extraordinary record!



Artist Al Stewart Title Live at Musikladen 1979 (Deluxe Edition) Cat No. HST348DVD Label Gonzo

Al Stewart is a Glasgow-born singer-songwriter and folk-rock musician who rose to prominence as part of the British folk revival in the 1960s and 1970s. He developed a unique style of combining folk-rock songs with delicately woven tales of characters and events from history. Stewart is best known for his 1976 hit single "Year of the Cat", the title song from the platinum album of the same name. Though Year of the Cat and its 1978 platinum follow-up Time Passages brought Stewart his biggest worldwide commercial successes, earlier albums such as Past, Present and Future from 1973 are often seen as better examples of his intimate brand of historical folk-rock — a style to which he has returned in recent albums.

This record shows Stewart at the height of his commercial success on the celebrated German multi-media television programme!



Artist The RAZ Band
Title The Best of RAZ
Cat No. HST357CD
Label Gonzo

This is a CD featuring songs by RAZ starting with Raz's critically acclaimed 1984 debut record, Criminals Off The Streets through Gonzo's release in 2015 of the Madison Park CD by The RAZ Band. This 19 song CD also includes songs from the Raz's album, 1988 and Raz's cassette EP Listen produced by Joey Molland, the Tough Love CD produced by Joe Vitale, the It's All About Me CD produced by Michael Raz, Jeff Hutchinson, Joe Vitale & Joey Molland, +2 bonus tracks recorded, Live in 1984 at the legendary Los Angeles nightclub, Madame Wong's West.



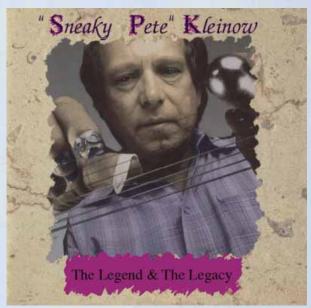


Artist The Flying Burrito Bros Title From Another Time Cat No. HST379CD Label Gonzo

Although this band are undoubtedly known for their first two albums when they were fronted by Gram Parsons it is a little known fact that various configurations of the group appeared on and off until the present day.

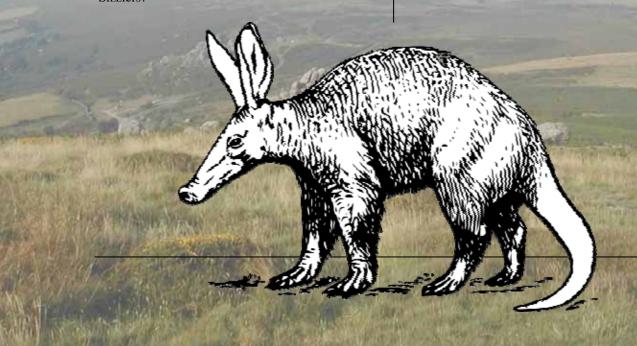
The original band dissolved after the last founding member, Chris Hillman, took Perkins with him to join Manassas. Berline, Bush and Wertz continued with their own band, Country Gazette. Roberts assembled a makeshift Flying Burrito Bros group to fulfill contractual commitments for some 1973 European live shows, then initiated a solo career before forming Firefall with Michael Clarke.

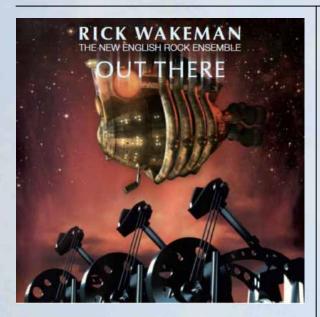
This live album from 1976 proves that even without Parsons, on a good night with the wind behind them, nobody could touch these Country rock Sizzlers!



Artist Sneaky Pete Kleinow
Title Sneaky Pete
Cat No. HST380CD
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 1979 album showcases Kleinow at his extraordinary best!





Artist Rick Wakeman
Title Out There
Cat No. HST403CD
Label Gonzo

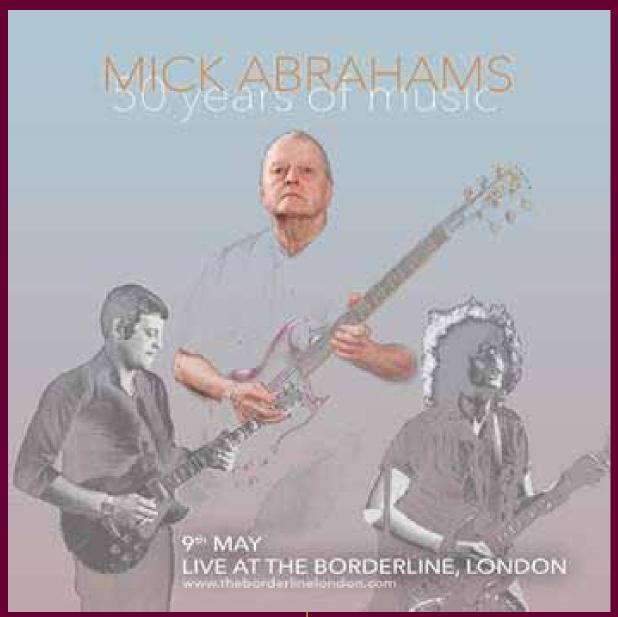
Stephen Thomas Erlewine of AllMusic writes: "Rick Wakeman spent much of the '80s and '90s recording instrumental albums that veered toward either classical or ambient, so 2003's Out There comes as a bit of a shock: it's an honest to goodness revival of the full-throttle prog rock Wakeman pursued on his solo albums in the '70s.

A large part of this is due to his decision to form a full-fledged supporting rock band. Called the New English Rock Ensemble, they're a quintet led by Wakeman and featuring Damian Wilson on vocals, Ant Glynne on guitar, Lee Pomeroy on bass, and Tony Fernandez on drums and percussion.

They're a powerful and skilled outfit, able to follow Wakeman's shifting tempos and moods with dexterity without ever losing sight of their forceful rhythmic core, which keeps this rock, not new age. Wilson is a similarly versatile vocalist, as convincing on the surging "Out There" as he is on the contemplative "To Be with You." But the real key to the album's success is Wakeman, who not only reconnects with his classic '70s sound, but sounds reinvigorated as a composer here, as he explores the philosophical questions about where exactly does music come from and what does it mean. In theme and sound it is a bit of a throwback to his 1976 album No Earthly Connection, which Wakeman readily admits in his thorough liner notes, but this doesn't sound like a self-conscious revival, nor does it sound as if it were preserved in amber.

It may sound like classic Wakeman on the surface, but it is fresh in spirit, which makes Out There the Rick Wakeman album to get for fans who got off the train in the late '70s and wanted the keyboardist to return to rock."





"Just to see him get on that stage, on that stage, put his guitar around his neck and play when people were saying 'Oh, he'll never play again!' is everything... and seeing everyone here who've come to support and listen to him. Hopefully this is a new beginning and the start of many more shows to come."

- Rick Wakeman

Michael Timothy 'Mick' Abrahams (born 7 April 1943, Luton, Bedfordshire, England) was the original guitarist for Jethro Tull. He recorded the album *This Was* with the band in 1968 but conflicts between Abrahams and Ian Anderson over the musical direction of the band led Abrahams to leave once the album was finished. Abrahams wanted to pursue a more blues/rock direction, while Anderson wanted to incorporate more overt folk and jazz influences. He was replaced first by Tony Iommi

who would leave Tull after only a few weeks and would later go on to form Black Sabbath, and then by Martin Barre who remains with Jethro Tull to this day.

Abrahams went on to found Blodwyn Pig and the group recorded two albums, *Ahead Rings Out* (1969) and *Getting to This* (1970) before breaking up in 1970. Abrahams soldiered on with the shortlived Wommet, then the Mick Abrahams Band and has continued to release albums by himself and with reunited versions of Blodwyn Pig. He has worked as a driver, lifeguard and financial consultant, occasionally playing gigs, especially to support causes in Dunstable, Bedfordshire.

Abrahams caused some controversy in Tull fan circles for his formation of a band called This Was in the late 1990s, which reunited the members of the first incarnation of Jethro Tull (with the exception of Anderson) to perform songs from that era of Jethro Tull's music. Tull fans disapproved but Anderson apparently was not too offended, as in



















recent years Abrahams and Anderson have guested on each other's records. Abrahams has also participated in Jethro Tull reunions, as well as oneoff projects and gigs over the years.

Mick Abrahams, now 73, is a survivor of two heart attacks, a stroke, and other health issues which compromised his finances and restrict his mobility. In other countries he would probably be hailed as a cultural hero and placed on a well-deserved pedestal, but in an austerity strapped United Kingdom, he has been told by the powers that be that his issues are not a priority. It is a mark of quite how much his peers think of him that so many of them came out to help him on this gala benefit night at the Borderline in early May. These pictures are from Mick's Facebook page and are used with his permission, and we print them as a tribute to a remarkable man.



Douglas Harr Ear Candy for the Hungry Audiophile



The Who Hits 50: A nice kitschy title for the most recent, maybe last tour, of the Who, one which comes at the heels of the seminal band's 50th anniversary, and wherein they "play the hits." The Who, after a delay a several months, made it to the Oakland Arena here in the San Francisco Bay Area last week on May 19, 2016. The delay was due to health issues with singer Roger Daltrey, which involve his voice, limiting his ability to sing on consecutive nights, causing quite a logistical challenge during the tour, and a long delay of our show due to a resulting shuffle in the schedule.

The show was fabulous, despite Daltrey's evident struggles with the vocals. The large backing back were all singers as well

as instrumentalists, and they helped immensely with multi-part harmonies and solid backing vocals, particularly during tracks like the opener "Who Are You," "The Kids Are Alright," and "I Can See for Miles." Daltrey covers his parts as best you can imagine, often nailing even a high gruff note, while at times needing to hang back in the mix a bit. Though he now struggles during challenging passages, he is still in fantastic shape, a real inspiration for clean living and fitness! I read that Pearl Jam singer Eddie Vedder stood in for Daltrey at an event in Chicago, and that he directly sought out Daltrey at the end of the long set. He told the legendary vocalist that he could not fathom how the man ever delivered those vocals throughout the very long tours the Who staged over the years, so challenging was it to hit those

http://diegospadeproductions.com/





notes on just one night. Sweet thing to say, and one can imagine how true it is, given the experience of all us fans, and our flawed attempts over the years to sing along! Townshend still hits his vocal marks quite well, though at bit gruffly as during "The Acid Queen," but perfectly well on "Eminence Front." His guitar technique is immaculate, and though he understandably does not leap into the air as in times past, he still executes his windmill-arm attack on the frets mightily. And he has attitude to spare.

The backing band is filled with a who's who of stellar musicians. Townshend's son Simon plays guitars, Pino Palladino plays the bass, Loren Gold and John Corey are on keys all led by musical director Frank Smiles who adds more keys (did the Who really have that many keys on the albums?) and assorted instruments, including very strong backing vocals. Critically, Ringo's son Zak Starkey played drums, and while no Keith Moon (who is?) he did an amazing job of interpreting and covering some of Moon's most roiling, propulsive leads. As any fan knows, Moon used to play with almost reckless abandon, seldom pinning down a beat with single snaps of the snare, instead nearly always substituting a roll where others would place a note. He was one of the greatest drummers on the planet, maybe the best rock drummer ever (okay, right next to Bonham?), and it's impossible not to miss him, even though we've had nearly 40 years to get used to the fact. Nonetheless, Starkey was top of his class and his assertive and stylized playing hit the marks as well as any drummer imaginable, a truly worthy heir.

