

#195

# GONZO

ABSOLUTELY  
**FREE!**

The good people  
of Seaton pay  
tribute to **Dave  
Brock** of

**Hawkwind**, Doug goes to  
see **LCD Soundsystem**, Jon  
muses on **legendary  
unreleased music** and  
wonders why so much of  
it is **crap**, Alan visits  
**Ladies Day at the  
Festivals**, and we  
look at a new  
book on **Crass**



HALL OF THE MOUNTAIN

# BROCK



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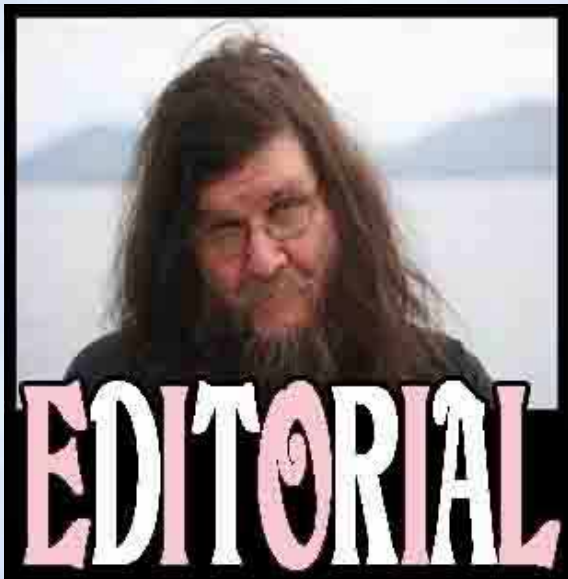
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# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of this peculiar little magazine which continues to go from strength to strength and of which I am very proud to be the editor.

Last week in my editorial I bumbled on about bootlegs, and how - as so much of the material that was bootlegged a few decades back is now being released officially -

whatever moral excuses the bootlegging community used to give for their activities (and I will once again admit *mea culpa* for I was once one of these people) - there is truly no real excuse for it these days.

However, this got me thinking. There are various recordings which are rumoured to exist, and whilst some of them are almost certainly just rumours, some of them may just be real. And it seems like a good idea to look at some of them in this week's editorial thingy.

Some items, which were universally believed in back in the day have proved to be completely fallacious. An acoustic version of David Bowie's *All the Madmen* with added percussion is exactly that: a well known acoustic demo of the song onto which a bloke I used to know, and haven't seen in over a quarter of a century craftily added bongos and tambourine. A version of *Day Tripper* on which the Fab Four were joined by Jimi Hendrix, turned out to be a *Jimi Hendrix Experience* BBC session on which Noel Redding sounded uncannily like Paul McCartney.



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# “Sadly, stoned drivel is stoned drivel no matter who is playing on it”

But what about these?

## **HELP (Hendrix, Emerson, Lake and Palmer) at the 1970 Isle of Wight Festival**

Did they? Didn't they? There are persistent rumours that the unlikely foursome jammed together backstage at the famous festival. There were certainly moves at management level to get the four of them together, but a few years ago Greg Lake told *Classic Rock*:

“Jimi used to come and watch King Crimson,” Lake said, “When Keith [Emerson] and I got together we went looking for a drummer. The first person I talked to was Mitch Mitchell because the Experience had just broken up and Jimi was off doing this Band of Gypsies thing. Mitch was available at the time, and he said maybe we should get Jimi together. He'll be finished with this band of Gypsies thing in a few weeks, and we can get together and maybe the four of us should play. I said, 'fair enough,' and that's how we left it.”

“A couple of days later,” he continues, “we got a call from Roger Stigwood (Bee Gees and Cream manager), who said 'Look, I've got the perfect drummer for you. A guy called Carl Palmer.' We played together, it was instantaneously obvious that the chemistry was right. That was the band we were looking for. And so that was it really.

We made a decision on the spot. A short while after Jimi was found dead in an apartment in London. The press got a hold of the story that we might jam with Jimi, and speculated that the group would be called HELP. But, alas, it was just a rumor.”

## **The Beatles and Elvis**

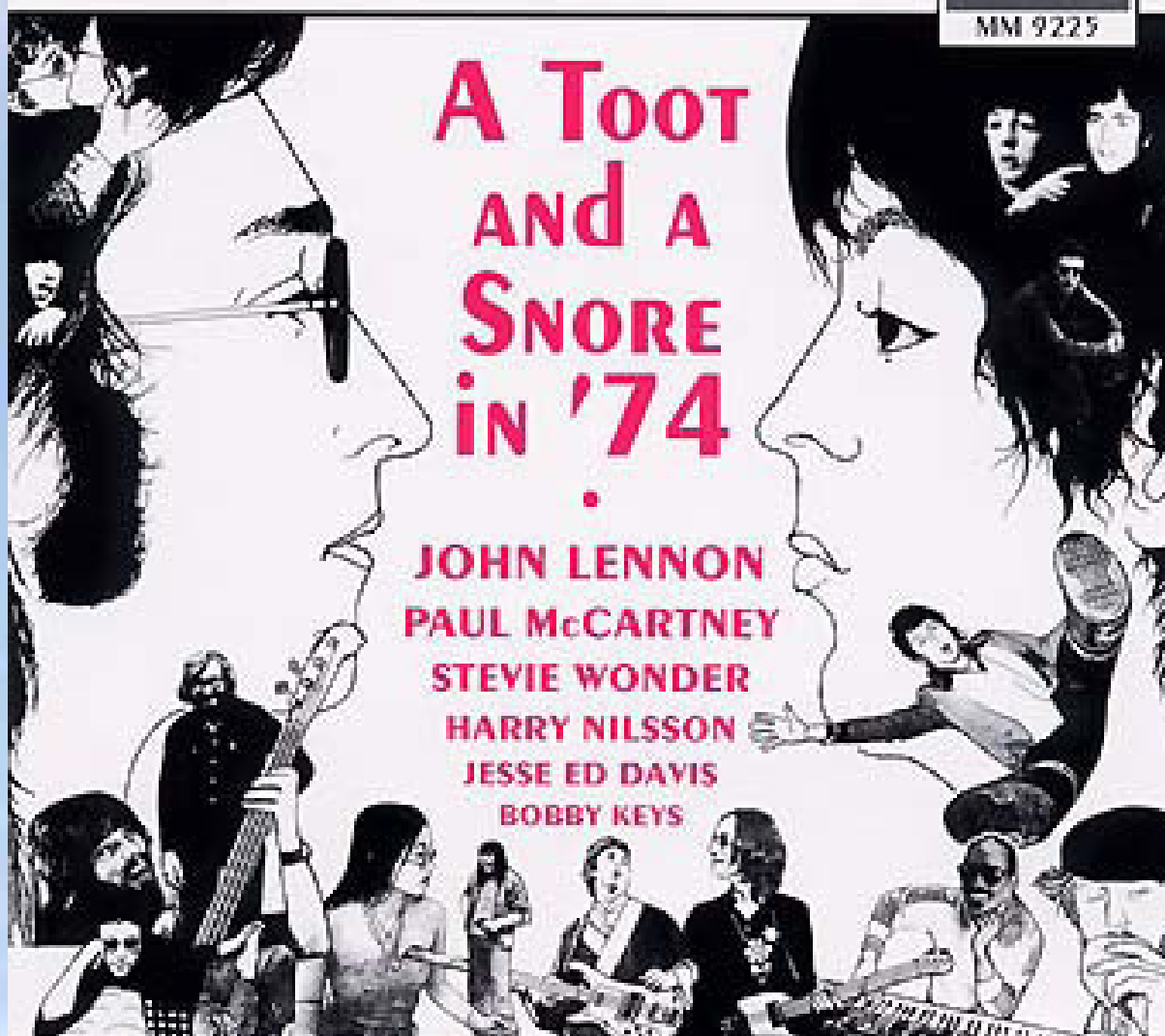
This is the holy grail of unreleased music. According to various people, including Albert Goldman (who annoyingly didn't cite his sources) on the evening of 27 August 1965, Elvis Presley and The Beatles, the music world's biggest stars, met for the first and only time. Tony Barrow, then The Beatles press officer is quoted as saying:

“The boys found that they could make much better conversation with their guitars than they could with their spoken word. Music was their natural meeting point, their most intelligent means of communication. I can't remember all the things that they played but I do remember one of the songs was I Feel Fine. And I remember Ringo, who of course didn't have an instrument, tapping out the backbeat with his fingers on the nearest bits of wooden furniture. Everybody was singing. Elvis strummed a few bass guitar chords for Paul and said: 'See, I'm practising.' And Paul came back with some quip about: 'Don't worry, between us, me and Brian Epstein will make a star of you soon.'”

اللجنة لهم إذا كانوا لا تأخذ نكتة

# JOHN AND PAUL

Mistral  
MM 9225



## A TOOT AND A SNORE IN '74

JOHN LENNON  
PAUL McCARTNEY  
STEVIE WONDER  
HARRY NILSSON  
JESSE ED DAVIS  
BOBBY KEYS

The meeting certainly took place. But was it recorded? And if so, will the recordings ever surface? It is unlikely on both counts, but stranger things have happened.

**The Beatles with Peter Cook and Dudley Moore.**  
**The Beatles with Jim Morrison.**

The first if these certainly does exist in some form or other because I have seen bits if it. The second? I truly don't know.

Back in 1989 I was at a record fair in Plymouth, and one of the vendors was a shifty looking bloke called Russell. I had seen him at various such

events, but seldom bought from him because his prices were astronomical. He called me over to his stall and played one of his battered video tapes on an equally battered VHS video player. It appeared to be an outtake from the ill fated *Get Back* sessions of January 1969. Furthermore it seemed to be from the earlier part of these sessions which took place at film studios in Twickenham. It clearly showed John Lennon and Peter Cook sitting together deep in conversation, but I was only allowed to watch a few minutes of it before Russell pulled the plug. He claimed that later on the Fabs were joined by both Pete and Dud who basically looned around doing silly voices as The Beatles played rock and roll standards. He also

claimed to be in possession of another outtake featuring Jim Morrison guesting with the band. But he wanted forty quid for the tape, and that was nearly as much as I made in a week back in those days, and so I regretfully declined.

I never saw him again, so I leave the story with you for what it's worth.

But as I said above, one should never give up hope on these things, because it does appear that rock and roll people never like to throw anything away. Long forgotten artefacts such as early rehearsal tapes and even their first acetate of which only one copy was ever made have turned up to delight Beatles collectors in the past twenty years, and even a cursory look on Youtube will reveal recordings that were once thought lost and gone forever.

Like the first ever gig by Siouxsie and the Banshees featuring Marco Pirroni (later of Adam and the Ants and the unjustly ignored Rema Rema) and Sid Vicious. I heard it for the first time this morning, and although it is pretty horrible, it is not actually as earmashingly grating as I had always been led to believe.

Like the only post *Beatles* recording session featuring both John Lennon and Paul McCartney. Sadly, stoned drivell is stoned drivell no matter who is playing on it, and these half hearted renditions of various rock and roll classics is pretty well unlistenable.

Like the legendary recording of Bernard Manning singing The Smiths. Bits of this recording certainly exist. But is there anything else apart from the 75seconds which was a spoof on the *Jonathan Ross Show* back in 1991. One would like to think so.

But this list is only scratching the surface. What are your favourite legendary recordings, and do you think they actually exist?

Love and fish

J

Dolly Parton, Tony Iommi, The Beatles, Bob Dylan, Mavis Staples, Adam Lambert, Gregg Allman, Jack White, Rolling Stones, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Padraig Duggan, William Edward "B. E." Taylor, Richard Fagan, The Boomtown Rats, Karnataka, Rick Wakeman, Hawkwind, LCD Soundsystem, Alan Dearling, Kosfest, Ladies Day, Julia Quinn, Mr Biffo, Roy Weard, Xtul, Crass, Elton John, Elvis, Bob Marley, Alberta Casey

#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

# Dramatis Personae



**THE GONZO WEEKLY**  
*all the gonzo news that's fit to print*

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

## NAMING THOSE RESPONSIBLE

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

**Corinna Downes,**  
(Sub Editor, and my lovely wife)  
**Graham Inglis,**  
(Columnist, Staff writer, *Hawkwind* nut)  
**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  
eMail jon@eclipse.co.uk

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# *so what's it all about, Alfie?*

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

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

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

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

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

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

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

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

# THE <sup>gonzo</sup> NEWSROOM



**JOLLY DOLLY:** Dolly Parton's marriage is too "sacred" to put in the spotlight. The iconic country star has been married to Carl Thomas Dean for just over 50 years now, but her husband never accompanies her in public and their union is very much kept under wraps. Fans are given a glimpse into her love life through her music though, and can expect more love songs in her new album, titled *Pure & Simple*, due out later this month (Aug 16). But that's not to say Dolly's going to start sharing more intimate details involving Carl. "My husband is not one who wants to be just thrown out there. He's very private, and I've always respected that for him and about him. And so, we just try to live our lives," she told *Vogue.com*, adding she tries to share as much of her life as she can. "I'm not holding back any information, but there are just some things that are sacred and private." **Read on...**



**REMISSION FOR SAB:** Black Sabbath guitarist Tony Iommi says that his cancer is finally in remission. Iommi first learned he was suffering from the early stages of lymphoma in early 2012 and has been undergoing treatment on and off since that time. While he worked throughout the ordeal with the reunited Black Sabbath, it was decided that the band would do one final tour due to Tony's health issues. The Birmingham Mail talked with Iommi on the occasion of the unveiling of a plaque where he was treated, the Solihull's Spire Park Hospital.

Iommi said that his cancer is officially in remission but that there is a road ahead of him that will last the rest of his lifetime. "I am in remission and hopefully, this situation will continue. The chemotherapy and the follow-up treatment appear to have done the trick, but I'm aware that it could come back one day. I have a blood test every six

"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

weeks at my GP's, and I come in here at regular intervals for check-ups. That's something that I'll have to live with for the rest of my life, looking for any warning signs that it might be rearing its ugly head again." Read on...



**OH NO:** The Beatles felt threatened when Yoko Ono joined John Lennon for recording sessions, according to Paul McCartney. Yoko has often been blamed for breaking up the Fab Four, but the bandmates have always played down the gossip, insisting they were destined to split. Now, in a candid interview with Rolling Stone magazine,

McCartney admits it was weird when Lennon's partner started joining him in the studio, because up until that point, girls had always stayed away. "(We were) threatened," he says. "(She was) sitting on the amps. "Most bands

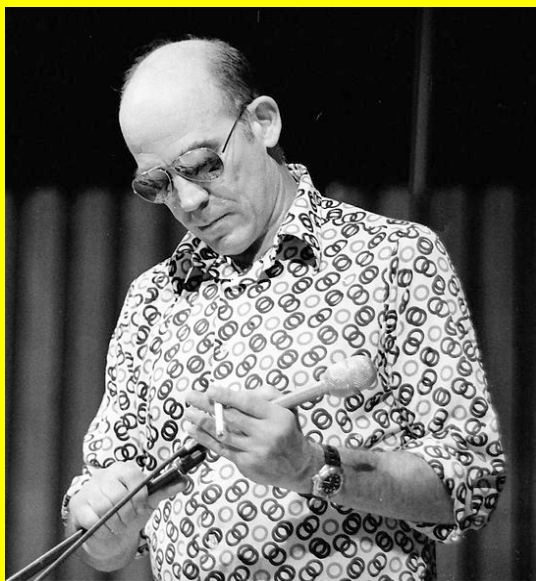


couldn't handle that. We handled it, but not amazingly well, because we were so tight. We weren't sexist, but girls didn't come to the studio; they tended to leave us to it.

"When John got with Yoko, she wasn't in the control room or to the side. It was in the middle of the four of us." McCartney realised any resistance was "something I had to overcome". Read on...

**GOIZO** CURRENTLY IN STOCK AT GOIZO (UK)

**GOIZO** CURRENTLY IN STOCK AT GOIZO (USA)



## 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...

"The press is a gang of cruel faggots. Journalism is not a profession or a trade. It is a cheap catch-all for fuckoffs and misfits—a false doorway to the backside of life, a filthy piss-ridden little hole nailed off by the building inspector, but just deep enough for a wino to curl up from the sidewalk and masturbate like a chimp in a zoo-cage."

Hunter S. Thompson

## WHAT ROCK AND ROLL IS ALL ABOUT:

The Osbournes have recreated Snow White and the Seven Dwarfs in Disney's TV series 'The 7D'. Kelly, Sharon and Ozzy Osbourne appear as characters in the show. Ozzy and Sharon played the Duke and Duchess of Drear and Kelly is Hildy Gloom. The episode is a modern update in Snow White and the Seven Dwarfs. Kelly has played Hildy Gloom for the two seasons so far. The 7D has also featured cameos by Jay Leno as Crystal Ball and Whoopi Goldberg as Magic Mirror. **Read on...**



**TO BE PERFECTLY FRANK:** Walk-outs at Bob Dylan concerts have been frequent this year with fans leaving confused because of the large percentage of Frank Sinatra covers in each show. Dylan's last two albums 'Shadows In The Night' and 'Fallen Angels' are tributes to Sinatra. Bob tends to focus his setlist around his current releases so it is understandable what he is doing here. The best pulse of Dylan on the Internet is the excellent expectingrain.com site. One fan, Tim Finnegan, posted,

"Why are people leaving? Really?? I thought it was obvious. They're most likely there (and probably paid good money) to see Bob Dylan, not a Frank Sinatra tribute concert. And a mediocre (and I'm being kind) one at that". **Read on...**

The Brighton Bar Proudly Presents...  
Gonzo Multimedia Recording Artist

One Night Only



Featuring Joey Molland from "Badfinger"



Doors Open at 7:00 PM

Saturday  
September 17,  
2016

Also Appearing:



Stone Baby

And

The Grip Weeds

MARK YOUR CALENDARS, TICKETS WILL GO ON SALE SOON!

## The Gospel According to *BART*

My favourite roving reporter sent me this piece of news about Bob Dylan's latest tour (also discussed on page 12).

"Just a few months ago, Mavis Staples' manager called her with some unexpected news: Bob Dylan wanted her serve as the opening act on his summer tour. "I was very surprised," says Staples. "And it was a month and a half long. I've never done a tour that long. I've done a month before. I guess I can make a month and a half. I was very excited to see that my old friend wanted to work with me again. It's a good feeling knowing I'd see Bobby every day for a month and a half."

Dylan and Staples have known each other since the early 1960s, and at one point they grew so close that Dylan even asked if she'd marry him"...



<http://tinyurl.com/gkvyhnh>



**ADAM IN OZ:** The X Factor Australia have released the first teaser trailer for their upcoming season, featuring Adam Lambert as a judge. In the TV spot, Adam says he is looking "to find the next generation of superstar." Adam will return to Australia - where his single 'Ghost Town' reached number one, and album 'The Original High' hit the top three - to appear on the show alongside fellow judges Iggy Azalea and Guy Sebastian. The X Factor Australia will follow Olympic coverage on Australian network Channel 7. **Read on...**

**GONZO CURRENTLY IN STOCK AT GONZO (UK)**

**GONZO CURRENTLY IN STOCK AT GONZO (USA)**

**GREGG GUTTED:** Gregg Allman has cancelled all tour dates starting with his appearance at Scranton, PA's Peach Music Festival on August 12 and going through the Clearwater, FL Jazz Festival on October 16 due to serious health issues. He's currently under his doctor's care at the Mayo Clinic. "I want to thank my fans and friends for supporting me while I rest up and focus on getting better and back on the road as soon as I can," Allman says.

# THE <sup>gonzo</sup> NEWSROOM

"I've been working hard with my band, my pride and joy, to play our music for everyone. We'll see y'all in October." Allman's first date back will be a performance at his very own Laid Back Festival at the Lakewood Amphitheatre in Atlanta, GA, on October 29. All dates after that are currently confirmed to take place. Allman has had a number of health problems over the last decade.

In 2007, he was diagnosed with Hepatitis C, which he said came from a dirty tattoo needle. In 2008, it was discovered that he had three tumors in his liver leading to a transplant in 2010. The next year, he had to cancel part of a European tour for an upper respiratory condition that led to lung surgery. Finally, in 2012, he entered rehab for drug dependencies from his various health problems. **Read on...**



**ON THE WHITE TRACK:** Jack White has announced a career-spanning new album, 'Acoustic Recordings 1998-2016'. The 26-track compilation features acoustic versions of White's solo album tracks, B-sides and alternate takes of songs by the White Stripes and the Raconteurs. 'Acoustic Recordings' also includes an unreleased White Stripes

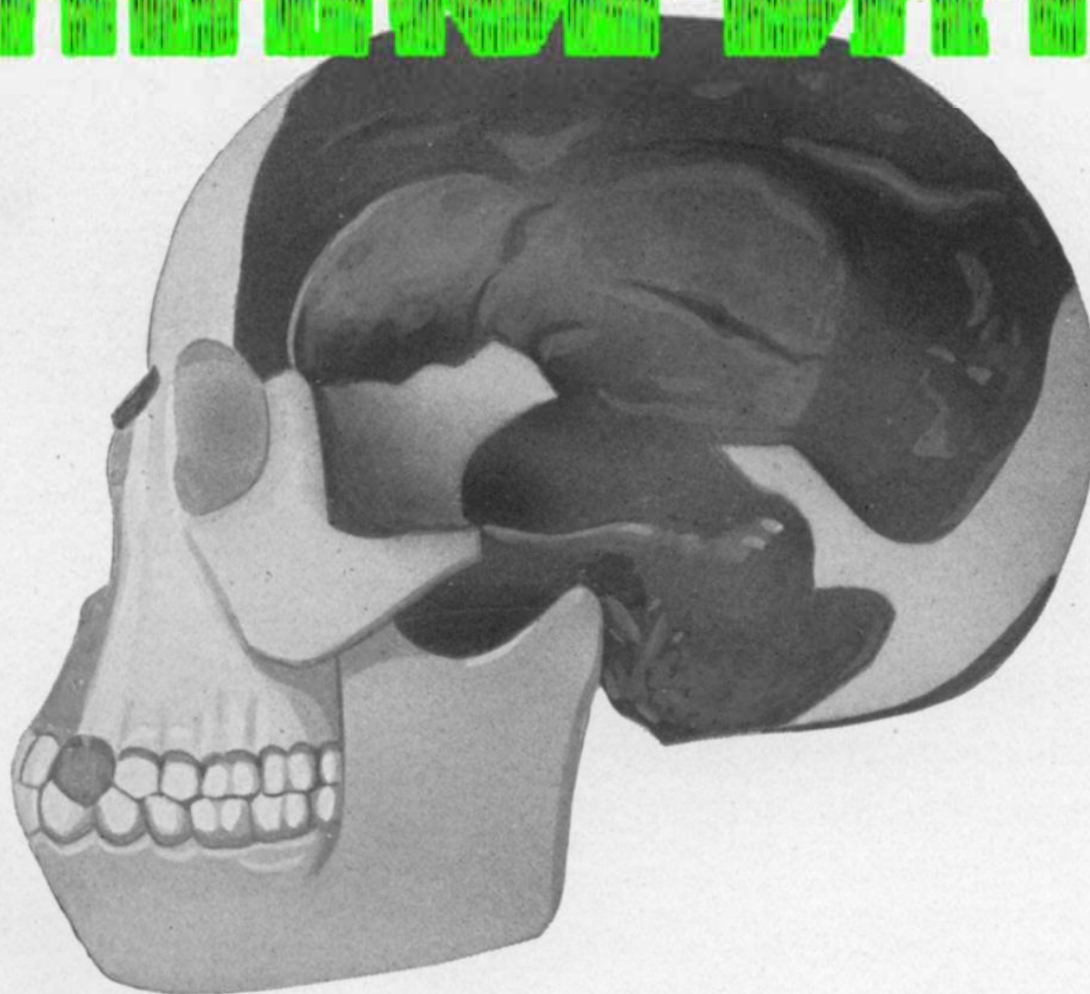
song, 'City Lights'. The track was originally written for 'Get Behind Me Satan', but then forgotten until White revisited the 2005 album for Third Man's Record Store Day 2015 vinyl reissue and finished the recording in 2016. It will be the first new White Stripes song to come out since 2008. **Read on...**



**NO TURN UNSTONED:** The Rolling Stones have announced a comprehensive box-set featuring all the band's recordings from the 1960s. Out on September 30, 'The Rolling Stones In Mono' features both the British and US releases of their albums from 1964's 'The Rolling Stones' to 1969's 'Let It Bleed'. It will also house their B-sides and non-album singles and EPs.

As the title suggests, 'The Rolling Stones In Mono' features all 186 songs recorded in mono, rather than stereo. Many of them have been unavailable in the mono format since they were first released. **Read on...**

# STRANGE DAYS



## PILTDOWN PROOF

<http://tinyurl.com/jnykb27>

Researchers have finished an eight-year study of one of the most infamous forgeries in the history of science - the fake human ancestor Piltdown Man.

They conclude that the forged fossils were made by one man: the prime suspect and "discoverer" Charles Dawson. The human-like skull fragments and an ape-like jaw, complete with two teeth, shook the scientific world in 1912 but were exposed as a hoax in 1953.

New tests show the bones came from two or three humans and one orangutan.