Due to circumstances, poor timing and other factors, I've never seen the Who. Back in the day I was drunk on complex progressive rock, and prioritized concerts by Genesis, Yes, Tull and others given limited budgets. In retrospect, the Who's music edged into that progressive category, as even though their focus was dead-on rock 'n' roll, their compositions were deceptively complex, the musicianship and vocals driven and unrelenting in their sheer power and audacity. Besides The Pretty Thing', SF Sorrow, Townshend's masterwork *Tommy* was one of the first long form rock operas, certainly affording him and the band a place at the pinnacle of rock god heroism.

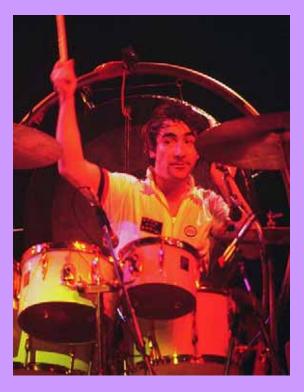
Alas, as I recently shared within these pages, Tommy both excited, and repelled me, particularly after viewing Ken Russell's love-it-or-hate-it movie version of the album. I realized recently that all my friends had the soundtrack alum to the movie, and it crowded out the memories I had of the original *Tommy* cassette tape I played endlessly at ten years of age. I recently rediscovered the album and it's charms, and the story behind it, influenced by Eastern philosophy much as my brother was at the time, as soon after this album's release he left home to go into seclusion, and become a monk in the Self Realization Fellowship church. Townshend plowed serious ground with Tommy, arguably more personally and more effectively invoking a spiritual story than any of his counterparts including the Beatles who touched on these themes though never as expansively. And, in case you've forgotten, there is an almost complete lack of shrieking vocals or angry guitar on the album, quite unlike the movie

soundtrack. Townshend primarily plays acoustic guitar, and clear, clean electric while he and Daltrey sing through relaxed vocal cords. Add to that Entwistle's natural ability to lead or color everything he touched, and Moon's unrelenting rolls, and the result is an album that is fresh, innocent and eminently listenable, particularly as an adult -- it's simply a masterpiece.

Not surprisingly for me then, the *Tommy* segment of the "Who Hits 50" tour was most compelling to me. The set kicked off with "Amazing Journey," and continued through the instrumental masterpiece "Sparks," (go straight to your stereo and spin that track if you have at all forgotten what an incredible piece of music that is!) then "The Acid Queen" (one of the tracks I felt ruined in the film by Tina Turner!), 'Pinball Wizard," (okay, Elton did nail that one!) and coda "See Me, Feel Me," presenting what must be one of the greatest lyrics to end the 60s and start the 70s:

Listening to you, I get the music Gazing at you, I get the heat Following you, I climb the mountain I get excitement at your feet

The concert ended with two songs that followed the Tommy set, two of their absolute greatest, "Baba O'Riley" during which Daltrey's signature scream actually hit the mark, and "Won't Get Fooled Again." The lighting, and particularly the visual backdrops, rendered in hi-def imagery added mightily to the impact of the concert. Overall it was a great night of music and celebration of this legendary band, now more than 50 years in the making, and still rolling on.



Wish You Were Here





The Who Turn 50, Oakland Arena May 2016 (c) diegospadeproductions, inc.

Raja Ram: the Quintessence of psy-trance!

A trip from way back then to far-out NOW! With Alan Dearling

The old Carlsberg adage seems appropriate to describe Quintessence at the end of the 1960s. Something like: 'Probably the best Indian-style band in Notting Hill Gate and Ladbroke Grove'. Actually, joking aside, they were the best Indian-style band in the UK at that time. Period. And still well worth checking out. Their legacy of albums – all still available – capture a simpler time, filled with incense, joss sticks, chanting and ecstatic celebration. They were the very epitome of 'stoned hippiedom'. Lots of trance-like, meditational music presented within a travelling 'mystical experiential event'. They, and their extended Quintessence

family, went out of their way to ensure a minihappening at every venue. Lots of swaying dancers...happy smiling faces...trancing to ecstasy! During my time at the University of Kent at Canterbury 1969 to 1972, Quintessence were a very regular part of our musical 'way of life'. Our uni was relatively close to London and we had a lot of bands who actually had members on campus. Folk like Steve Hillage, who was in my year and linked us with bands like Gong, Egg and the ever-changing Soft Machine. And Caravan and Spirogyra were actually university bands. Martin Cockerham and Barbara Gaskin and their mates in Spirogyra, along with Dave and Richard Sinclair and Pye Hastings (late of Wilde Flowers) (and a revolving crew) in Caravan, are often lauded with having virtually invented 'acid-folk' and 'acid- or psych-rock'. Years later we realised we were 'making history' as part of what is now known as the 'Canterbury Scene'. But back then, bands like Family, Groundhogs, Chicken Shack, Dr Strangely Strange and Quintessence were firm campus favourites. And central to the frequent performances and sounds of Quintessence was Raja Ram. He was the magic



alan dearling



flute player. Transcendental Maaan! He played beautifully. He grabbed our ears, eyes and brains and took us deep (indeed, 'Dive Deep' is the title of one of their albums), deep into the mysteries of Indian meets prog rock music.

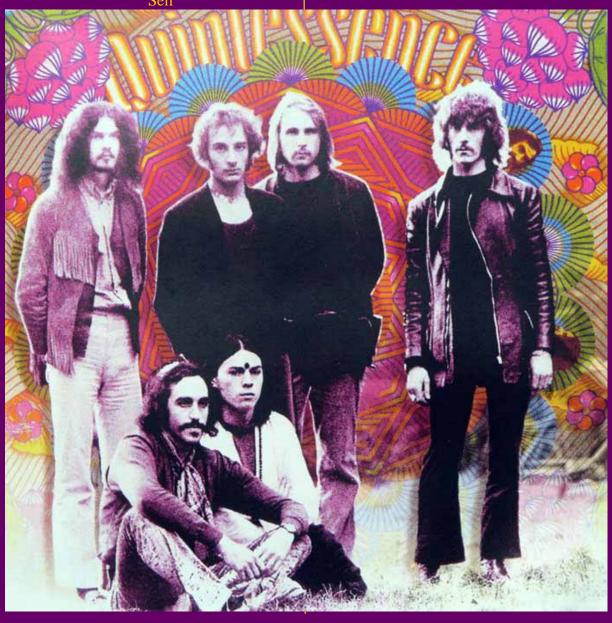
It's strange that their music isn't more often quoted or visited today. It's mostly stood up to the test of time much better than many of the stoner, psychrock bands of the late '60s/early '70s era. But it's also a bit of 'stoner history'. These are the five (mostly) studio albums, three of which reached the top 50:

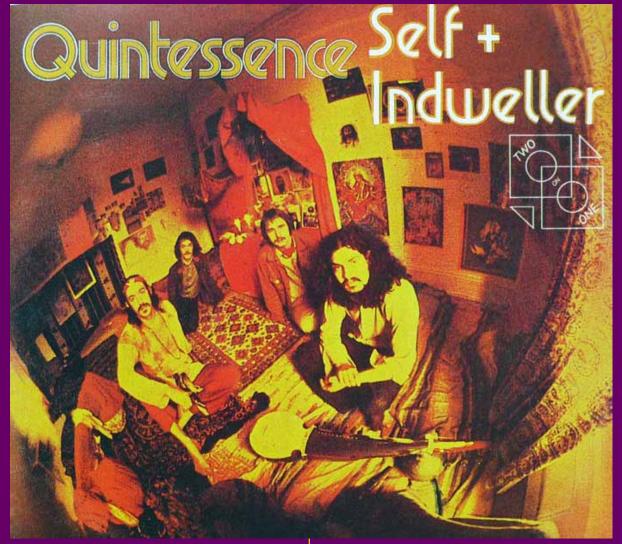
In Blissful Company
(Island Records, 1969)
Quintessence
(Island Records, 1970)
Dive Deep
(Island Records, 1971)
Self

(RCA, 1972) Indweller (RCA, 1972)

And there's a pretty good compilation CD, first released by Island Records in 1993, entitled 'Epitaph for Tomorrow' which takes tracks from the first three Quintessence albums. Lots of psychedelic strangeness in the sounds of Allan Mostart's distorted guitar, phasing, and Shiva (aka Phil Jones) leading the way (and the Ashram choir) in Eastern-Indian jazzy chants and drones embedded on a tapestry of trippy, hippy stuff like 'Ganga Mai' and the anthemic 'Notting Hill Gate', plus plenty of Raja Ram's fine, haunting, high-flying flute playing. But there was always a humorous, wry-smile, underlying all the 'Hare Krishnas'!

And Ron/Raja Ram suggests, "In different forms,





we staggered on until the late '70s...it wasn't our time – we were too weird. We realised all we could do was repeat what we'd done."

Things look great in Notting Hill Gate
They really move with the change in times
But only you can know the reason why
Why they hide behind their own third eye

Things look cool in Notting school They never go about playing no rules But only you can know the reason why Why they fly in the sky so high

Getting it straight in Notting Hill Gate

We all sit around and meditate But only you can know the reason why Why we fly in the sky so high

Looking back...

I've been privileged to meet up with Raja in more recent times. It was a meeting I had been looking forward to. Raja Ram is still very much a man on a mission, eyes sparkling with light and delight. He wanted to tell me *everything*. Born Ron Rothfield, with a Russian mother and Scottish father, he grew up as part of an Australian Jewish family in the Melbourne of the forties and fifties. Raja told me:







"The moment I was born I wanted to leave. I wasn't unhappy — getting laid, sun, drink, sports cars — but I was deeply unsatisfied...it was New Year's Eve 1957 and I hopped on a ship and sailed to India and travelled through Europe. One year later found me in Ibiza and Spain, smoking dope."

Ron at about 23, at Yarra near Melbourne, Australia in the early 1960s

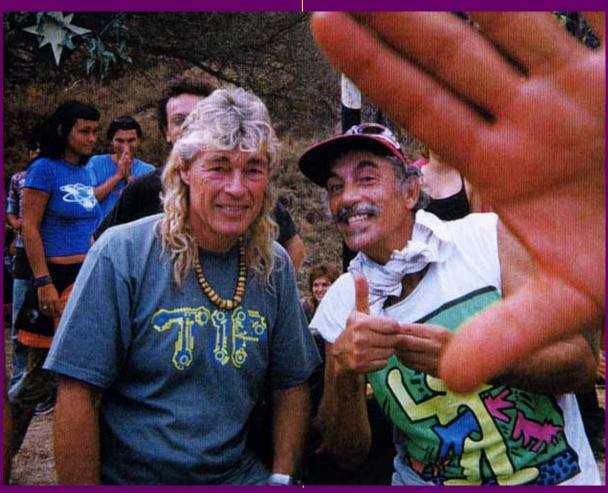
From then 'til now he's been a musical, spiritual and artistic traveller of the world. Classically trained in flute at the Melbourne Conservatory in the early '60s, his apprenticeship continued in New York with jazz master, Lennie Tristano. Two years of practising and painting on the tiny island of Aegina followed. And then in 1968, he found himself in London putting on his arts shows and Notting Hill Gate became his home, physically and spiritually. And it was there that he met his Swami, who told him, "You are Raja Ram. Become your name, it will give you a focus." Some name. It means, quite literally, 'King-God'! As Quintessence means:

- 1. The pure and concentrated essence of a substance.
- 2. The most perfect embodiment of something.
- 3. The fifth essence or element, ether, which is supposedly the constituent matter of the

heavenly bodies, the others being air, fire, earth and water.

And originally as Raja Ram, he advertised for others to join him in the band, Quintessence. "None of us were great musicians. But we communicated with each other." Their enthusiasm and trippy bliss were infectious. Each show was one long improvisation, weaving mystical Indian threads and chants around the gently freaking-out audiences of would-be hippies. Think of them as Eastern mystical cousins of Jerry Garcia and the Grateful Dead. In the UK they had three top 50 albums, played 500 gigs between 1969 and 1972, and along with the likes of the Incredible String Band, Hawkwind, Caravan and Edgar Broughton, were a major part of the alternative music scene of that time. People either loved them and danced along with their quasi-Eastern mysticism, or found them and their music, pre-packaged 'enlightenment'. But they were gentle hippies, and Raja even played a solo flute gig at London's celebrated Royal Albert Hall. I saw them at least four or five times. How should I know, exactly? It was all a part and parcel of the late-'60s obligatory consciousness-raising

Looking forward...



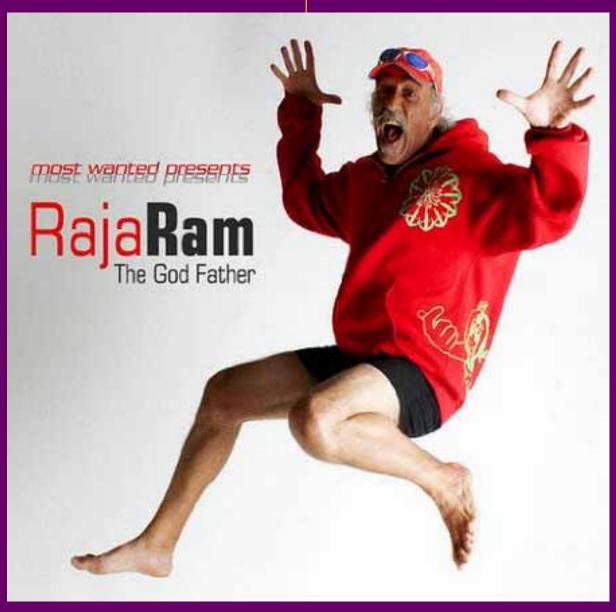
I was visiting Australia on a field trip around the year 2000 and met up with Ray Castle, a dancetechno DJ in Sydney's bohemian Newtown area. He told me, "You've really got to see Raja Ram". So, a little later, I did. Raja Ram in his manystoried house in Notting Hill in London-town. He told me that it was back on New Year's Eve 1988 that he'd found himself partying in Goa. Connections were made. Raja began the process of reinventing himself in the world of dancetrance. He told me:

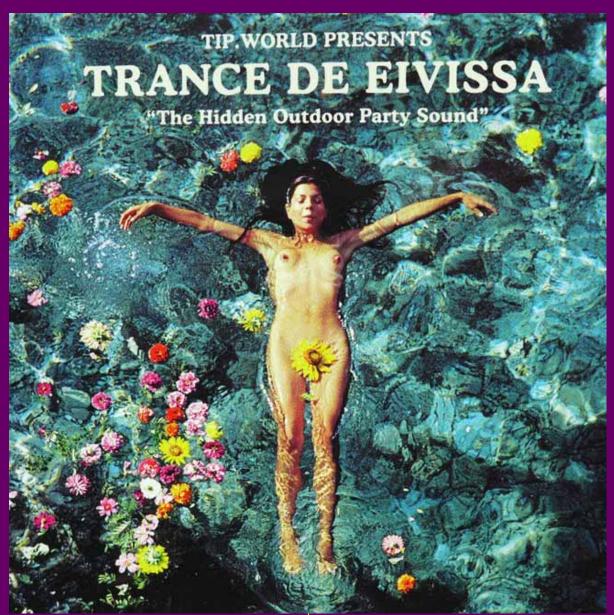
"Quintessence were jazz; improvisation; in touch with feminine energy. We asked, 'what's your being?', we invited people to invent their own religions...now is the same and different, the music is dance, is trance, is improvisation, its essence is repetitive and finding the notes opens the gates..."

From 1989 and into the future, Raja Ram has produced about 200 CDs and vinyl albums,

establishing The Infinity Project (TIP Records) in 1995. He's still there playing flute, but encrusted with a new generation of perfectly recorded rhythm and sound bites. He says, "...there are thousands around the world waiting to listen to the new music."

On the lunchtime I met up with Raja in London, he was just back in from two weeks playing parties in Israel. In Oz, he's played dozens of 'forest doofs' and joined up with the likes of Ollie Wisdom's *Space Tribe* based in Mullumbimby. (www.spacetribe.com). Part of the attraction for Raja Ram, I suspect, is its 'undergroundness', its lack of inhibition, vitality and freedom. He told me, "The cops hate it, the smilin', the drivin' into jungles, caves; it's not just a hippy revival..." The use of 'natural substances' is also one of his pet subjects. He talks of shaman using 'ethnological indigenous drugs' for thousands of years, and asks, "How can natural things be against the law? There are





36 thousand natural things in the rainforests – these are substances which can be used pharmacologically to better ourselves. Our brain is our castle and our freedom."

TIP Record parties are special. Raja Ram has worked and partied hard to gain his title as the 'God Father' of Goan Trance. TIP events take place in vast auditoriums and natural arenas. Scheduled Electronic Dance Music (EDM) festies and on the less-structured beaches of Goa. Newand Old-style happenings, for example, in the jungles and caves of Sao Paulo on the west coast of Brazil and a variety of venues in Israel and America.

As we talked, we listened to *Shpongle*, one of the trance albums he's recorded with his sister company, Twisted Records. I've continued to listen to it back at home, and to other more upbeat recordings Raja has made recently such as

the Ibiza collection: *Trance de Eivissa*. The back cover blurb sounded oddly *quintessential*,

"...sparkling under a pagan vermillion sky where amongst acres of tattoos and trees world travellers, unravellers, shamans, laymans, the pierced, the freaks on peaks and the hip converge, zip through the night and into the dawn where the cool breeze of the ocean mingles with the warm glow of the chillums...under a zillion stars in a fantastic remote hideaway, these drug fuelled party epics will karmically cleanse and pump you up the celestial stairway to the gates of elixir!"

Raja Ram hasn't forgotten about Australia. He told me, "It was a great place to leave, but I keep going back. When I return I welcome the spirituality of the land – the vibe of the land." So, Raja Ram finds himself learning new musical crafts and dodges from 22 and 23 year olds. He



says he finds 'respect' for his experience. He's many years' young, looking forwards: the next project, the next party, the next recording. I have many of his TIP and Shpongle recordings and they've helped me 'understand' and 'enjoy' the spiritual celebration of psy-trance. Recordings such Alien Project vs Raja Ram – an EDM Sound System Clash!

Here are some snippets from a recent-ish 2014 interview he gave to Cape Town, South Africa based, NANO Records, one of the labels he records with. (www.nanomusic.net)

You've had an amazing life thus far, full of music and wonder, but which decade takes the cake for the best parties?

"Well '91 in Goa was huge. The black lights, the strobes, the red dust, rising the full moon, the Arabian ocean...and maybe NOW.

Goa this year was the best ever, three parties a night all the time non-stop. A variety, but at least

it was rocking all night every night with Tristan the high chief presiding over his talented tribe."

Your record label, TIP Records, is 20 years this year, do you remember the moment when you decided to start TIP Records?

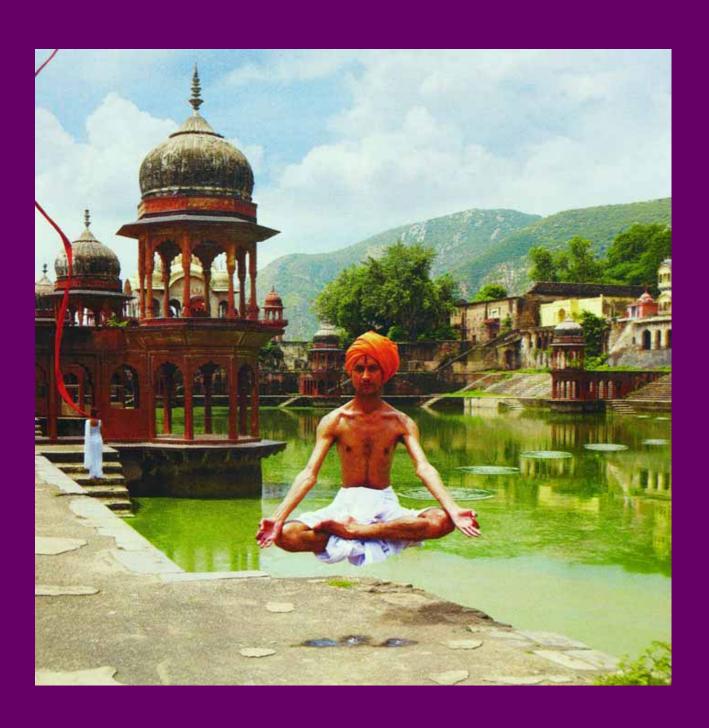
"In a field, it was raining and I thought that I should start a label. How many would I need to sell...500? OK I will buy those 500 and that is how it started.

Tip The Infinity Projects, over 150 releases, 20 years this year since we hand-made everything, a lot of notes under the bridge. Love the art work, stuck to our concept, trip to TIP, hammock music, full power maha stonkers. A vast spectrum but always trying to stick to being psychedelic.

We have releases every six weeks... Lucas's solo album, Stash bag 5, loads of things and new artists, Martian Arts, Ajja, and so many new things."







Of all the music you have written and cowritten over the years what 1 track would you play to someone as their first intro to your music?

"Shpongle probably 'DMT'."

Who came up with the name Shpongle anyway?

"The name Shpongle came after a Glastonbury experience with Simon Posford. Three days we wandered about a wonderland, there was party...I was so into it or out of it? Whatever. Standing in a field next to the barn in the drizzle and someone came up and asked "How are you, you OK? What's happening?"

I replied...I'M SHPONGLED. The word came from the planets of divine communication, later we did some tracks, me and Simon down at Youth's in Battersea. Shpongle was born, hatched from a cosmic spore."

You often include live art and other performers in the full Shpongle show, where else can people see your illustrations and artwork?

"Sat Ram made up the six eyed Goddess, Mask which became the Logo we use for Shpongle. Two pretty powerful images, although simple. The Shpongle logo and the TIP Shiva.

We did the TIP molecule writing in '91 by hand, no computers then and the face of TIP comes

from a poster we bought in the Portobello in '68. We printed all the t-shirts by hand and the artwork on the white label LPs we were making, this was around '94/95 when TIP brought out the first CD, 'The Yellow'.

I love drawing on hotel envelopes with Japanese pens art is the best, beautify the tops and inspiration and discovery in our music to be marvelled at.

We do have art and artists in the show. There is this wonderful beautiful talented supreme artist, Saori Kanda, who is doing amongst many other projects some live shows with the full live band, as well as dancers and kinky weird slinky far out realms of psychotropical nirvana tingles; performing all very trippy sort of a Psychedelic Circus du Solei, but really LIVE all fresh notes."

Please finish the sentence: "The road to happiness is...."

"... Now open, and you have all area access."

Look out for Raja Ram and Shpongle. They are frequently out on tour, perhaps at a cave, or, forest, or festie near you!