## WHAT HAVE WE EAR?

<http://tinyurl.com/jc4hzdg>

When Victoria Price complained of earache, her husband Huw was surprised to find a live spider was the culprit

Earache may have any number of causes but spiders are not usually one of them. For a woman in south Wales, however, it turned out to be the case.

Victoria Price, 42, from Porthcawl, had been suffering from pain in her ear and asked her husband Huw to take a look. To his surprise he found a live creature lurking in the canal.

PRATT, DOWNES & SCOTT,  
(Successors to T. W. & O. P. BAZZOTTI.)

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

— Desolation Row by Bob Dylan

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

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



## Chelmsford judge tells Nazi in court 'you're a bit of a c\*\*t'

Taken verbatim from the Essex Chronicle

A judge gave as good as she got when a racist thug hurled abuse at her as she jailed him for 18 months

for insulting a black Caribbean mother in Harlow, Essex. John Hennigan, 50, facing sentence for his NINTH breach of an Anti Social Behaviour Order in 11 years began his tirade from the dock at Chelmsford Crown Court by telling Judge Patricia Lynch QC she was "a bit of a c\*\*t".

She retorted: "You are a bit of a c\*\*t yourself. Being offensive to me doesn't help." Hennigan shouted back: "Go f\*\*k yourself."

"You too," replied the judge. Hennigan then banged on the glass panel of the dock, performed a Nazi salute and twice shouted "Sieg Heil" before starting to sing "Jews gas them all..." Judge Lynch, still speaking in a measured tone, commented: "We are all really impressed. Take him down."

<http://tinyurl.com/hp93uym>



# Democracywatch



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## THE LAST WEEK AT GONZO DAILY

Sunday  
Monday  
Tuesday  
Wednesday  
Thursday  
Friday  
Saturday

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

ELDRIDGE CLEAVER

## Two types of people visit rhino in the wild

The strong and courageous  
take a camera

The weak and cowardly  
take a gun

**What sort of  
person are you?**

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



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

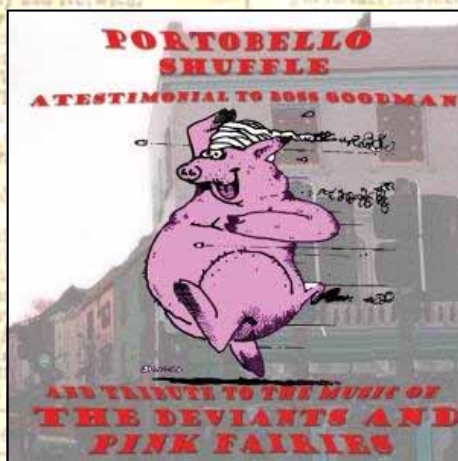


**In New Hampshire, a man calling himself Vermin Supreme filed for the presidential primary. He said in his administration, every American will receive a pony. He also plans to defeat ISIS by going back in time.**



# I'M ON BOARD!

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



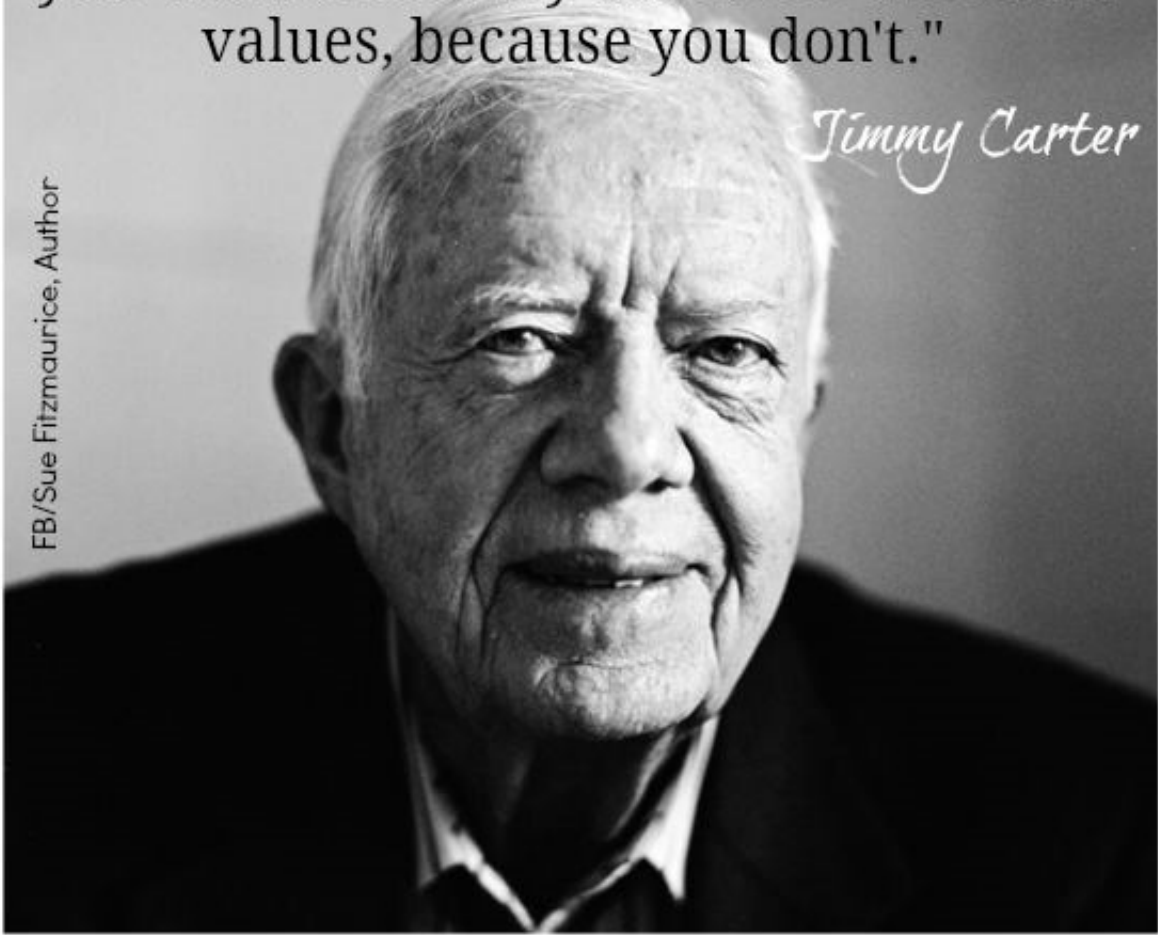
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. [arsydeedee@yahoo.co.uk](mailto:arsydeedee@yahoo.co.uk)

**MICHAEL DES BARRÉS ON**  
**LITTLE STEVEN'S**  
**UNDERGROUND GARAGE**  
**MAXIMUM ROCK AND ROLL**  
**MORNINGS 8AM - 11AM ET CH21 SIRIUS | ((XM))**  
**SATELLITE RADIO**  
 (FILLING IN FOR ANDREW LOOG OLDHAM)

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

*Jimmy Carter*

FB/Sue Fitzmaurice, Author



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

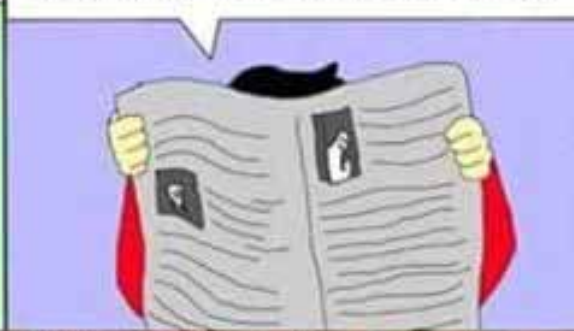


your  eCards  
someecards.com

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



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



Sex?



No...

Prog



**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!

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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.



Carl Sagan feat Professor Steven Hawking A  
Glorious Dawn

Aziza Brahim: Intifada

Captain Beefheart: Orange Claw Hammer

Grab Grab the Haddock: Nothing to Say

Ingrid: The Jam Jar Song (formerly Sister  
Slow)

Unkle: Lonely Soul

Black Tape for a Blue Girl: The Scavenger's  
Daughter

Jimi Hendrix Experience: Little Miss  
Strange

Leadbelly: Good Morning Blues

Cara Dillon: The Shores of Loch Bran

Janis Joplin: Little Girl Blue

Strawberry Switchblade Seaside (Go  
Away)

Dawn Chorus and the Blue Tits: Teenage  
Kicks

Cradle of Filth: Suicide and Other  
Comforts

Haley Bonar: Last War

Joy Division: Shadowplay

Peter Lorre: Hey Jude

Henry Padovani: Jealous Guy

Robert Williams: Within You Without  
You

Isaac Hayes: By the Time I Get to Phoenix

July: Dandelion Seeds

Trixie's Big Red Motorbike: A Splash of Red

Eleanor Rigby: I Want to Sleep with  
You

Kamikaze Sex Pilots: Sharon's Been  
Deflowered and Defoliated

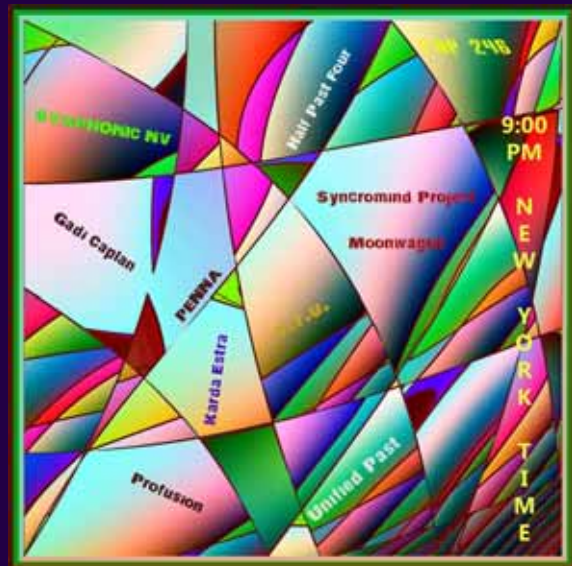
Neil Young: Light a Candle

[Listen  
Here](#)



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

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



#### ARTISTS:

SYMPHONIC NV

<http://www.facebook.com/SYmPHONIC-NV-194582883897342/?fref=ts>

Half Past Four

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

Gadi Caplan

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

PENNA

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

C.T.U.

<http://www.facebook.com/CTU-Channel-The-Universe--277196912334710/?fref=nf>

Syncromind Project

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

Moonwagon

<http://www.facebook.com/Moonwagonband/KardaEstra>

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

Profusion

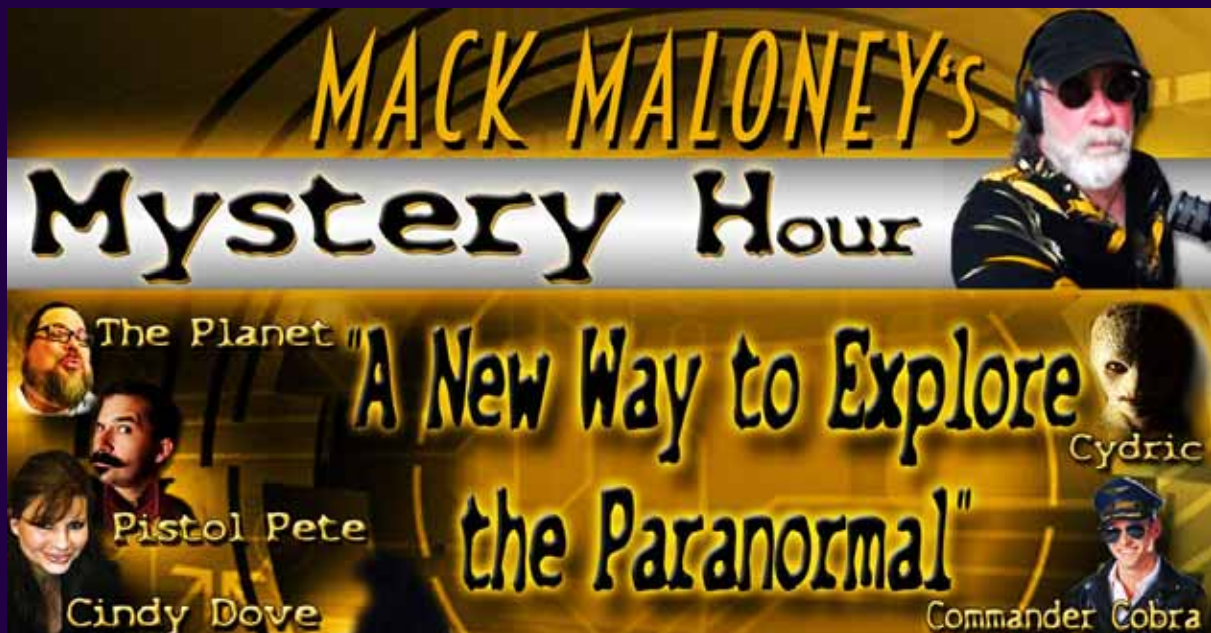
<http://www.facebook.com/ProfusionRock/>

Unified Past

<http://www.facebook.com/Unifiedpast/?fref=ts> — with Gadi Caplan, Nicholas Love, Vladimer Lado Sichinava, David Penna, Richard Wileman, Igor Kurtzman, Bill Austin, Stephen Speelman, Jani Korpi and Enzo Ferrara.