For more info about the music, or to contact Raja Ram:

TIP Records (embracing the planet through sound) Web: www.tiprecords.com





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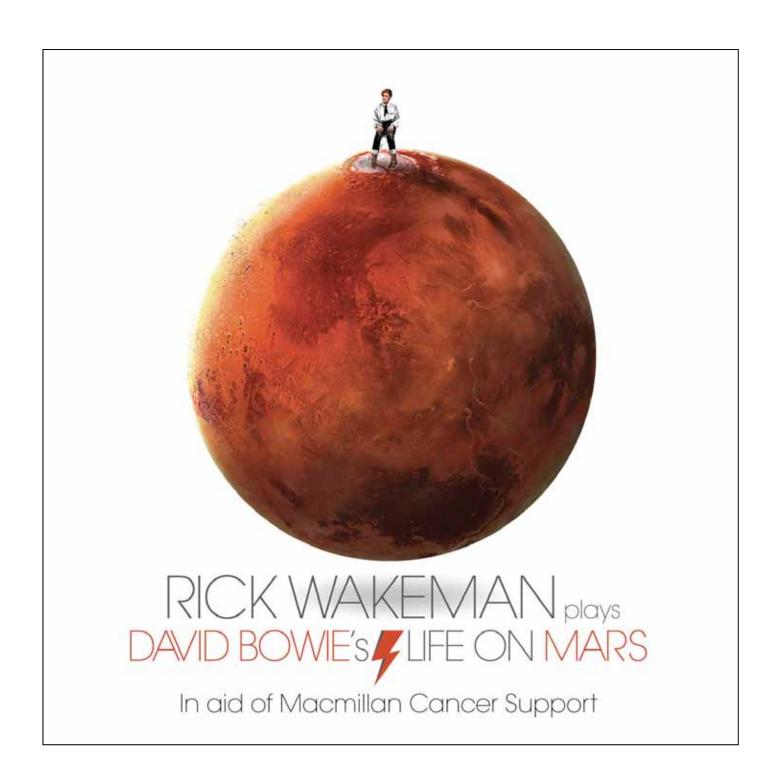
Cancer can be the loneliest place, and can leave you with many questions. Our cancer information specialists are here for you or a loved one.

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

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



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

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

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

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

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

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

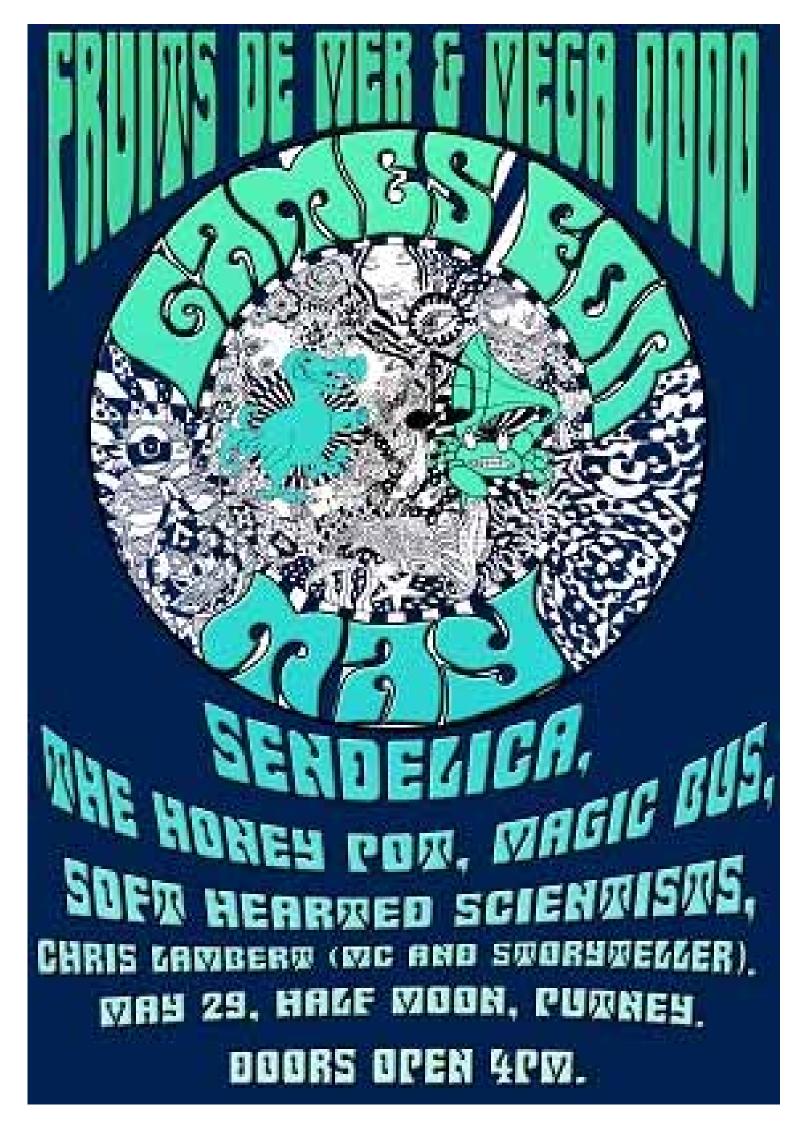
We have to do more. That's why we're thrilled to be working with Martin Guitar -- and with you. Together, we're powerful.

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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





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BRUCE SPRINGSTEEN AND THE E STREET BAND - THE RIVER TOUR 2016 ETIHAD STADIUM, MANCHESTER, UK WEDNESDAY 25TH MAY 2016

The last time Bruce Springsteen visited the UK was 2013, with subsequent tour dates including Australia and South Africa but otherwise staying stateside. The news of a European leg to The River Tour 2016 was more than welcome to those of us who savour every opportunity to see an artist who is - as much as I'd like to deny it - not getting any younger.

Springsteen turns sixty-seven this year but is still outperforming youngsters like One Direction and Ed Sheeran, with his sets lasting up to four hours.

In fact, it's actually been thirty-six years since *The River* was released. It's still a classic, and while everyone knows the title track and the irresistibly singable 'Hungry Heart', the album contains plenty of other songs that have been among the most frequent to grace his set lists over the years.

We found ourselves once again at Manchester's Etihad Stadium for the first UK gig of the tour. The band had just come from playing four shows in yes, you guessed it - Spain and Portugal; therefore it stands to reason that they should be greeted by the persistent drizzle to which we British fans have long been accustomed. The weather hadn't put too many off; it wasn't quite a full house up in the seats but down in the standing crowds where we were it was pretty packed, with thousands of dedicated fans in ponchos and raincoats all awaiting the first UK appearance of The Boss and his E Street Band in three years.

I reviewed recent set lists before the concert and was expecting him to open with 'Badlands' or 'Meet Me In The City', so I wasn't expecting to hear the opening chords of my favourite track from *Nebraska* - 'Atlantic City'. If you can show me a concert by any other artist in the world that

opens with lyrics as unusual as: "well, they blew up the Chicken Man in Philly last night," then I'll give you a dozen Krispy Kreme donuts with a ribbon around the box. It got the crowd singing right away, even if the vocal contribution from the two extremely noisy bacchanalians behind us was less along the lines of, "everything dies, baby that's a fact, but what if everything that dies one day comes back?" and more like: "errgh uhnnnn rarrrrrn". I've heard 'Atlantic City' played live before but it was the first time I've heard 'Murder Incorporated' live and it continued the gangster theme nicely. From there we went into the crowdpleasing 'Badlands', reminding us all that it "ain't no sin to be glad you're alive" (or, in the words of inebriated friends. "eeeen suh suh aaaaaaargh").

This is, of course, The River Tour 2016, and back in the States Springsteen was playing the entirety of The River from beginning to end. He hasn't emulated this during his European shows so far, but there has still been a healthy smattering of tracks in every set. The River, released in the autumn of 1980, is Springsteen's only double album and featured twenty songs, of which ten were played at Manchester. Besides 'Hungry Heart' and 'The River' itself we were treated to 'The Ties That Bind', 'Sherry Darling', 'Two Hearts', 'You Can Look (But You'd Better Not Touch)', 'Crush On You', 'Point Blank', 'Out In The Street' and 'I Wanna Marry You'. Springsteen, maracas in hand, preceded 'I Wanna Marry You' with a monologue about love, during which we learned that Springsteen wrote the song in his late twenties when he was searching for a type of love that doesn't exist, and was making it up as he went along. After calling it a song about daydreaming about love, he sang a lilting version of 'Here She Comes Walkin" that meshed effortlessly into 'I Wanna Marry You' proper. This introduction to the song is now a tour staple.

Born In The USA, the album that finally pushed him into the mainstream in 1984, also featured prominently with 'Glory Days', 'Darlington County', 'Dancing in the Dark', 'No Surrender', 'Bobby Jean' and a fabulous foot-tapping rendition of 'Working on the Highway' (slammed out on an electro-acoustic guitar) all making an appearance throughout the evening. One of these days I hope I'll hear 'Downbound Train', a song considered the weakest on the album by *Uncut* magazine but

a long-time favourite of mine - I just love the haunting melody - but I was out of luck this time. It has been played a few times already on the tour, so I'm sure it'll pop up again before long!

'Darkness On The Edge Of Town' is a song that sounds better live than it does on the studio album, at least in my opinion, so it's always a pleasure to hear it. It was a request on this occasion but I've heard it played several times (at Wembley 2013 he played the entire album; it was the only time I've been lucky enough to hear 'Candy's Room' live) and it never gets old.

I don't know if it was coincidence, but when the two drunkards behind us suddenly went quiet, looked queasy and left the vicinity, the atmosphere seemed to pick up decidedly. By now I was wearing their beer and everybody around us was visibly fed up with them, so a succession of singalong favourites such as 'Waitin' On A Sunny Day', 'The Promised Land' and 'The Rising' was more therapeutic than merely entertainment. The former and latter aforementioned songs were the only two tracks to feature from The Rising, the album that introduced me to Bruce Springsteen proper. I first heard 'Waitin' On A Sunny Day' in the dentist's waiting room of all places, where it was playing as a new release on BBC Radio 2's Drivetime show. That would have been 2002, when I was sixteen or seventeen, and looking up that album led me to delve then into The Boss's by then extensive back catalogue and discover music that goes so far beyond 'Dancing In The Dark' and 'Streets Of Philadelphia' (I'm not knocking those songs by the way, but the hits don't even scrape the surface of what Springsteen is about).

Springsteen has long been political. I still laugh when I hear people discuss 'Born In The USA' in scornful tones, disdainfully believing that it's nothing more than a garish display of American patriotism, but if they actually listened to the lyrics they would learn that it is in fact quite the opposite. 2007's *Magic* features sentiment in opposition to the American involvement in Iraq and Afghanistan, and it's no secret that *The Rising* is about 9/11. If you have never listened to *The Rising*, or have previously done so without realising what it was written about, then I urge you to listen with its subject matter in mind. 'You're Missing' is just heartbreaking, 'Paradise' is

unsettling, and 'Into The Fire' is about as unequivocal as it gets when it comes to music written about 9/11.

Springsteen co-wrote 'Because The Night' with Patti Smith. Her version, its lyrics slightly different, is much better known, but Springsteen still performs it live and it's been making a regular show throughout this tour. Nils Lofgren utilised this track to showcase the gorgeous sound of his 1961 Stratocaster sporting Joe Barden pickups, and his solo was as dynamic as always (how anyone can shred while spinning in circles is beyond me, but then my fretwork barely extends beyond minor pentatonic scales and the odd blues riff).

Amongst all of these classic songs - with the exception of the two tracks from The Rising, every song performed was recorded before I was born - there was a frankly bizarre seque into 'Santa Claus Is Coming To Town', spurred on by the presence in the crowd of a gentleman dressed as the titular Christmas character waving a sign reporting that Santa Claus was coming to Manchester. He was invited on stage, so come to Manchester he did, and while it was difficult to feel particularly festive while standing in the soft rain of a tepid May evening, it's nice to feel that I've seen what is almost certainly a one-off to make the E Street Band's history books. Springsteen is not consumed by his art. He sang 'Santa Claus Is Coming To Town' with a perfect blend of Christmas zeal and casual disregard for the incongruity of the thing, leaving the crowd bewildered and amused in equal measure.

The main set ended with the iconic 'Thunder Road', a song that brings together classic Springsteen lyrics with beautiful wandering piano and never fails to get people singing along. There was the blink of an eye before the first encore - it was barely an encore to be honest - which kicked off with a birthday request in 'Backstreets' and ran through 'Born To Run' and a couple of tracks from Born In The USA before hitting the inevitable 'Tenth Avenue Freeze Out'. Written about the formation of the E Street Band, this was the first ever Springsteen song I saw performed live when he (almost) opened with it at Cardiff almost a decade ago. It's now a staple of every concert, forming a tribute to E Street Band members loved and lost. Since 2011 each performance of this

song, which was the second release from the Born To Run album in 1976 and featured the stunningly beautiful 'She's The One' (a must-listen for piano lovers) as its B-side, represents a time to remember and reflect. While the E Street Band's current saxophonist Jake Clemons nephew of Clarence - truly is superb, they lost a metaphorical limb when 'The Big Man' died and it's hard to tire of 'Tenth Avenue Freeze Out"s new role as a memorial. At the end of the second chorus, Springsteen shouts "this is the important part!" and when the lyrics flow into "when the change was made uptown and the Big Man joined the band," they are accompanied by a visual eulogy, footage and photographs of Clemons filling the screens and the stadium. The crowd always responds with a surge of cheers as they pay their own tribute to those the E Street Band has lost - don't forget organist Danny Federici, who passed away in 2008; the album Working On A Dream was dedicated to him - and tonight was no different. In my ears, the Band's ongoing mission to publicly honour its fallen is touching and instills a greater meaning into many of their songs.

Springsteen finished with an energetic rendition of 'Shout', the Isley Brothers' song made famous by Lulu, which is easy to sing along with, but there was no performance of the Beatles' 'Twist And Shout' this time. Instead, the show came to an end and the lights dimmed, but before we turned to face the sea of empty plastic cups and bottles littering our route to the exits we were treated to a second encore.

This time it was Springsteen solo, just the harmonica, an electro-acoustic and his vocal cords, and he sang the captivating 'This Hard Land'. This song did not appear on any studio releases until 1995 when it was included on Greatest Hits, but it was actually one of eighty or so songs originally recorded for Born In The USA over a decade earlier. I'm not here to analyse this moving song, for anyone who listens to it can do that themselves, but it was a fitting end to a nostalgic set and a reminder that Springsteen's position in mainstream music as a peddler of Eighties stadium rock is misrepresentative of his scope as an artist. Sure, 'Dancing In The Dark', 'Glory Days' and 'Born In The USA' are fantastic -I love them - but you can't listen to them alongside the likes of 'Racing In The Street', 'Lost

SET LIST

- 1. Atlantic City *Nebraska*, 1982
- . Murder Incorporated Greatest Hits, 1995
- 3. Badlands Darkness on the Edge of Town, 1978
 - 4. The Ties That Bind *The River*, 1980
 - 5. Sherry Darling *The River*, 1980
 - 6. Two Hearts The River, 1980
 - 7. No Surrender Born in the USA, 1984
- 8. Santa Claus Is Comin' To Town (request) 1985
 - 9. Hungry Heart *The River*, 1980
 - 10. Out In The Street The River, 1980
- 11. Darkness On The Edge Of Town (request) Darkness on the Edge of Town, 1978
 - 12. Crush On You *The River*, 1980
 - 13. You Can Look (But You'd Better Not Touch) The River, 1980
 - 14. I Wanna Marry You The River, 1980
 - 15. The River The River, 1980
 - 16. Point Blank The River, 1980
 - 17. Johnny 99 *Nebraska*, 1982
 - 18. Darlington County Born in the USA, 1984
 - 19. Working On The Highway Born in the USA, 1984
 - 20. The Promised Land Darkness on the Edge of Town, 1978
 - 21. Waitin' On A Sunny Day The Rising, 2002
 - 22. Because The Night Live /1975-1985,1986
 - 23. The Rising The Rising, 2002
 - 24. Thunder Road Born to Run, 1975

Encore

- 25. Backstreets (request) Born to Run, 1975
 - 26. Born To Run Born to Run, 1975
 - 27. Glory Days Born in the USA, 1984
- 28. Dancing In The Dark Born in the USA, 1984
- 29. Tenth Avenue Freeze Out Born to Run, 1975
 - 30. Shout (cover) Isley Brothers

Second encore

31. This Hard Land Greatest Hits, 1995 / Tracks 1982



In The Flood', 'Devils & Dust' or 'The Promise' and really say that they encapsulate his entire back catalogue.

Why is *The River* such an iconic album? I can't answer that question easily, nor am I qualified to do so. Suffice to say that it is deemed a highly accomplished and personal album that marked the start of Springsteen's upswing into popular music.

The title track, a melancholy tale of young love leading from hope to hopelessness (I doubt you can get much more desolate than, "is a dream a lie if it don't come true or is it something worse?"), is accompanied on the album by other tragic stories such as 'Point Blank', 'Wreck On The Highway' and 'Stolen Car'.

The sad, haunting notes of the harmonica that open 'The River' are clear forbearers of Springsteen's next album, *Nebraska*, which is, in a word, bleak. However, it's not all doom and gloom. *The River* is also peppered with fantastic, more uplifting tracks that leave it impossible for you not to tap your feet songs like 'Cadillac Ranch', 'I'm A Rocker' and 'Sherry Darling' to name a few. The

album is now quintuple platinum in the States and reached number two in the UK album chart, vastly outperforming Springsteen's previous offerings at that time. It was also his first number one album in the States.

After the stage fell silent for the second time, it was time to leave. Not unexpectedly, it took us two hours to leave the car park; it was okay, because I was well prepared with a chocolate swirl cake purchased from Starbucks in Manchester Piccadilly station earlier in the afternoon. It also gave me time to write this and reflect on the fresh live performances in my brain after three years of drought. Springsteen now departs for Dublin, where he will play two shows, before returning for the rest of the UK leg of the tour in Glasgow, Coventry and London. He then splits and heads back to Europe, but I can only hope he doesn't leave it too long to return to the UK.

Give 'This Hard Land' a listen if you haven't already. And remember to stay hard, stay hungry, stay alive.

DOGLEG



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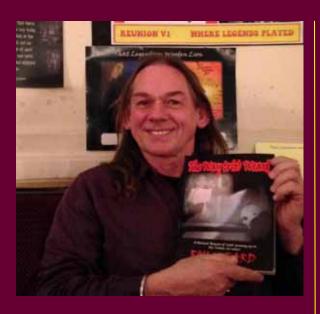
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LEMONROCK GUIDE





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

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

Then we came to Hamburg. We were staying in the hotel with was part of the Congress Centrum Hamburg. Unfortunately the gig was in the Ernst Merck Halle on the other side of the park. Since the Tshirts and other merchandise were on the truck, we left the van parked at the hotel and walked to the gig. As the load in and set up progressed we sorted out the shirts and began to get the stall together. Late in the afternoon a couple of young ladies arrived. Both of them looked pretty good and drew a bit of attention from those members of the crew that were not actively working. I took a great liking to one of the girls. She was dressed in a leather jacket and looked quite lovely. One of the guys from the lighting crew was also drawn towards this girl and we went into that kind of male competition area. This developed into a bit of rivalry and eventually into a 'beer fight'. A 'beer fight' an extension of a game called 'the beer hunter'. You get six cans of beer, shake one up and then face away as someone shuffles the cans. Each person takes turns in holding a can to his head and cracking the tab. If it does not explode all over him he puts it down. When the shaken can shoots its contents over one of the players, that player has to drink all of the opened cans and play is resumed. This is usually a short messy game. In a beer fight you arm yourself with two cans of beer and try to soak your opponent in a similar way. During the course of this exchange my adversary was a bit premature in spraying his cans and did not get me at all. As he ducked under a table, to get more beer, I jumped up on the table and soaked him with both cans. This had me winning the fight - and the lady.

Andrea was her name and, when she came back to the show that night, we got to know each other better mostly in the course of a lot of kissing and cuddling on a pile of T-shirts. I did not notice it at the time, but that whole episode was illuminated by the follow spot operator – the one I had defeated in the beer fight. This was to be the start of a long, and often very intense, relationship. I did not realise it at the time, but this woman was to be at the centre of several pivotal moments in my life. At the end of the gig I started packing down and offered to take Andrea home. Jacko was nowhere to be seen. How unusual. After I had got everything done and wheeled the trunk onto the truck we went off to find Jacko. He had spent the entire gig up on the follow spot tower drinking and smoking hash, and was completely wasted. We walked him back to the hotel with him complaining all the time and asking why I had not got the van. I left Andrea in the van while I went to the foyer and took him up to the room. We got into the lift at the same time as a rotund American businessman. The CCH is a tall hotel and the first few floors are just the Congress Centre and halls so the lift took off – so did Jacko's stomach. He looked around for somewhere to throw up and spied a receptacle on the wall. He leaned on it and threw up, and the contents went straight through and onto his legs and feet. The receptacle was only a wire mesh waste paper basket. The American tried to blend himself into the wall.

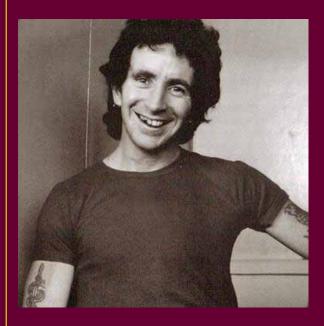
Having got Jacko into the room, and his stinking jeans and shoes into a bag hanging out of the window, I returned and took Andrea back to her home. After a bit more embracing and such like I had to say goodnight. She was still living with her parents so we had to part. We exchanged addresses – no internet back then – and I had to find my way back across Hamburg to the hotel with the feel and smell of her still clouding my head. She told me that I ate a banana as I drove her home that night (strange, the things we remember) - and added, 'you might say that you met someone that night who was going to love you from then on until forever – now how many people can say that?'

Not many I suppose. We wrote to each other a lot and I saw her a few times when I was anywhere near Hamburg, but we lived too far apart to do much about it then. It was obvious though that there was something special between us and we were to meet again, and again. She told me later that all the guys from AC/DC had tried to chat her up too – but she wanted to come back with me.

After Hamburg we moved on to Copenhagen and a gig in the Falkoner Teatret (Falkoner Theatre). The gig has a hotel attached to it and we were staying the hotel that night. After the show Bon Scott and Angus came up to our room and we sat around having a smoke. Slade were playing the following night so we all decided to stay on and watch them. The support act was a Danish band who were teenage heartthrobs, and so there were a lot of young women hanging out waiting to catch a glimpse of them. Bon and the bassist, (called George I think), were up in our room and we were looking down at the crowd below. The lead singer of the Danish band also had long fair hair and, since we were a few floors up, the girls below mistook me for him and started screaming. Bon and George gathered up all the toilet rolls they could find and began pelting the crowd.

After this we went on to Gothenburg in Sweden, and the tour got pulled with the rest of the Scandinavian gigs cancelled including Helsinki, which has the distinction, for me at least, of being the most cancelled destination. I have never yet managed to get to Helsinki. It appeared on tour itineraries from that tour right through my touring career and I never ever went there. I developed a theory. The town Helsinki does not exist. It is a mistake made by early map makers and they were too embarrassed to correct it. The word Helsinki is another word for 'day off' in some obscure Scandinavian dialect and that is how it gets translated when we get the final tour list. The only way to disprove this theory is for the Finland Tourist Board to invite me there for a free week's holiday......hint, hint.