Listen  
Here

Friday Night Progressive



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

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

He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

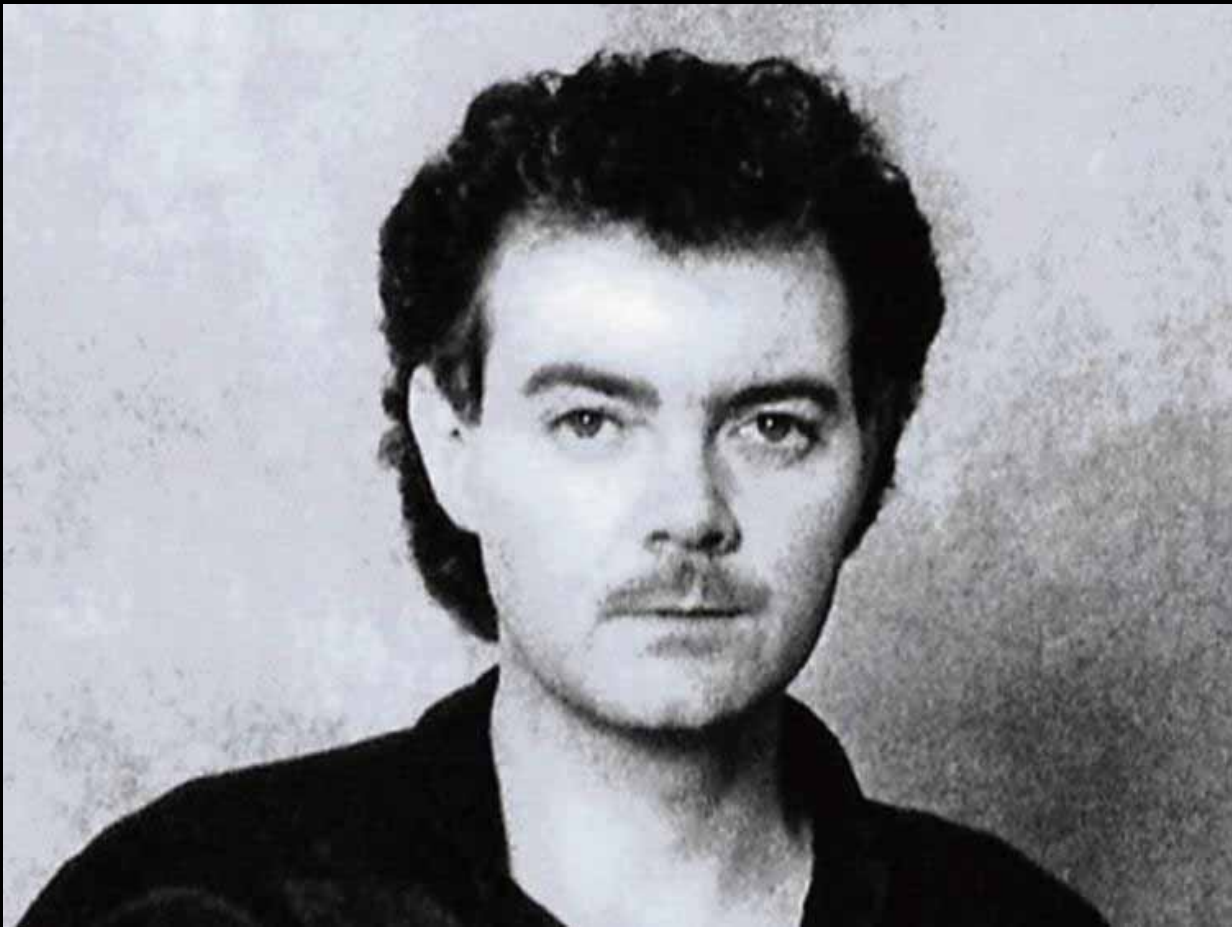
**A Case Better than Roswell, UFO Dogfight Over UK (Part 2), Switchblade's Noodle Fry and Did Caitlyn/Bruce Jenner Ever Fly a B-58 Bomber?**

Mack, Cobra and Deana Joy talk to Scott & Suzanne Ramsey about the Aztec UFO Crash, Cobra updates the story of a UFO dogfight over England, Deana probes Switchblade Steve's "inner tiger," and what do Caitlyn Jenner and a B-58 Hustler have in common?



Listen  
Here

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



**Padraig Duggan  
(1949 - 2016)**

Duggan was one of the founding members of Irish band Clannad. The catalyst for the group was Leo Brennan, a musician who decided to come off the road and Leo's Bar, in Gweedore, in Donegal, and it was there that Padraig Duggan and his twin brother, Noel, got together with their cousins, Leo's children Moya, Pol, and Ciaran.

Duggan, along with his brother, had been touring musicians, taking up guitar and – in Padraig's case – mandolin as youngsters and playing in dance bands. Their natural inclinations leant towards the

traditional music they had grown up surrounded by and the Beatles, who influenced Liza, the song with which Clannad won the Letterkenny Folk Festival songwriting competition in the band's early days.

Padraig and Noel had been writing songs since their teens and one day, looking for inspiration, Padraig took his guitar up onto the roof of Leo's Bar and came up with something that was unusual at the time, a pop song in Irish Gaelic, Liza.

The song became popular in local schools and went on to be used, and is still used, to teach Gaelic to school children across Ireland.

In 1997, Clannad took a break. Padraig and Noel took the opportunity to tour and record with other

**THOSE WE HAVE LOST**

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musicians. They worked, mostly in Germany, with harpist Thomas Loefke, guitarist Kestin Blodig and fiddler Maire Beatnach in the group Norland Wind and in 2004, as the Duggans, they released *The Rubicon*.

Duggan died on 9th August of a recurring illness.



**William Edward "B. E." Taylor  
(1951 – 2016)**

Taylor was the lead singer of the pop rock band B. E. Taylor Group, and a solo artist.

During his solo career, Taylor recorded five albums and developed a following in the adult contemporary market with his annual Christmas tours. He had also performed for many popular television programs in the 1990s, including the award-winning *LightMusic*, for which he was the music director, *Nickelodeon*, and its night-time programming block, *Nick At Nite*. In 1984, the B. E. Taylor Group scored MTV video rotation and a Billboard regional No. 1 hit with the song "Vitamin L."

B. E. Taylor died on August 7, 2016, aged 65 from complications of an inoperable brain tumour



**Richard Fagan  
(1947 – 2016)**

Fagan was an American songwriter and musician. He had six top ten singles and 18 charted singles on the Billboard Country charts. Fagan's songs have been recorded by Neil Diamond, Ricochet, Hank Williams, Jr., Patty Loveless, Collin Raye, Shenandoah, The Crickets, Jason & the Scorchers, The Blues Brothers Band and many others.

# THOSE WE HAVE LOST



Fagan learned basic guitar skills as a young child and began to refine those skills and singing do-wop in Philadelphia as a teenager. According to Richard's account, he encountered two other people singing in the Junior High lunch room, suggested some changes while joining along and immediately had new friends and singing companions.

After being drafted into the Army and serving a year in Vietnam, Fagan returned to Philadelphia where, for a while, he was

homeless. Tom Oteri discovered Fagan's songwriting talents and invited him to a recording studio audition, and in 1976 Oteri recorded five of Fagan's songs and sent them to various producers but because the recordings did not identify an address or phone number they never received any response. Bob Gaudio, Neil Diamond's producer, heard one of the songs and hired an ex-FBI agent as a private detective to find the song's author.

Fagan relocated to Los Angeles, learned to play piano and recorded the tracks for his first album, "Richard Fagan" which was released the last week of 1979 just about the same time that "September Morn" was released. Fagan's album received critical acclaim and he recorded the tracks for a second album, "Jiver", but Mercury never released it.

Fagan's initial success was not achieved again until he relocated from Los Angeles to Nashville, Tennessee in January 1986. Within a week of his relocation, he had one of his songs, "Blue Suede Blues", recorded by Con Hunley. Fagan had another song accepted – "Americana" – by Moe Bandy, which was released in 1988. In March it reached number 8 on the Billboard Country charts, and was quickly adopted by George H. W. Bush as a theme song for his Presidential Campaign.

Fagan's songs have appeared on the soundtracks of five Hollywood feature films. He has written a network television theme song, a Presidential campaign song, a national sports anthem, show tunes, gospel songs, comic numbers and a Billboard Country Single of the Year.

Fagan died on August 5th of liver cancer at the age of 69.

# THOSE WE HAVE LOST



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



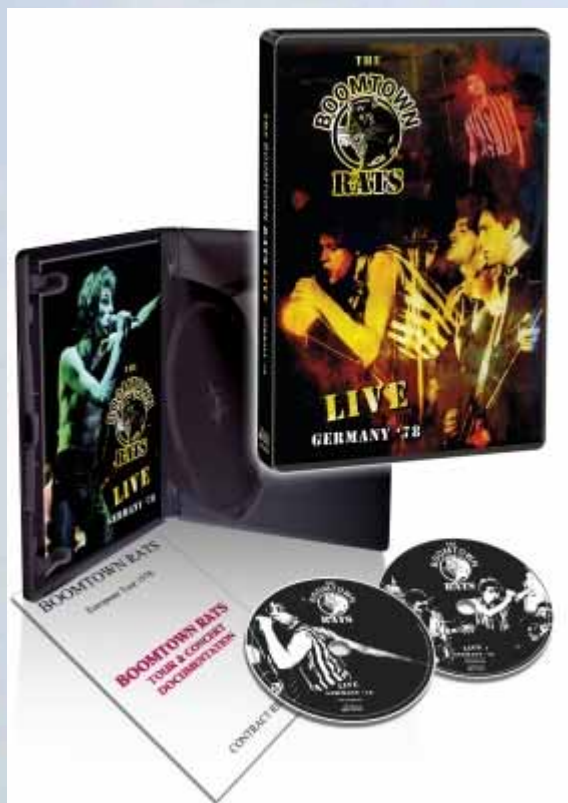
Yer original Gonzo Weekly shirt

actions



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

<http://www.zazzle.co.uk/gonzowebkly>



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

In 1975 friends Garry Roberts, Simon Crowe, Johnnie Moylett, Patrick Cusack and Gerry Cott formed a band in Dun Laoghaire, Ireland. Bob Geldof was originally invited to be the band's manager, but he soon found himself nominated to take on the role of lead vocals by guitarist Garry

Roberts, who originally had that job and didn't want it.

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

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

The Boomtown Rats played their first ever UK gig on May 6th. 1977 at the Lodestar Club, Ribchester, Blackburn, Lancashire. The supporting acts were Demolition, and Disco-Punk Chris Graham. Having undertaken a hectic schedule of touring including gigs with Tom Petty, and The Ramones, The Boomtown Rats debut single "Looking After Number One" entered the UK charts in it's first week of release at No. 78. The NME made it their single of the week. The Rats did their first TV show, a turn on The Marc Bolan Show. Marc tragically died 2 weeks later in a motor accident. "Looking After Number One" peaked at No.11 in the UK charts and The Rats were invited to do their first TOTP appearance. The band had now arrived. The Rats released their debut album, the imaginatively entitled "Boomtown Rats". The album reached 18 in the UK charts.

In 1978 the single "She's So Modern" reached No.12 in



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

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

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

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

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

In 1985 The Boomtown Rats sing on the Geldof/Midge Ure penned Band Aid record "Do They Know It's Christmas". In its first week of release the single became

the UK's fastest seller of all time, entering the chart at number one and going on to sell over three million copies, making it the biggest-selling single in UK history up to that point. On July 13th 1985, The Boomtown Rats were just one of the greatest artists in rock 'n roll history to play the Live Aid Concert in front of billions of people. In 1986, and so The Boomtown Rats play their last gig in Ireland for Self-Aid.

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

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

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

#### REVIEWS:

'Live In Germany '78' is a previously unreleased live DVD/CD by rock legends The Boomtown Rats featuring Bob Geldof. Witness the undiluted towering energy, speed, anger and sheer joy of playing in one of the great British/Irish bands of our time at their peak and in their prime...It has to be said that as the entire show then fades to black, as the performance is over, you are sitting there - as a fan - begging for it to just keep going and going ... and going! But, it doesn't and so we shall just have to be thankful that this brilliant, and previously unreleased live show is now out and available for us all to watch. [www.annecarlini.com](http://www.annecarlini.com)

This is a previously unreleased audio/video recording by the Boomtown Rats, one of Britain's finest but after all the years still criminally underrated new wave bands. Well, for those wondering what the fuss was all about, all is revealed on this neatly packaged CD/DVD combo!