The premature cancellation of the tour meant we had to get on a ferry back to the UK. That night we decided we needed to smoke the rest of the dope that we had in order not to be bringing anything through customs. Bon and some of the band joined us and, when we ran out of cigarette papers, we resorted to smoking the stuff under glass. If you have never done this, the trick is to impale a lump of dope on a open pin or badge. You light the dope and place a glass over it. When the glass is full of smoke you lift the edge of the glass and draw in the smoke. This can be a bit harsh on the throat, but it works.



In the morning we met *AC/DC* and Bon could barely speak. We exchanged a few hoarse 'G'Day's and he told me they had a Radio 1 session the next day. I listened to the show when it went out, and he did not sound too bad so he must have recovered by then.







- * VIDEO GAMES!
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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.

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Let's head on in, and see what we can find!



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I thought I'd messed up his life, but Joe still talks to me

Joseph was born some time in the early hours of 15 September 1980. It was 1.30 in the morning. Or at least I think it was. I have a clear visual recollection of the clock on the delivery room wall - one of those standard, circular hospital clocks with clean black figures and hands - and it reads just after 1.30am. I can even see the slim, red second-hand ticking round. It's just that I can't be sure whether it's a real clock or not. I may have made it up.

That's the trouble with memories. You never really know where they're coming from.

I have other memories too. I can see the flushed effort on his mother's face as she forced down and down to the cheerleader chants of the nursing staff. "That's it dear: push, push." I remember thinking that it looked like mighty hard work - that's why they call it labour. And one funny incident. One of the nurses handed me a glass of water. "Thanks," I said, taking a sip and setting it down on the side. The nurse gave me a curt, disbelieving look. It was only later that I realised that the water was meant for the woman on the bed, not for me.

Later I remember the surrealistic image of his head popping out from between her legs, poised in a moment of Monty Python silliness, before the rest of his body slithered out like a blood-flecked snake from its red lair. And I remember the look on his face too, like one of those Buddhist demons, all crimson fury, as if he was fuming with indignation that we had dared exorcise him to this place, when he was perfectly happy where he was.

So that was my first meeting with Joe: in the guise of a furious Buddhist demon, bright red and fuming with anger. Fortunately he's calmed down since. I'm the one who has had to learn to control my emotions.

We moved around a lot in Joe's early years. From Barton-on-Humber, in what was then South Humberside where he was born, to Bristol. From there to Whitstable in Kent. From estuary to estuary, for some reason. It's because I'm a Brummie. Brummies always have a fascination for the sea.

And, despite the moves, life developed a routine. "Who's going to look after Joe today? It's your turn to get him up." "No, it's your turn." And in the following years his mum and I drifted apart. We no longer knew whether we were together because of each other, or only because of him. I became sullen and depressed. She was much younger than I was. Maybe she longed to have her own young life back. Eventually we split up.

This is a very ordinary kind of a story, of course, and I'm sorry if you've heard it before. It is the story of the late 20th century. Where it is maybe a little different is in the situation we found ourselves in when we split. We were living in a commune. I'd had enough residual hippiedom in me to have been able to engineer this situation. So, while his mum continued her college course in London, Joe stayed with me. And - being sullen hippies, all of us - child rearing was a shared occupation. Later, again, I moved out of the commune, but the shared childcare continued. So that was how Joe was brought up, shuffling between a shared house in one part of Whitstable, my council- owned maisonette in another, and his mum's flat in London.

It's a surprise he isn't completely mad. He told me he's been counting the times he's moved. Thirteen times, he reckons, in only a few more years.

What we can thank that commune for is that Joe never felt the split like a schism in himself. He never felt like he was forced to choose between the two adults. Because there were many more adults in his life. I was only one of them. His mum was only another. So, no problem really. He could navigate his way between the emotional reefs with a certain grace. He had other people to refer to. As for his relationship to me: there was always a fierce loyalty there.

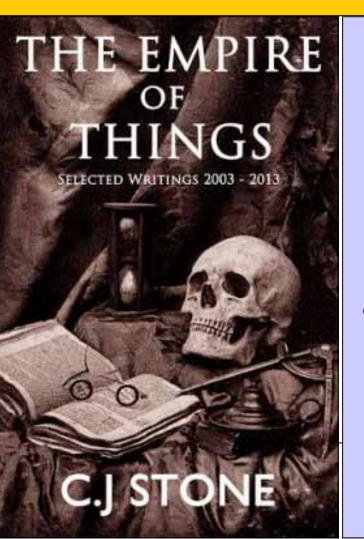
I became wild after the break-up with his mum. I was a gadabout. I took drugs. I had a lot of relationships. I think I probably broke many more than one heart. I got drunk and loud and -occasionally - unpleasant. I was headstrong and indifferent to the opinions of others. I lost a lot of friends.

And at first I resented Joe too. I kind of blamed him for the loss of the great love of my life. If only he hadn't been around, I thought, maybe we'd have been happy. Maybe we could still be together. A vain hope. But when you're in turmoil you clutch at straws.

All that began to change when we took a holiday in Tenerife. He was about six-and-a-half years old by now. This was about a year after the break- up. Joe and I shared a room. We went to bed at the same time and got up at the same time. We discussed what we'd like for lunch, and discovered we had the same tastes. Tinned octopus and other savouries. Crunchy bread and olives. We'd go to a bar in the evening and stay up late. I drank beer while he drank ginger beer. He discovered he liked staying up late, a habit he has never quite got out of. It made him feel like one of the adults. And, before we went to sleep at night, we'd discuss our favourite things on TV. He liked cartoons, of course. I told him my favourite cartoon character was Bugs Bunny, and he agreed. "What's up, Doc?" we'd say, and break into fits of giggles.

Suddenly I came to know how lucky I was. How beautiful this boy was, and how much he loved me. How much I loved him. How important he was in my life. Motherhood, I thought, was a natural thing, ordained by hormonal nature.





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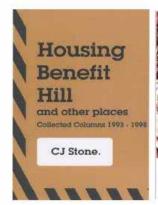
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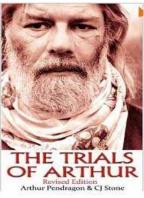
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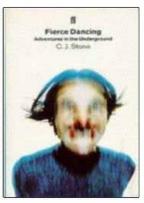
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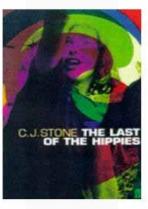
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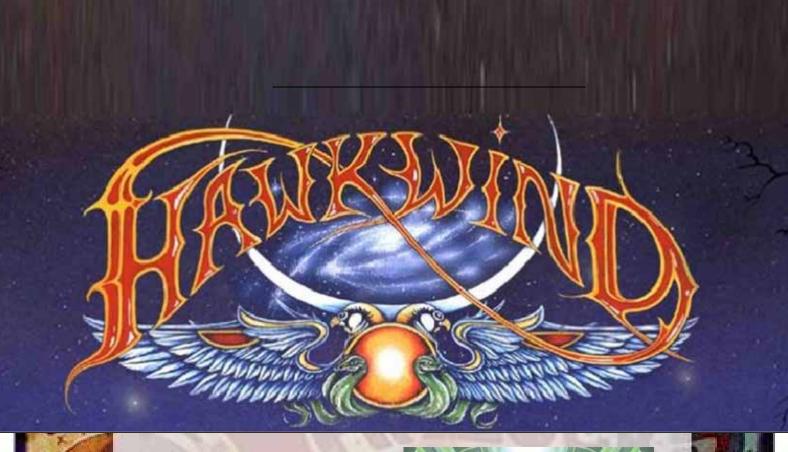
OTHER BOOKS BY C.J.STONE



Three Days of Monsters, Chosts,



WWW.WEIRDWEEKEND.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..

Hawkfans old and new are excited by the news that the band's latest album had a more than respectable chart position. Now there is a single from the album. The website reads:

LIMITED EDITION 45 RPM 7-INCH PICTURE SLEEVE SINGLE OF THE LEAD TRACK FROM HAWKWIND'S NEW ALBUM "THE MACHINE STOPS"

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Cherry Red Records is pleased to announce the release of a strictly limited edition brand new 45 rpm picture sleeve single by the legendary HAWKWIND.

"Solitary Man", the A-side of the release, is a different version of one of the lead tracks of Hawkwind's new conceptual album "The Machine Stops", whilst the B-side, "Tunnels of Darkness" is exclusive to this release.

The single was mastered and cut at Abbey Road studios.

This release is strictly limited in number.

N.B This title is released May 27th 2016 and will not be dispatched before this date.

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with Hawkwind family members Dave Anderson,
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Kev Ellis (Space Cadets), Matt Malley (Counting Crows),
Nigel Mazlyn Jones, Pete Pavli (High Tide),
Ken Pustelnik (The Groundhogs), Billy Sherwood (Yes),
Judge Smith (Van der Graaf), Steffe Sharpstrings,
Cyrille Verdeaux (Clearlight), Steve York,
& 24 more musicians ...



GONZO Multimedia

spiritsburning.com

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



Track Listing:

Side One: 1. Solitary Man

Side Two:

1. Tunnels of Darkness

And as a bunch of sci fi enthusiasts they really are ahead of their time again this year because they have just announced their first show for 2017.

This has already been posted on Facebook a few days ago but can also confirm via the website that Hawkwind will headline HRH Prog V which takes place over the weekend of the 16th - 19th March 2017.

HRH Prog 5 is moving to a new level with an even bigger site, two arenas plus an amazing collection of Prog bands that were voted in by the fans. Leading the charge and solid HRH Prog favourites are Hawkwind and Wishbone Ash.

Cycle 5 will also see the debut appearances

of John Lees's Barclay James Harvest and Pendragon.

HRH Prog's CEO & Founder, Jonni Davis, commented "having these 4 class acts together will be a real treat for all Prog enthusiasts, adding the rest of the quality acts in on top is going to achieve what we set out to do in the first place, which was to create the biggest and friendliest Prog Community in Europe." Joining the main frame will be IQ, The Enid, Gong, Curved Air, The Strawbs, The Pretty Things, David Cross Band, Davy O' List, Panic Room, Gandalf's Fist, Karnataka, Jump, Hexvessel, Dream Circuit, Credo, Haze, Maschine, and Red Spektor with a few more to follow shortly.





HAWKWIND PASSPORT APPLICATION



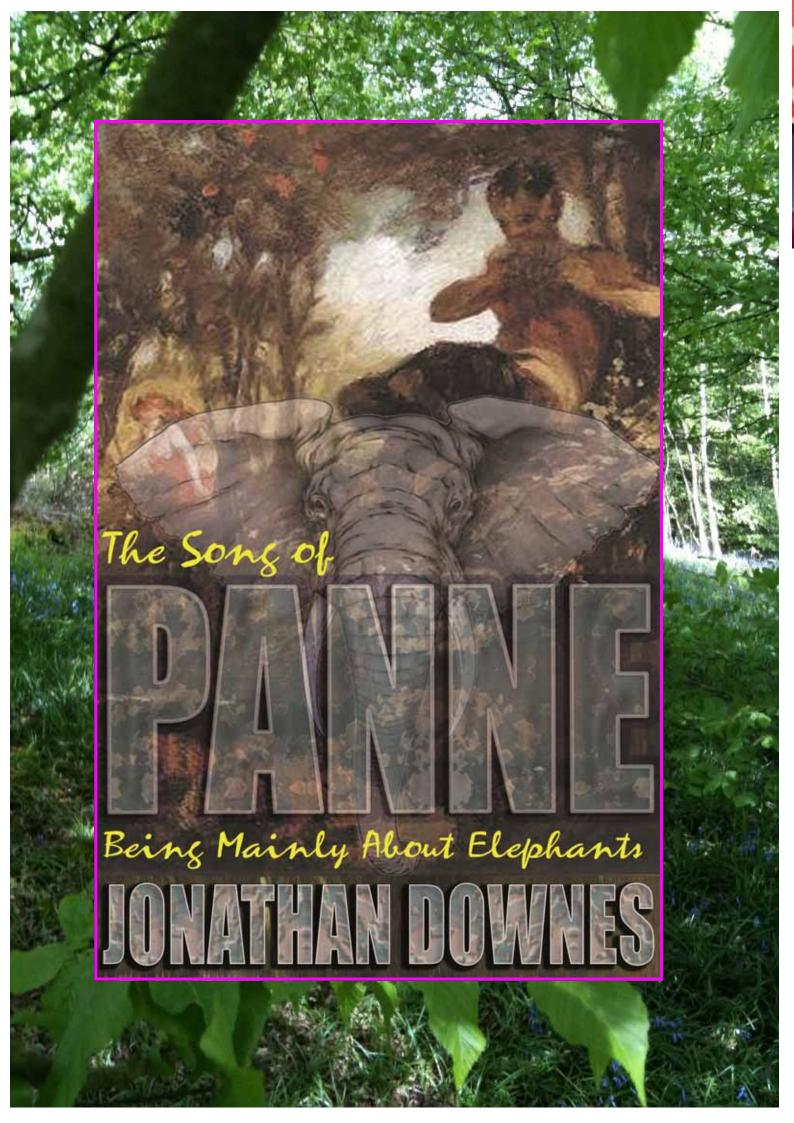
Greetings space travellers!
This is your Hawkwind Earth Visitors Passport application form.

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

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

Pass. No(Leave blank)
Volunteer Crew Register
Name
Please give details of your occupation/profession for inclusion in crew register and possible duty roster (optional)
Full Earth Address:
3

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





Thom the World Poet

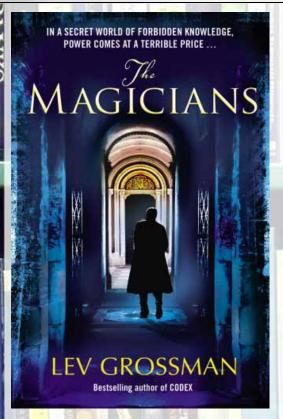
Rob Ayling writes:

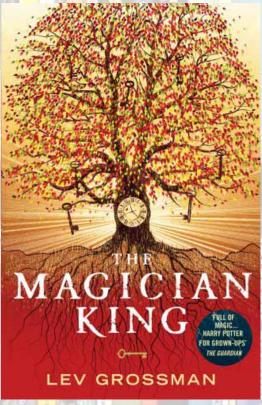
"Thom the World poet is an old mate of mine from way back in my history. Even pre-dating Voiceprint, when I was running "Otter Songs" and Tom's poetry tapes and guest appearances with Daevid Allen, Gilli Smyth *Mother Gong* are well known and highly regarded. It just felt right to include a daily poem 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!!"

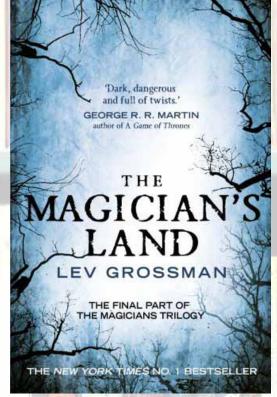
LEANING IN TO THE FUTURE

WE MAKE PLANS FOR TOMORROW (if tomorrow does not come /make plans for today if today does not come/make plans for now if now does not come-we still make plans Only after, history limps in with a bandaged forelock and a whining story Beach Boys soundtrack / National Velvet movie yet here the horse gets put down-mustang?too wilde? Man with a gun gets paid. Horse exits In every Western, the trick is to pull the horse at the very last moment, so the stunt looks real. They were never "REAL" "Indians" It was a backlot behind orange groves where today the rent means real estate Books will be written about movies made about people we thought we knew long distance This is how wars happen This is how tickets are sold

Ven Gonzo Bookshell







Paperb<mark>ack: 4</mark>96 pages Publisher: Arrow (8 Oct. 2009)

Language: English ISBN-10: 0099534444 ISBN-13: 978-0099534440

Paperback: 560 pages

Publisher: Arrow (2 Aug. 2012)

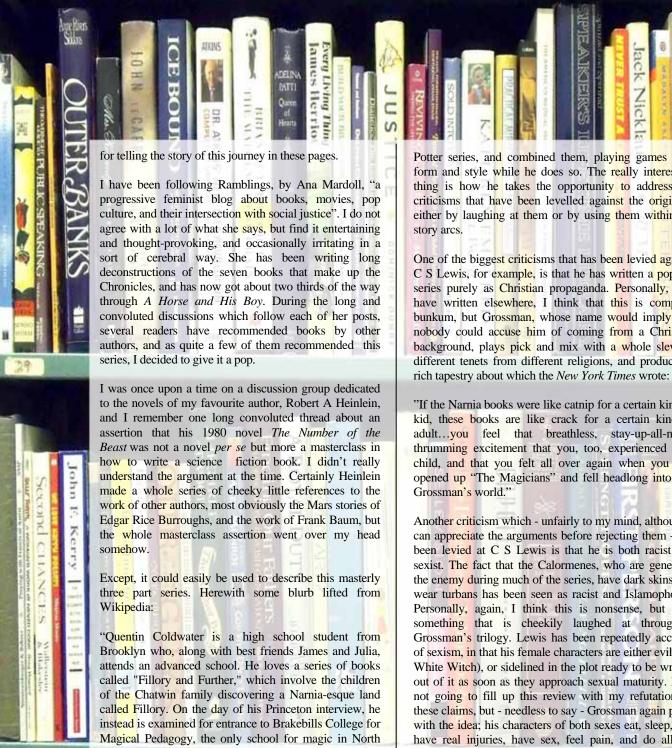
Language: English ISBN-10: 0099553465 ISBN-13: 978-0099553465

Paperback: 416 pages

Publisher: Arrow (1 Jan. 2015)

Language: English ISBN-10: 1784750956 ISBN-13: 978-1784750954

Regular readers of my inky fingered scribblings both in these pages here and elsewhere will be aware of my interest in children's books, and will have been following my journey through the increasingly complex world of the devotees (and otherwise) of The Chronicles of Narnia by C S Lewis. I am finding this journey particularly interesting, and therefore make no apologies whatsoever



America. He, along with 19 others, is accepted to the university and he moves there at once.

It soon becomes apparent that magic is incredibly difficult and tedious to learn, as each spell must be varied in dozens of ways, depending on factors such as the phase of the moon and the closest body of water. The curriculum involves learning many old and lost languages, and seemingly endless hand positions. Despite this, Quentin and Alice Quinn are able to move up a year by compressing their first year of studies. One day during class, an otherworldly horror referred to as "the Beast" enters Brakebills and eats a student before the rest of the faculty are able to drive it away."

Grossman has essentially taken the premise of two highly popular series of books; the Narnia books and the Harry Potter series, and combined them, playing games with form and style while he does so. The really interesting thing is how he takes the opportunity to address the criticisms that have been levelled against the originals, either by laughing at them or by using them within his

One of the biggest criticisms that has been levied against C S Lewis, for example, is that he has written a popular series purely as Christian propaganda. Personally, as I have written elsewhere, I think that this is complete bunkum, but Grossman, whose name would imply that nobody could accuse him of coming from a Christian background, plays pick and mix with a whole slew of different tenets from different religions, and produces a

"If the Narnia books were like catnip for a certain kind of kid, these books are like crack for a certain kind of adult...you feel that breathless, stay-up-all-night, thrumming excitement that you, too, experienced as a child, and that you felt all over again when you first opened up "The Magicians" and fell headlong into Mr.

Another criticism which - unfairly to my mind, although I can appreciate the arguments before rejecting them - has been levied at C S Lewis is that he is both racist and sexist. The fact that the Calormenes, who are generally the enemy during much of the series, have dark skins and wear turbans has been seen as racist and Islamophobic. Personally, again, I think this is nonsense, but it is something that is cheekily laughed at throughout Grossman's trilogy. Lewis has been repeatedly accused of sexism, in that his female characters are either evil (the White Witch), or sidelined in the plot ready to be written out of it as soon as they approach sexual maturity. I am not going to fill up this review with my refutations if these claims, but - needless to say - Grossman again plays with the idea; his characters of both sexes eat, sleep, die, have real injuries, have sex, feel pain, and do all the things that real people do, as well as leap between world, perform magick and fight with monsters.

The worst thing about trying to review fiction is to make sure that you don't let the cat out of the bag and ruin too much of the plot for your readers, which is why I am being so careful here. Sufficient to say that I can see why so many readers of Ana's blogs, who are so snarky about the Narnia books, approve of these. But the real USP of these books to me, is that whereas they do, as I have pointed out, address the problems that so many people see within the canon of C S Lewis' work, they do so with gentle good humour and without labouring a heavy handed 'right on' trowel.

I enjoyed all three of them immensely, and I am pretty sure that I shall be revisiting them again in the near future.

North Devon Firefly Faery Fayre & Ball 23rd July 2016 11am till Midnight

Stalls, Workshops, Entertainers at The Fayre 6 live bands & more at The Ball

Food all day, Bar from 7.30pm

CLovelly Parish Hall Wrinkleberry Lane Clovelly

Devon EX395SU









Contact: 01237 441999

www.spanglefish.com/ northdevonfireflyfaeryfayreandball2016

ALL PROCEEDS TO THE SMALL SCHOOL



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...

Do you experience frisson when listening to certain pieces of music? I do, and to be honest, I thought everyone did, but apparently this is not the case. Findings, recently published in the journal *Psychology of Music*, indicate that those who intellectually immerse themselves in music (rather than just letting it flow over them) might experience frisson more often and more intensely than others.

"Listening to emotionally moving music is the most common trigger of frisson, but some feel it while looking at beautiful artwork, watching a particularly moving scene in a movie or having physical contact with another person. Studies have shown that roughly two-thirds of the population feels frisson, and frisson-loving Reddit users have even created a page to share their favorite frisson-causing media. But why do some people experience frisson and not others?

While scientists are still unlocking the secrets of this phenomenon, a large body of research over the past five decades has traced the origins of frisson to how we emotionally react to unexpected stimuli in our environment, particularly music.

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If a violin soloist is playing a particularly moving passage that builds up to a beautiful high note, the listener might find this climactic moment emotionally charged, and feel a thrill from witnessing the successful execution of such a difficult piece.

But science is still trying to catch up with why this thrill results in goosebumps in the first place.

Some scientists have suggested that goosebumps are an evolutionary holdover from our early (hairier) ancestors, who kept themselves warm through an endothermic layer of heat that they retained immediately beneath the hairs of their skin. Experiencing goosebumps after a rapid change in temperature (like being exposed to an unexpectedly cool breeze on a sunny day) temporarily raises and then lowers those hairs, resetting this layer of warmth."

You can read more here ...

Life Size Motown Music Display Berry Gordy Club Bar Disco Prop - £495.00

"A stunning and original Motown music display depicting Berry Gordy...

This is such a striking piece! Standing over 2 metres tall, this fibreglass statue was part of a bar display in a Motown themed night club in the 1970s, in Portobello Road, London...