From a sleeve that portrays the band in their full flight motion, we are left with little doubt of a pending aural assault. The camera work is uninspired, which was quite the standard for 1978, nevertheless the motionless footage doesn't take the sting out of the Boomtown Rats' performance. Quite the opposite, actually. The DVD offers something of an intimate affair. It gets you up close and personal during the course of a show in Germany in front of an orderly seated, yet definitely excited crowd. Focusing on their early repertoire, the band works with apparent determination and absolute authority through punk imbued favorites like "Close as You'll Ever Be", "She's So Modern" and "Mary From the 4th Floor". A broader musical ambition is displayed with "Joey's on the Street

Again", which is simply wonderful. But don't get fooled. Further down the road, "Looking After No.1", stuffed with impatience and belligerence, is a definitive Boomtown Rats statement - a perfect set closer.

Bob Geldof turns on the moves, splashing his Jagger inspired swagger all over the stage. It is all so timelessly cool it is almost comical. Throw in a watertight band performance, complete with a small catalogue of intriguing stage moves (particularly by Pete Briquette) perfectly complementing the frenzied rhythms, this is an unrelenting, unsophisticated and age defying example for us all.

9 out of 10

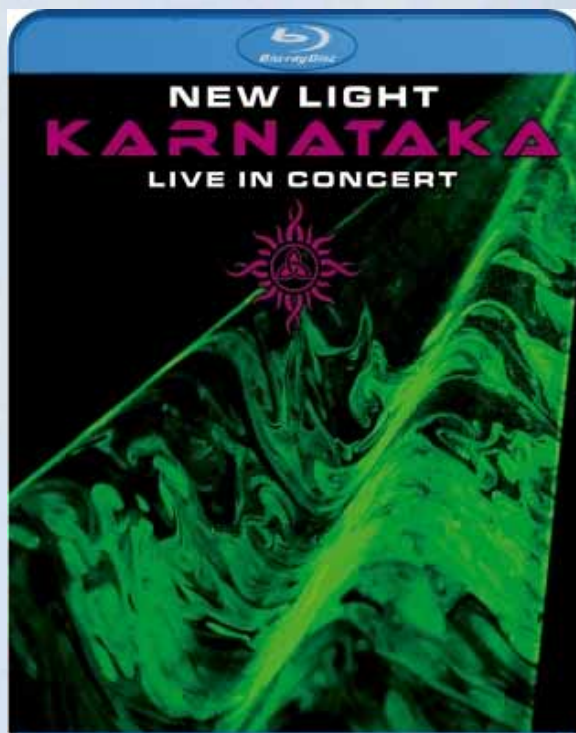
[www.therocktologist.com](http://www.therocktologist.com)

"I had completely forgotten how raw and pure punk the Boomtown Rats were at first. This scorching hot concert really makes that fact clear...This concert is a fun reminder of the fact that the Rats were a young, hungry band in 1978. I like the booklet that comes with this DVD. I really love the fact that an audio CD of the show is also included. If you want to remember what the Boomtown Rats were like in the beginning, get this. You won't be disappointed. It's a great blast from the past." G.W.Hill, [www.musicstreetjournal.com](http://www.musicstreetjournal.com)



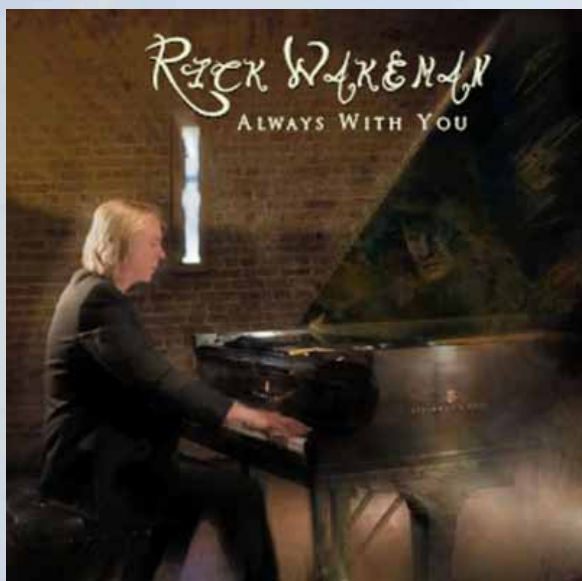
**Artist** Karnataka  
**Title** New Light  
**Cat No.** KTKCD006  
**Label** Immrama

New Light (available as Double CD, Blu Ray, DVD) was recorded at The Met Theatre, Bury, UK during the band's critically acclaimed New Light Tour in 2012 and captures Karnataka at their most powerful and majestic best. New Light features tracks from the band's back catalogue including the award winning (Best International Album – World Web Awards Italy) studio album The Gathering Light. The set also includes previously unreleased versions of the



traditional Celtic classic Lagan Love and new song My Love. New Light marks the debut performance of lead vocalist Hayley Griffiths' her breathtaking voice clearly illustrating why she was handpicked by Michael Flatley himself to perform in the Celtic phenomenon

Riverdance and Lord Of The Dance. Hayley's incredible vocal range brings a new dimension to the sound of Karnataka, marking their transition to a powerful, symphonic tour de force.



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

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

In 1973 he released his first proper solo album The Six Wives Of Henry The VIII following that album up in the seventies and eighties with other hugely popular and successful albums. In the eighties Rick also recorded albums in the then popular genre entitled "New Age" Releasing such popular albums as The Aspirant Series of



recordings (Aspirant Sunrise, Aspirant Sunset and Aspirant Sunshadows)



It would seem perfectly logical then that Rick would also record music by some of the world's finest composers leaving his own individual stamp on these recordings. For centuries, composers of all nationalities have been taking existing musical themes from other composers and rewriting them by putting their own twists and turns into the music and in the process, often giving a completely new slant to that of the composer's original intentions.

Continuing in this age-old tradition, Rick Wakeman has created his own musical variations, purely for piano of many different genres of music, which stretch from choral work to full orchestra and folk songs and even rock with a version of Stairway To Heaven. Always With You contains compositions from the new and the old all of which have been recorded by Rick in his own inimitable style.

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





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..

After some years of a helping hand from Hawkwind, Seaton Town Hall has announced that the venue's name will be changed to 'Brock Hall' in honour of Hawkwind's founder member and his and Hawkwind's work in helping secure the venue's future.

It's a process that stretches back quite a few years. Two years ago, Dave Brock was interviewed by a BBC news reporter during one

national tour, and he referred to their efforts to save The Gateway (an alternative name for the town hall): "We saw the ladies that run it [and] they were in dire straits, it was going to be closed down. Because we live locally, we decided to work with them... direct action is the answer these days, you can't really do much [by] voting."

In this instance, direct action took the form of playing Hawkwind gigs there, rather than mounting blockades or absailing down the front of the building!

Prior to 2013, Hawkwind had staged a few outdoor Hawkwind Festivals, and a few all-day indoor gigs such as a couple in Leamington Spa. Now, elements from both of these sort of events were amalgamated to construct the first "Hawkeaster" event, which was set for the Seaton venue at the end of March 2013.

The year of 2013 was quite a varied one for the band. That year was the year they included the album "Warrior

# BROCK OF BROCK HALL



on the Edge of Time" in their set-list, and also when the news emerged, just before the first Hawkeaster event, that ex-member Nik Turner was seeking to register the Hawkwind name for his own use in America. The latter prompted Hawkwind to tweet, "What'ud u do if some1 threatened ur lifework out of pure spite? Fight back or give in?"

That tweet, and the success that was Hawkeaster, provided fans with lots to talk about, and Hawkwing said, some days later, "We are trying to initiate discussions to try to sort all of this out amicably. We live in hope that a solution will be found that will not divide the fans and destroy the band." Several Hawkeasters down the road, that particular problem is still rumbling on.

The first Hawkeaster brought visitors to Seaton at a time that's typically very quiet down in that part of East Devon, and brought much-needed revenue to the struggling venue. And,

as a Hawkwind event, it was regarded as a success in that area as well - albeit with one small proviso, that being the lack of public transport operating at the weekend, at this off-season time of year.

The chance to see Hawkwind perform the Warrior album on two successive nights isn't something that comes the way of fans very often, and Hawkwind off-shoot TOSH also played. Extras such as Questions Time and the auctions in aid of charity, and the likes of Krankschaf, and the Here and Now band, and solo sets by Tim Blake, filled the rest of the two days.

Enthusiasm for seeing Warrior performed onstage had been increased by Atomhenge's announcement that they were releasing a remastered and remixed version of the 1975 album, saying, "Contrary to popular myth, the master tapes of this classic album were never lost. They remained in the United Artists vaults." The raised interest levels might explain why the Guardian



newspaper sent a reporter along to the Hawkeaster event, and subsequently published a very favourable review.

The Seaton Gateway (or Town Hall) was already preparing for the forthcoming Hawkeaster 2014 influx when additional trade was put their way. The Gateway had been operated as a CIC (community interest company) for some years, a CIC being somewhat akin to a charity, but using business solutions to achieve public good. They can have a broader remit than a charity, though, and the remit can be changed at will, so long as the CIC is working towards the benefit of the community.

Staging events that bring a bunch of long-haired hippies flooding into town might not be everyone's idea of benefiting a community, but it all turned out remarkably well. The

advancing years of some of the 'hippies' might have been a factor, but a considerable number of families attended, and the hotels and guest houses were almost all full up over the Hawkeaster weekend. Some local businesses extended their opening times or services to cater for the unusual influx.

While Hawkeaster #2 was still in the near future, Hawkwind, having decided to perform the Space Ritual show as a one-off in London in early 2014, announced: "We are thinking about doing a full day dress/production rehearsal for our Space Ritual show," and that Hawkwind "thought people may like to come during the day and witness a bit of how these things come together."

The rehearsal was held at the Seaton venue on the 21st February, with the Rock 4 Rescue 'Space Ritual' event at The Shepherds Bush Empire taking

Music

## Hawkwind plus Easter equals ... Hawkeaster!

Ed Vulliamy heads to an Easter celebration of the space rock legends, and loses his mind with the 'true guardians of British rock'



Ed Vulliamy

Tuesday 2 April 2013 18:20 BST

[f](#)
[t](#)
[in](#)
[g+](#)



Hawkwind performing at Hawkeaster. Photograph: Clapton Smurf

Soon after the sun had set – late tangerine rays stroking the canvas of tipis encamped in bitter cold above the sea – the tribe converged on Seaton Town Hall in Devon, no less, and the headline act at Easter's big festival began. Forget the Stones' date at Glastonbury up the road; here's the band that is the real guardian of British rock, enduring but ever-mutating, and – as the weekend's music demonstrated – ever-improving: Hawkwind.

There is a crucial difference between Hawkwind's following and that of other groups spawned in the 1960s: while the great survivors and revivers have their elder and younger fans, the originals and their children, no other has collected a seamless following at – and recruited musicians from – many musical stages along the way, from

place the following evening.

Easter was rather late, in 2014 – falling on the weekend of the 20th of April. As part of the preliminaries, followers of Hawkwind on Facebook were invited to select some tracks that they'd like to hear. The list of 70 candidates bizarrely included "Cum on Feel the Noize," a 70s chart hit by glam rock outfit Slade... which, just for the record, didn't make the Hawkwind set-list!

Hawkeaster #2 was just as popular with the fans as Hawkeaster #1 – or perhaps even more so, as the second time around there wasn't a cold wind whistling in from the sea.

Provision of beer at a Hawkwind event is hardly unusual, but the local Branscombe Vale Brewery provided a couple of unusually-named ales: "Levitation" (at 4.8% alcohol) and "Sonic Attack" (4.6% abv).

The Elves of Silbury Hill played on Saturday at teatime, and the set included Adjust Me, You Shouldn't Do That / Seeing it, Waiting for Tomorrow, PXR-5, Web Weaver, Brainbox Pollution, and Valium 10. It basically was Hawkwind with ex-Hawk Steve Bemand on guitar instead of Dave Brock. Hawkwind's Saturday night performance was announced as "rock night" by Dave Brock and included



Prometheus, Utopia, Reefer Madness, Brainstorm, Seasons and Motorhead.

Technicians of Spaceship Hawkwind (including an unknown bassist called Haz Wheaton) played the 4pm slot the next day, and the TOSH set included Urban Guerilla, LSD, Quark Strangeness and Charm, Hurry on Sundown, Master of the Universe, and Infinity.

On Sunday night, Hawkwind were back again, and this was announced as "space rock night" and the different setlist to the previous night included High Rise, Hills have Ears, Robot, You'd Better Believe It, Born

to Go / Earth Calling, Uncle Sam's on Mars / Iron Dream, and Orgone Accumulator. The standard Hawkwind line-up was greatly augmented by John Etheridge on guitar.

Auctions of Hawkwind items for charity, and a "Question Time" for fans to ask the band various things were compered by TV presenter and long-time Hawkwind fan Matthew Wright.

It was possibly a little too early to regard Hawkwind's Hawkeaster as being an institution in this small seaside town, but it's maybe notable that an East Devon District Council report on new businesses in the area made the following comment: "The

### Saturday HawkEaster

2.00 - 2.30 - Tim Blake (solo)  
2.30 - 3.00 - Timelords  
3.00 - 3.25 - *change over*  
3.25 - 3.55 - Flak (Captain Rizz)  
3.55 - 4.20 - *change over*  
4.20 - 5.00 - Electric Cake Salad  
5.00 - 5.30 - *change over*  
5.30 - 6.30 - Elves of Silbury Hill  
  
6.30 - 7.30 - *Main Hall Closed*  
  
7.45 - 8.45 - Here and Now  
8.45 - 9.15 - *change over*  
9.15 - 11.15 - Hawkwind

SUBJECT TO  
CHANGE !! ☺

### Sunday HawkEaster

12.00-12.30 - Opusweed  
12.30-1.00 - *change over*  
1.00 - 1.30 - Red Elektra 69  
1.30 - 2.00 - *change over*  
2.00 - 2.20 - Auction and competition  
2.20 - 3.00 - Question Time with Matthew Wright  
3.00 - 3.20 - Band meet and greet  
3.20 - 3.50 - Dorian Black  
3.50 - 4.20 - *change over*  
4.20 - 5.20 - TOSH  
5.20 - 5.40 - *change over*  
5.40 - 6.30 - Tom Hingley  
  
6.30 - 7.30 - *Main Hall Closed*  
  
7.45 - 8.45 - John Etheridge  
8.45 - 9.15 - *change over*  
9.15 - 11.15 - Hawkwind





next market takes place during Hawkeaster on Saturday, 4 April."

Not "during Easter" but "during Hawkeaster". And with no explanation or further reference to the band.

A year onwards, and Hawkeaster #3

indeed spanned Friday 3rd April to Easter Sunday (5th) and (apart from the usual double dose of Hawkwind) included acts like Tarantism, Underground Zero, Electric Cake Salad, and TOSH (Technicians of Spaceship Hawkwind).

And, skipping forward to the summer of

# Spirits Burning

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

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

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



GONZO

Multimedia  
spiritsburning.com

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



2016, Hawkwind fans saw the following announcement:

"Sat 20th August will be a very special day at The Gateway in Seaton.

From 1 pm onwards they will be celebrating their Charity Status. Dave and Hawkwind are being honoured by having the hall officially being renamed 'Brock Hall'. Everyone welcome to just simply share in the fun, music and celebrations, no admission fee....Bring a picnic and enjoy the day.....More news to follow asap ...Oh and did we mention Captain will be 75 xxx"

Hawkwind fan Brian Tawn, producer of the HawkFan news magazine, reminded people that "It won't be a full-on Hawkwind gig, but expect some acoustic stuff."

And that, really, will be the culmination of a process that's been underway for quite a few years now,

and will be a fitting tribute to the efforts of a remarkable man and the large number of people around him who give up so much of their time to make things happen.





# HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

Pass. No.....(Leave blank)

Volunteer Crew Register

Name .....

Please give details of your occupation/profession for inclusion in crew register and possible duty roster (optional)

.....  
.....  
.....

Full Earth Address: .....

.....  
.....

Post Code .....

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

Telephone Number: .....

Additional info: .....

[www.hawkwind.com](http://www.hawkwind.com)

Any enquiries [hawkwindpassports@hawkwind.com](mailto:hawkwindpassports@hawkwind.com)

# Douglas Harr Ear Candy for the Hungry Audiophile LCD SOUNDSYSTEM SWITCHES ON AGAIN

Every once in awhile a band comes to town and completely rules the stage, leaving a wake of ecstatic fans behind. LCD Soundsystem is one such case, as they performed at San Francisco's Outside Lands, August 5<sup>th</sup>, 2016 to an anxiously awaiting crowd, once again taking their place at the top of the electro-funk pantheon, delivering an explosive concert consisting of 14 perfectly chosen tracks. Every song on the set list was played at their "farewell" concert five years ago at Madison Square Gardens, chronicled in the exceptional film *Shut Up and Play the Hits* (2011) and the live album *Live at Madison Square Gardens*. Many of us who came to know LCD after the "farewell" tour have cherished that film and live release as it perfectly captured how astoundingly great this band's live shows had been. Fortunately they hewed closely to that winning formula, last weekend at Golden Gate Park.

For this show, the stage was just a bit tighter than before, the band squeezed into a small space center stage, all manner of drums, percussion, electronic keyboards, and space for the bassist and drummer with lead man, vocalist, multi-instrumentalist James Murphy

up front, and able to wander the small passages between. Crammed in with all that gear, the presentation seemed somehow intimate, despite the number of musicians and the huge audience of over 60,000 at the festival. It was from start to finish, one of the best concerts of the millennia thus far.

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

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



<http://diegospadeproductions.com/>



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# SHUT UP AND PLAY THE HITS

THE VERY LOUD ENDING OF  
LCD SOUNDSYSTEM



OSCILLOSCOPE



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On the studio albums, nearly everything you hear is played by Murphy – in concert he has a troupe of musicians, changing at times based on availability. It's amazing really, because as the music is presented, it's incredibly tight, each musician playing his or her part with aplomb. The best of their songs start with a beat, sometimes laid down by a drum machine, but more often by precision-driven drummer Pat Mahoney, sometimes by a keyboard sequence triggered or played by Nancy Whang or Gavin Russom.

As the song progresses, additional contrapuntal lines are drawn, the beat is intensified, bass, guitar or treated electronics are added, until the drone or melody comes clear and captivating, and Murphy adds vocals, working his rich baritone. Interlocking riffs are added or taken away to change the dynamics, which ultimately build into ecstatic abandon. This is the main recipe for the band, and it's done wonders for space rock, afro funk, new wave and alt/indie bands past and present.

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

The aforementioned film, *Shut Up and Play the Hits* (2011) directed by Dylan Southern and Will Lovelace, is as spectacular a concert movie as any in my collection. The entire three-and-a-half show is captured, along with interviews and a portrait of James Murphy as he prepares for the event, intended to be their last.

The shoot is clearly professional, multiple camera angles fixed and handheld, both close-up and long/wide provide viewers with a bird's

eye perspective, illuminating how the large band works together to create the whole. The show kicks off with three of their best songs "Dance Yrself Clean," "Drunk Girls," and "I Can Change." At the end of those tracks, at 20 minutes into the film, you'll know if this is a band for you – don't be surprised if you're singing "I Can Change" over and over again for days, such is its status as an electro-funk earworm! At the end of the film, as Murphy croons the slow burner "New York, I Love You But You're Bringing Me Down" staring and smiling wistfully at the sell-out crowd while the balloons fall from the rafters, it's impossible not to feel a bit sentimental, a bit of loss for their disbandment. Fortunately for the music world, Murphy and his collaborators are back. Let's hope they remain, on record, and in lights.

Video: All My Friends (from Madison Square Gardens)

<https://www.youtube.com/watch?v=a9wnbPUgq6c>

### LCD Soundsystem (live band)

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

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

Pat Mahoney – drums, synth pads, vocals

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

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

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

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

<http://diegospadeproductions.com/>

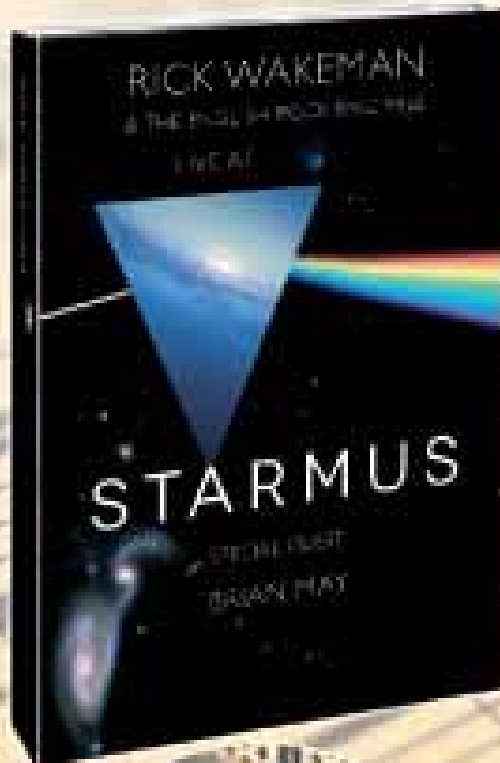
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*live from*

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Starmus is festival of music and astronomy on the beautiful island of Tenerife. It is the brain child Garik Israelian (The astrophysicist who led the team which found the first observational evidence that supernova explosions are responsible for the formation of stellar mass black holes). Rick Wakeman has made several appearances at this festival. The most notable was in 2015 where he was joined on stage by Dr Brian May, the iconic guitarist from Queen, where Rick Wakeman and English Rock Ensemble performed amongst other tracks from throughout Rick's career a legendary version of Starship Trouper.



**This DVD is a must for all fans of Classic Rock!**



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# LADIES DAY AT THE FESTIES



## Alan Dearling ponders the origins of this quaint and rather lovely custom

I first came across Ladies' Day at the sadly missed, old, 'EnDorset in Dorset' festivals, which used to take place a few miles outside of Warminster, a few more stone throws from Salisbury. The Sunday was given over to the twin themes of 'Scrumpy Sunday' and 'Ladies' Day', when the men were loudly encouraged to become the ladies they'd always wanted to be. It was fabulous fun, especially with a few firkins of cider on board. Back in the day there were some wacky ladies. I was one of them! Fun, frolics and frocks indeed. My mates and myself did our bit with the dresses and lippy! Here are a few

pics from 'back-in the-day' EnDorset...

Kozfest is keeping the Ladies' Day tradition alive, albeit on a much lower key. Whilst more than half of the men at EnDorset used to put on their make-up, wigs and glad rags - heels sometimes - it was more like a hundred or so men who donned skirts, dresses and a few wigs at Kozfest 2016. Still great fun though. I was encouraged to go find a skirt by the young stewards in the Kozfest car park. I happily joined in, as you can see in this pic.

During the Sunday afternoon, it was interesting that a number of young women made a particular beeline to talk to me. One was, I think, called Paula. A wonderful space cadet, replete with many piercings, tats, rounded off with round hippy shades and a top hat complete with feathers. "Here", Paula said, giving me a hug, "You look really cool. Men need to have the chance to dress up, get some slap on, get

alan dearling



their nails done. Get in touch with their feminine side."

It got me thinking. Amidst the fun of the dressing up, there is a message, that many men are forced into macho behaviour by society. There's always



been a fringe scene in music with Bowie, Boy George, Queen, Alice Coppers, the Goths and others leading the way. Dressing up allows people to escape their everyday selves and try on new 'personnas'. All good fun.

It also got me wondering, which festival or festivals started the Sunday Ladies' Day tradition? It would be interesting to find out the origins of the event. Meanwhile, as you can see, a lady's work is never done! If you have any memories of earlier festival Ladies' Day celebrations, drop me an email, Particularly if you can share some pics for Gonzo readers as well. email: [adearling@aol.com](mailto:adearling@aol.com)











# THE COMPLETE GOSPELS

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

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



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

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

## ***Special Limited Edition Boxset containing***

Signed by Rick Wakeman and numbered certificates.

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

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

Double CD2, The New Gospels

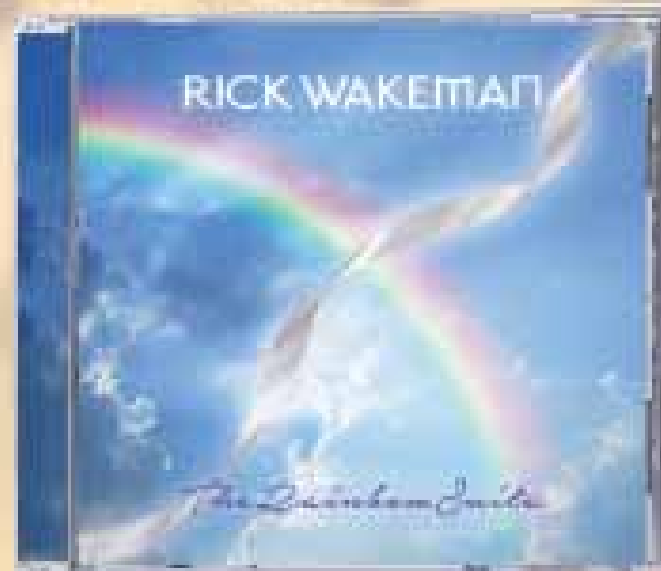
DVD / CD of The Gospels performed live in California - never seen before.