Recently reclaimed after years of storage, we are chuffed to be able to offer this piece to a new home or new location... Berry Gordy is an American record producer and songwriter, and best known as the founder of the Motown record label and its subsidiaries

This standee or statue is graced with these words at the bottom...

BERRY GORDY DETROIT

FOUNDER AND CREATOR OF THE MUSIC, THE MAGIC, THE DREAMS AND THE SOUNDS OF MOTOWN

Made in fibreglass with wooden rear supports,



then hand painted – the statue is in fantastic condition considering its age. Structurally it's great and free stands perfectly, yet it does however have some wear and tear. The odd surface scuff and paint loss and a little dirty in places. That said, it would be difficult to describe all of the minor imperfections so

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SHAMELESS SELF PROMOTION TIME

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





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The frame for Boffele leave Albuny at 75 AL & 7 P.M. The trains of the Phitsfield and North Adm Hait Road naport at Pittsfield. The trains of the Hudson and Berksham, most of Chatham.

Between Norwich and Paindelphin. Ball on WEDNESDAY of eathurn The Line is composed of the following Pacials: Laure L. Day,

REGULAR LINE OF PACKETS

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please study the photos or feel free to request further images. The only notable imperfection is the fingers, which are cracked a little - yet they are all there and sturdy...

This piece could appeal to many. Maybe a music fan or collector, maybe a radio station, maybe a foyer piece or maybe in a retail setting shop window... Such a beautiful piece

Dimensions: Depth: 86cm, Width: 114cm, Height: 239cm

Condition: Structurally sound, a little dirty in places, surface scratches and some paint loss, some little cracking to the fibreglass in places, notably to the fingers (but all present and correct)"

If you would like to welcome visitors with open arms into your humble abode, then this might just be the thing for you. Or – to ring the changes and perhaps have a bit of supreme fun and give in to any temptations – move it around the upstairs rooms occasionally, especially if you are having your tiles seen to, so as to give any roofers a bit of a scare as they climb up the ladder to the roof. I could go on, but for the sake of becoming a bit of a bore, I shall leave it here.

Maracas owned and used by Bez, Happy Monday's - £500.00



"These Maracas have been donated by Bez of the Happy Mondays in aid of the Anti Fracking movement. They are signed by him and are used. He has continued to support us though out and has become a good friend to those who are willing to put their live on the line to protect this good Earth. All proceeds will go to charity."

A good cause and with 32 bids so far clearly enthusing some interest. Shake those maracas baby.

AN INCREDIBLE COLLECTION OF 161 BILL GRAHAM FILLMORE POSTCARDS - US \$1,299.00 (Approximately £882.65)



"Bill Graham Presents in San Francisco A total of 161 Bill Graham Presents postcards. The numbers are listed below:

83 postcards (duplicates are noted)

76 double postcards (duplicates are noted)

None have significant rips, tears, excessive creasings, etc. A really great collection of rare Fillmore postcards."

These are so magnificently gawdy and psychedelic.

Amigurumi Hand crocheted Beatles dolls/figures John, Paul, George & Ringo - £160.00



OFFICIAL HARNDEN & CO'B. OR CHOCKET J. H. ENIGHT'S HAT STO For Sh. 1967.

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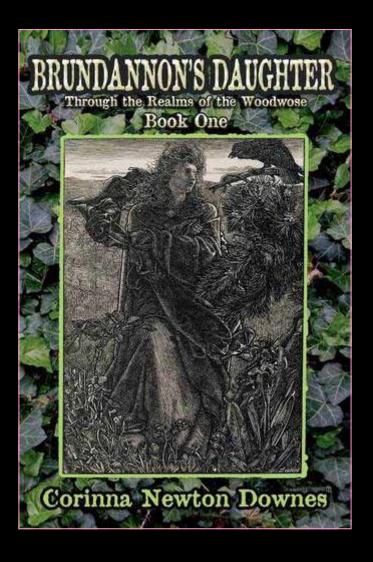
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Stray into the woods and forests and you will enter into another world; a world of creatures that live by their own rules, protect their own kind with fierceness, and view all strangers who venture under the protective boughs with deep suspicion. Tread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

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"Hand crocheted Beatles dolls/figures

The dolls are approx 12 inches tall except for Ringo who is 11 inches tall

each take about 1 week to make

They are made with cotton yarn, fiberfill and safety

There is wire inside the arms so the arms are poseable and are not suitable for children

The dolls do not stand on there own so I will include doll stands"

Omagad...these are so unbearably cute.

Genuine VINTAGE 1960s THE BEATLES RECORD CABINET From the U.S.A LENNON McCARTNEY - £400.00

"GENUINE 1960s VINTAGE RECORD CABINET. THE BEATLES' This cabinet was sourced in the USA and bought to the UK about 13 years ago. SIZE OF CABINET: Height: 38cm plus legs 23cm. Width: 58cm Depth: 38cm

100% GENUINE VINTAGE. MADE IN THE USA. (Imported from the USA by Chris Farlowe, himself a singing legend from the 1960s!!)

* THE BEATLES design over front of both doors. The repeat design was used on quite a few pieces of Beatles merchandise in the 1960s.



Extremely rare item. From the day I bought this I've never seen another one!"

This is ...erm ...so '60s. Unbelievably tacky.

Ta ra luvs

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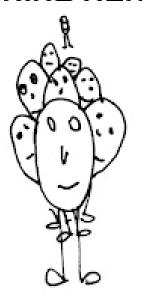
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THE NINE HENRYS





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

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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



Henry was bizarrely afflicted with a staircase infection.



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.

The Butthole Surfers:
Locust Abortion Technician
(Touch and Go, 1987)
What? A collision of serious/sick, pscyh/punk,low-fi/ambitious production that works to perfection.

Running a touch over 32 and a half minutes. LAT isn't exactly an epic; but it is – arguably – the highest point of one of rock's most unholy alliances. The Butthole Surfers are perennial outsiders to rank with the best:Grateful Dead, Hawkwind, The Cure. Like those name-checked here, the band contains contradictions on almost every level and produces music that at its best is rich in explosive ideas and constantly threating to break apart as the uneasy co-existence of the elements erupts at random. Die-hard individualist punks with a taste for recreational drugs and a psychedelic acceptance of the most random elements,



The Surfers have rotated band-members with gleeful abandon and still managed to sustain a career and hang on to their core personnel. They are – by turns – laugh out loud funny, threateningly sick, insanely talented songwriters and soundscape technicians capable of sourcing material from anywhere. In 1987 they put this skill to work crafting just over half an hour of music that spews forth so many ideas that listeners frequently over-estimate the running time. At a stretch it could be argued Locust Abortion Technician is Trout Mask Replica reimagined by hardcore punks. Well, maybe...

In reality LAT is a mini-masterpiece and something of a watershed work. Their initial brace of albums were experimental to the point that some dismissed the band as lacking focus. The following albums saw the band arrive in the studio with more fully formed songs. LAT straddles this divide with a backbone of insistent rockers like "Graveyard" and "Human Cannonball," throws in explosive freakouts like "U.S.S.A" and references any musical territory it sees fit to pillage. "The O-Men" is one case in point; a rapid-fire slice of novelty punk that tacks nonsense rockabilly vocals and a trash-culture sensibility over the hardcore backing, it throws in psychedelic Hendrix solo guitar, then rants along in a manner suggesting it's an epic, before petering out with a gentle fade just before the three and a half minute mark.

The sense of a drug-fuelled band partying their way through the whole process is palpable and this - in turn - leaves the listener permanently worrying that the album will go off the rails. If it does fall from the sublime it is probably in the only non-original cut: "Kuntz" may be a really clever cut-up of Asian music samples and Butthole production flourishes but it's also probably more valued for the sledgehammer subtlety of its blatant double-entendre than any credentials it boasts as world music. Fortunately, the glorious proto-grunge sludgerocker "Graveyard" storms in to save the day and the Surfers see out their master-work with confidence and inspiration with the darkly psychedelic "22 Going on 23." Uneven, impossible to categorise and timeless, Locust Abortion Technician remains inspirational and challenging in equal amounts.



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

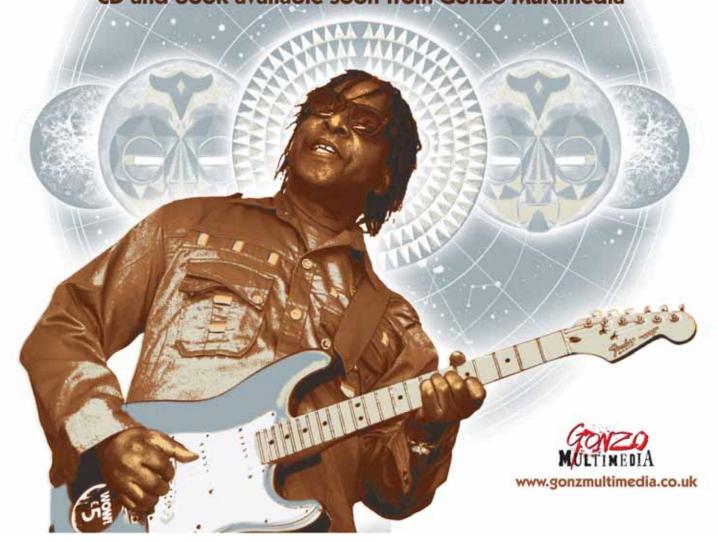
Rock 'n' Roll and UFOs is an anthology of music from Gregg Kofi Brown's career and contains previous unreleased songs, remixes and demos, with many guest musicians and artists such as Sting guitarist Dominic Miller, Bomb da Bass, Osibisa, the cast of the Who's Tommy, The Chimes' Pauline Henry, the Who's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







And so we trundle towards the end of another fraught week. Yesterday was particularly weird, because I had a little nap in the afternoon during which I dreamed about having received a piece of copy for this issue. The dream was so completely vivid that when I woke up I then wasted hours trying to find said piece of copy. Not being able to find it, I dashed off a shamefaced email to the author of this non-existent piece of copy apologising for having lost it.

This morning I got a confused letter from said scribe apologising for not having sent anything this week. Whereupon I wrote back and told him that I would much rather that he hadn't sent it than me having done something monumentally stupid and lost the bloody thing.

Oh how we larfed!

I would like to remind you all about this year's Weird Weekend. www.weirdweekend.org It will be held over the third weekend in August at The Small School in Hartland, North Devon. Advance tickets are only twenty quid for the whole weekend, with accompanied kids under sixteen free, and we have one of the best lineups ever:

- Steve Ignorant: The hidden history of Punch and Judy
- Jackie Tonks: My encounter with Bigfoot
- Lars Thomas: The Vikings and their Monsters
- Steve Rider: tba
- Matt Cook: High Strangeness and hill forts
- Mick Walters: Werewolves in Staffordshire
- Julian Vayne: Chaos Magick
- Music from Stargrace
- Richard Freeman: Tasmania 2016 Expedition Report
- Joe Thomas: Cryptozoology on film



- Richard Muirhead: Devo and the Monkeyman
- Matthew Watkins: Retrocausality and other reversetime phenomena
- Shoshannah McCarthy: tba
- Ronan Coghlan: Robin Hood: Origin of the legend
- Jon Downes: Keynote Speech

PLUS:

Bugfest

The Tunnel of Goats

A Haunted Teddy Bear's Nest

The Spider Baby

A three legged sack

More attractions will be announced soon...

#Ticket sales are quite slow this year, and so - if you want to make me a happy fellow - please come along. It is getting increasingly difficult to organise events such as this in the current economic and political climate, especially when one is ageing rapidly and is as mad as a bagful of cheese. So be nice to the old fella and buy tickets now.



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www.gonzomultimedia.co.uk