Reproduction A4 x 12 page concert program.

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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



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DESIGNED BY MARTIN COOK, AFTER ALEX STEINWEISS

# DOGLEG

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Every Tuesday from 7.30pm

All styles, levels and listeners welcome

facebook - dogleg Musician/Band



# YE- GONZO ISLAND DISCS

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

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



The editor and his (much) better half have known medium/healer/ghost hunter Julia for a good few years now; we met in the village pub whilst she was doing an investigation into the haunted goings on within. We became firm friends and the rest, as they say (or knock) is history. One day we hope to be able to publish some of her hair-raising, spine-tingling experiences, but for now the question has to be: what music would she take with her if we decided she should be sent to a desert island?

# Julia's Top Ten

- |                     |                |
|---------------------|----------------|
| 1. In a Lifetime    | Clannad & Bono |
| 2. Bring Me to Life | Evanescence    |
| 3. I Will Find You  | Enya           |
| 4. Hazard           | Richard Marx   |
| 5. La La La         | Sam Smith      |
| 6. Tourniquet       | Evanescence    |
| 7. Children         | Robert Miles   |
| 8. Breathless       | The Corrs      |
| 9. Caribbean Blue   | Enya           |
| 10. Titanium ft Sia | David Guetta   |

THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

# PHENOMENA

## MAGAZINE

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# Digitiser 2000

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

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

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

IT'S NOT FOR US TO TELL YOU WHAT TO DO WITH THESE PHOTOS OF VINTAGE GAMERS... BUT PERHAPS YOU'D LIKE TO SHOW THEM TO YOUR DAD IN THE BATH?

It's surreal to think that one day modern video games will look archaic and weird. That photos of people playing on the Xbox One, or using an Oculus Rift, or playing Pokemon Go, will be as of their time as the photos we display here: in this gallery of 70s and 80s gamers.

We don't want to put any pressure on you, but we'd like to suggest you might wish to show one or more of these photos to your dad while he's in the bath.



<http://www.digitiser2000.com/main-page/its-not-for-us-to-tell-you-what-to-do-with-these-photos-of-vintage-gamers-but-perhaps-you-d-like-to-show-them-to-your-dad-in-the-bath>

# WORDS FROM THE WEARD



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

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

At the start of 1989 I went in to the office at *Encore* to see what was happening for the next year. There were a few things planned, but nothing of any great length. It looked like it would be a lean year with Roger not planning anything much. There was a whiteboard on the wall used as a running diary and one item on the board took my eye. It lasted three days and read 'Steve Harley - production rehearsals - *Electric Ballroom*'. Steve was preparing for a few gigs and wanted to do some rehearsals there. I said I would be happy to look after that. I had always liked Harley's stuff - especially the album 'Love's a Prima Donna' so I was happy to look after them for a few days. I had expected him to have a sound and lighting engineer in tow and a full backline crew. As it was there was just me, and I was mixing it. That was fine by me. The band consisted of Stuart Elliot (*Cockney Rebel*'s original drummer), Rick Driscoll on guitars and vocals, Barry Wickens on violin, acoustic guitar and vocals, Kevin Powell on bass and Ian Nice on keyboards. Steve was, of course, singing and playing acoustic and electric guitars. The lighting guy, Clive Davies, turned up on the second day, but there was no backline crew in sight. At the end of the rehearsals Steve asked me if I would do a gig for him at the *Albany Empire* in Deptford and maybe come on tour in Scandinavia with them. So, on the 22<sup>nd</sup> February 1989 I found myself doing the sound for Steve Harley's first real gig in eight years.

I ran into Dave from *Zenith Lighting* just before this and told him I was off on tour with Steve.

'You don't want to do that,' he said. 'The man's an arse,' but I never found him to be so on the tour. In fact he seemed pretty good. Clive and I were the only two crew members and we helped the band set their gear up before the gig and take it down afterwards. It was all very civilised - too civilised really. After four years with *Chappo* I was used to a much more rough and ready approach to touring.

After the Scandinavian tour we went to Greece to do two nights in the *Rodon Club* in Athens; in reality it was more an old cinema and pretty big for a club, but that was what they called it. It was all going pretty well. The band were absolutely tight as a drum. Every one of them was a professional player and they played and sang well. It was a joy to be mixing them.

We went to Holland to do a few more gigs and I took Andrea along to the first of these – a venue in Maastricht in Holland. When we arrived I was walking round the venue and I noticed pictures of a concert orchestra playing on this stage and saw that they had draped the walls with big padded blankets. As soon as I had fired up the PA system I realised why that was. This venue made a swimming pool sound dead. Sound-wise the gig was a complete disaster. Without the soundproofing panels there was nothing anyone could do to make it sound nice. I thought that Andrea must have got a very bad impression of my abilities as an engineer from that. Luckily, two nights later, we played the *Paradiso* and it sounded absolutely fine. I learned later that the venue in Maastricht had been demolished because it was completely unusable.

After that we came back for a few shows in UK and I took an *Encore* PA out for that. We used the *Martin* F1 rig for this tour and I was pretty impressed with it. Shame it never made it into production. I thought it had a good warm sound and the coverage was better than the later F2 rig. For this tour we also had Peter Reidling doing the monitors, and a backline guy, Dave Thomas, for the first time. This was the first UK tour I had done for a while because most of the stuff with Roger was in Germany. It was interesting to see how much less organised the UK venues were. Most of the European ones had proper ‘C-Form’ three phase mains connectors for the power distribution – even the disaster of a gig in Austria had proper connectors. Here in the UK, we had to connect the bare wires into the distribution boxes and this was something that many people balked at. Somehow electricity is still a bit of a black art for many people. The US comedian Steven Wright said, in his stage act, ‘I got my electricity bill today. I sent it back with a note saying “I have not seen any all month.”’

Even though you have to turn the isolator switch to the ‘OFF’ position before you can open the box they seem to think it is waiting just beyond the last wire. Waiting poised to reach out and spark them to death. I do recall going into the old *Hammersmith Palais* though and starting to put the mains in only to find it was still live, but that was because the guy in the power room had said I should take the house PA ‘tails’ out first and pointed at the box. I opened it and got one out before touching the next one across to the earth strap with the screwdriver. The tool flew out of my hand and embedded itself in the wall. I stepped back and looked at it and realised I was taking out the 128 amp feed to the whole system. Not a fuse between me and the substation!

We did the *International II* in Manchester at the start of this tour and I was able to invite my friend Erica Wright (the woman I met at the *Pink Floyd* show back in the *Bingley Hall* in 1976) along to the gig with her daughter Jade. (Jade is now a presenter for TV and Radio in Manchester – amazing to think I had known her since she was first born).

By the time we had finished that tour I was put in

charge of the production for the next one later that year and firmly part of the entourage. Steve Mather, who was managing Steve Harley at the time through the *John Lennard Enterprises Agency*, was already working on the next two tours, one starting in May in the UK and the other going to Scandinavia and Europe in August. Before they took off, though, there were a few more shows to do with *Chappo*. Some Festivals and a short East German tour were in the diary.

It was coming back from one of these festivals that I had the first of many run in with UK customs. I went to stay with Andrea in Amsterdam on the way back from one of the festivals and stayed there for a few days. When I flew back from *Schipol Airport* I walked out through the ‘nothing to declare’ zone. A customs officer pulled me over and opened my bag. He pulled out my can of shaving foam and shook it.

‘What is in here?’ he asked.

‘Judging by the label I would say it was shaving foam. That was what came out of it when I had a shave this morning.’

He shook it again.

‘Does not sound like shaving foam to me.’ he said.

‘What does shaving foam sound like, then?’ I asked him. I was intrigued.

‘I am going to have to open it up,’ he declared.

‘Are you going to buy me some more shaving foam then?’

He did not seem too impressed by this, scowled at me and marched off, ordering me to stay where I was. Ten minutes later came back.

‘What was in there?’ I asked him innocently.

‘Shaving foam!’ he snapped back, closing my case.

‘Stands to reason,’ I said and left.



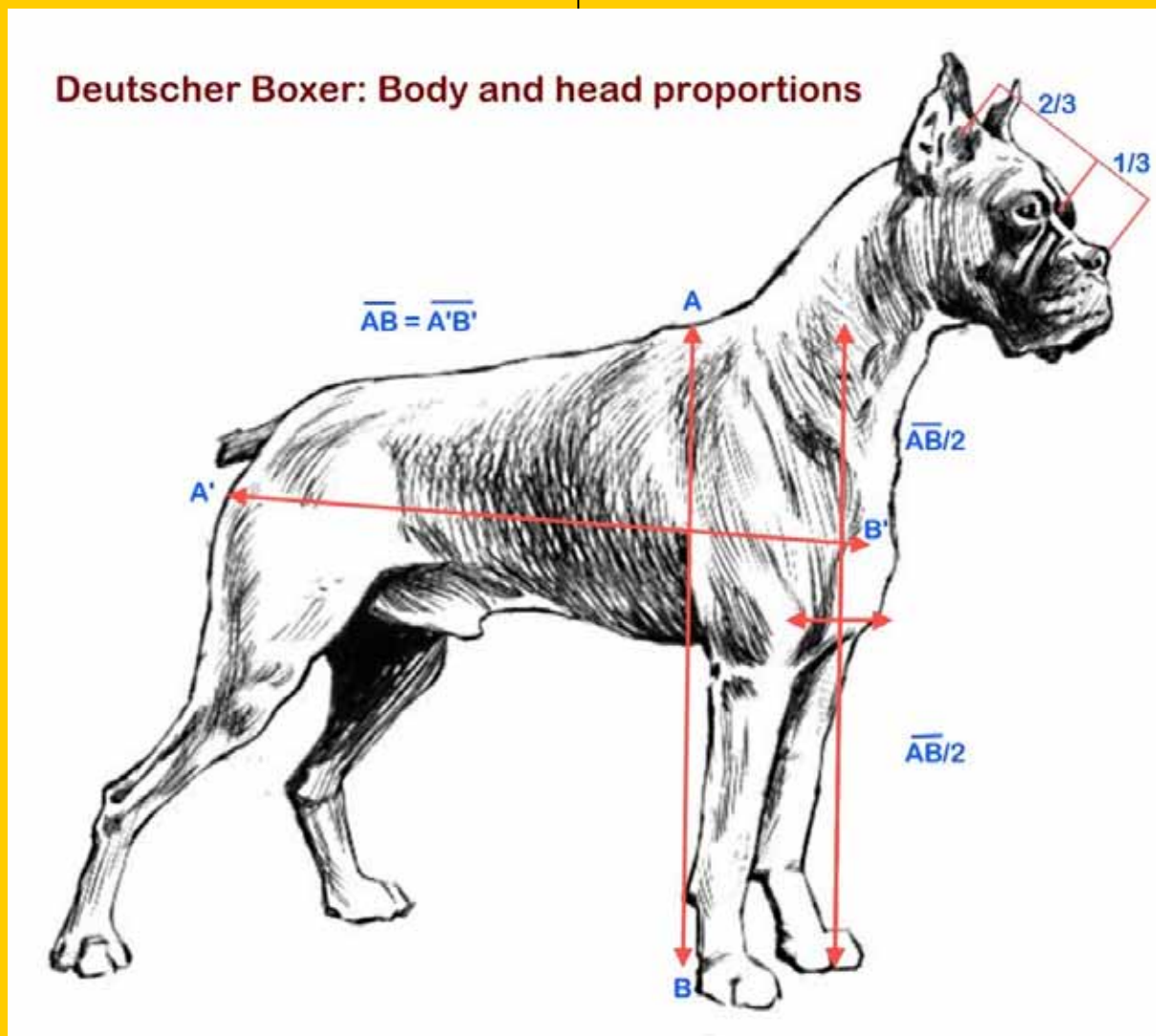


c.j.stone

# Birmingham: A modern city at a knockdown price

The dog had the look of all Boxers, like an ill-bred aristocrat paying a token visit to his smelly serf's cottage: a combination of disgust and snotty superiority. But you could tell

straight away that he was old. A certain grizzled aloofness. The way he trotted rather than ran. And an anus so protruding it looked ready to spurt out its contents like a spray of



machine-gun fire any second. The man said, "don't worry about him, he's harmless." I guess I must have hopped back a step or two. Not from his teeth. From his behind. His behind was far more dangerous than his teeth. And then the man (who looked almost as old as the dog, but with trousers, thank God) added: "are you a Brummie?"

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

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

"I knew you was a Brummie," he said mysteriously. I wanted to look in a mirror to see what it was about me that looked Brummie. Maybe it was the fact I had "I am a Brummie" tattooed across my face. Actually, there is a

characteristic Brummie look. It's a cross between a smile and a sneer, a lip-curl of amused disbelief, like a cynic who doesn't even believe in his own cynicism. But I don't think I was practising it myself that minute. I was still trying to keep the Boxer dog's muzzle between me and his other end.

"Whereabouts did you live?" the man asked.

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

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

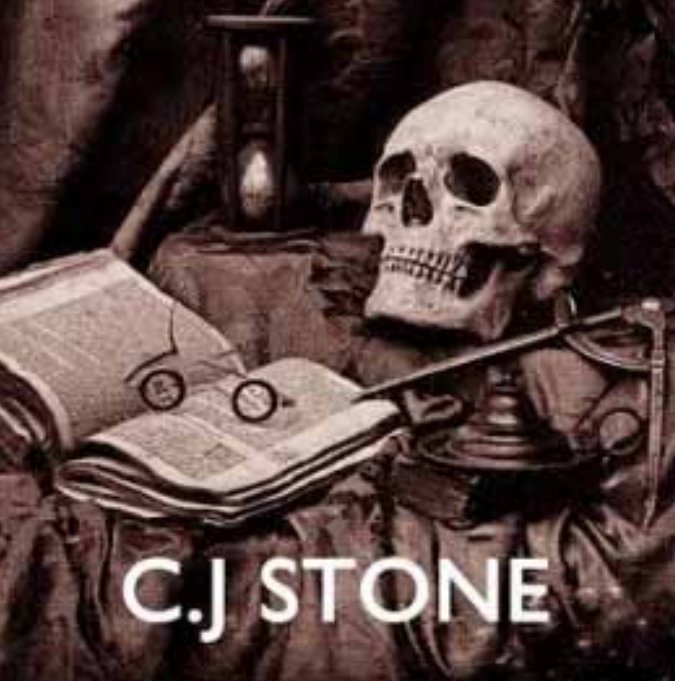
"The Swan," I said.

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

**Read on**

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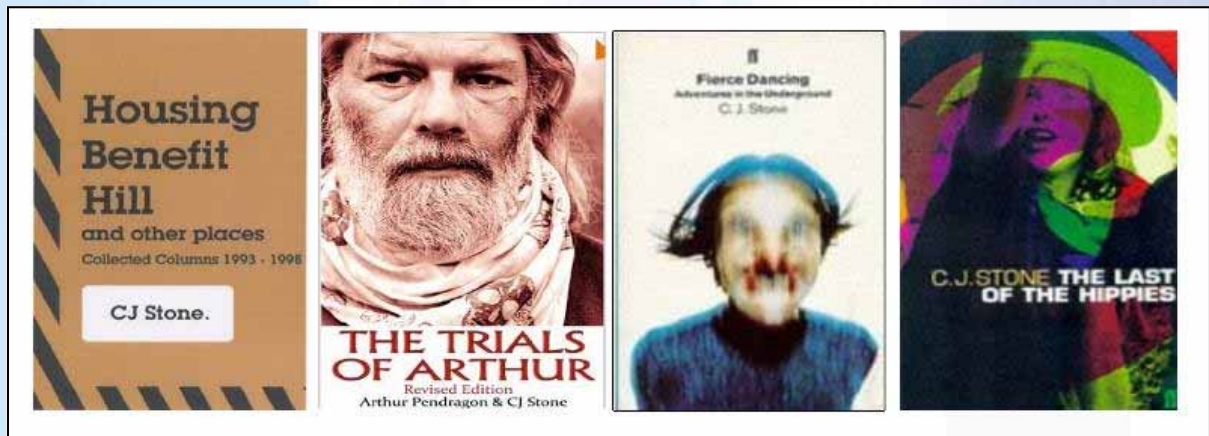
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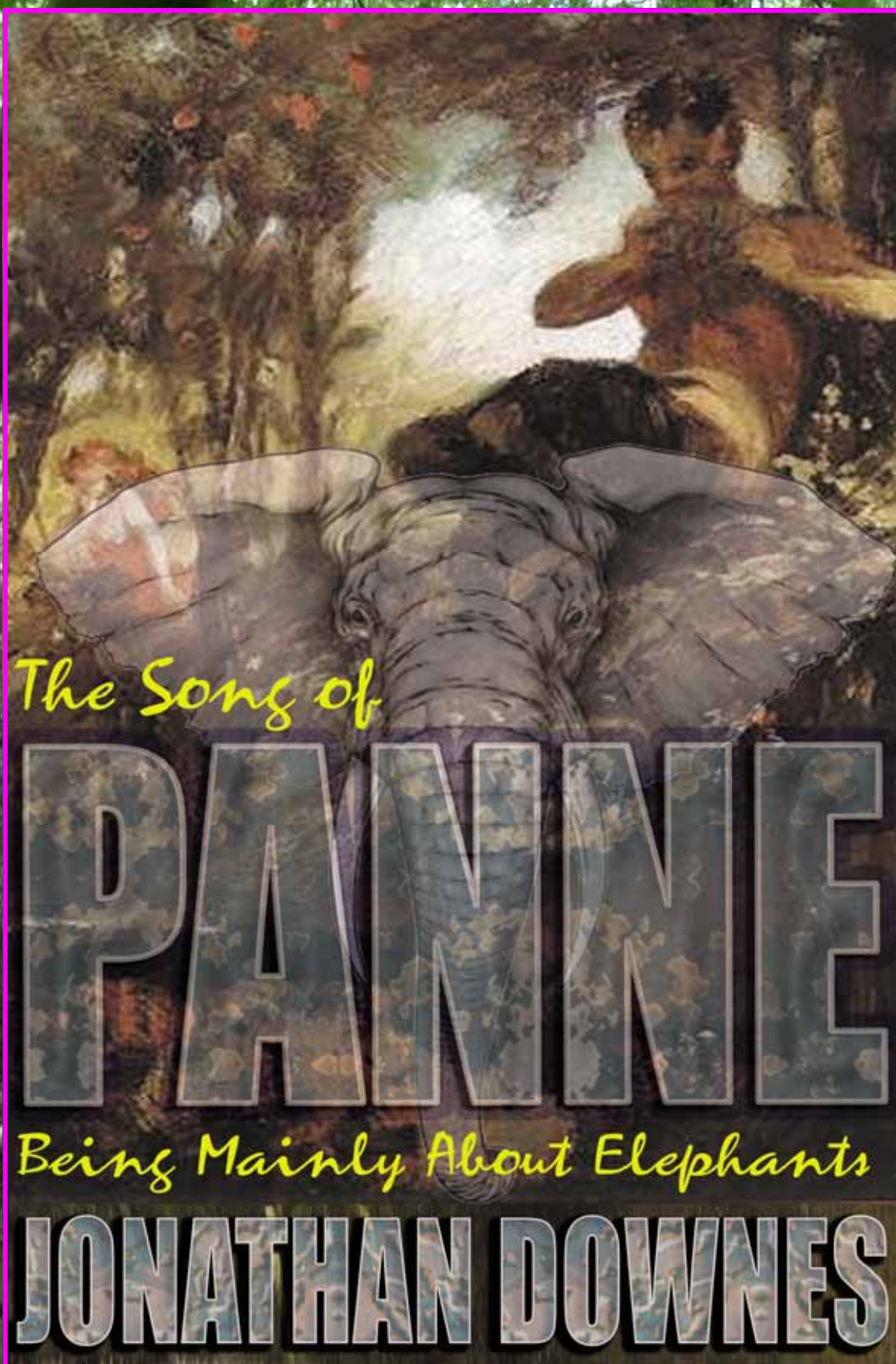
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*The Song of*

# PANNE

*Being Mainly About Elephants*

JONATHAN DOWNES

# XTUL

## IN THE GREY HALF-LIGHT BETWEEN FACT AND FANTASY

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

Are you sitting comfortably? Good. I shall begin.

XXVIV

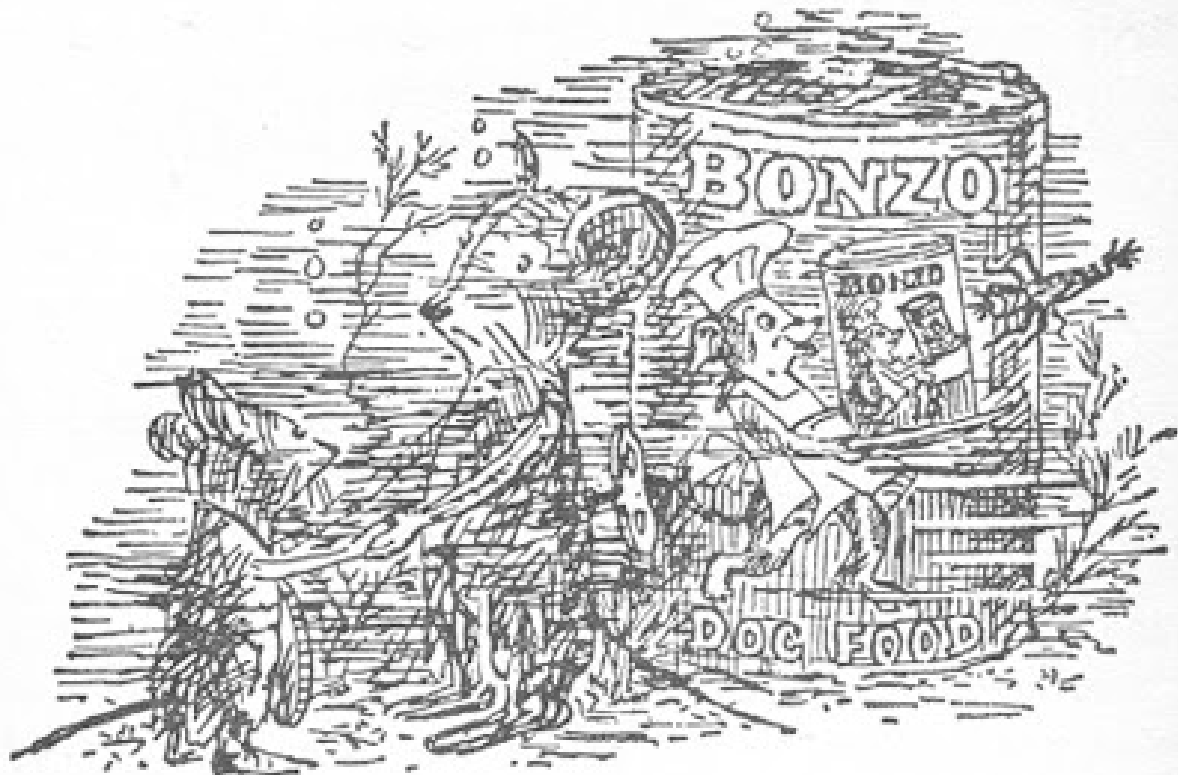
A couple of Christmases ago I gave the people I love most in the world, a copy of Russell Hoban's 1967 children's novel *The Mouse and His Child*. It is one of those books that is very dear to me. It is the story of the eponymous central character's search for self actualisation via the metaphor of dog food cans.

Honest.

Their travels will take them through the air and down to the bottom of the pond, as they search for the elephant, the seal, and the doll



[HTTP://WWW.XTUL.CO.UK](http://www.xtul.co.uk)



house, assembling a ragtag family to help them fight for their lives and their chance at happiness. Along the way they encounter a travelling theatre company called The Caws of Art (it consists of two crows and a parrot). The Caws of Art are performing an experimental play called *The Last Visible Dog*, written by C Serpentina, inspired by the image on the label of Bonzo Dog Food cans. The dog on the label is holding a can of dog food, on the label of which there is a smaller dog, holding a smaller can on which there is an even smaller dog, and on and on as far as the eye can see.

When the mouse and his child finally reach their goal they erect a banner consisting of the dog food label and a sign reading "transients welcome", and I gave this book to the people I love most of all because it seems like an analogy for the way we live our life, even down to searching for what lies beyond the last visible dog.

Panne had been living with us for the best part of a year, and Corinna and I had basically accepted it as part of the family. The more time we spent with Panne, the less human it appeared to be. When I had first met Panne, when it had been brought to my house by my egregious 'friend' Danny Miles it had spoken a few words to me, in the voice of a young teenage girl. But we had not heard Panne speak in all the months since it took up

residence with us.

At first when I had considered Panne to be a goatfooted little girl, the idea that she would join the motley collection of people and animals that live with us would have seemed to be fraught with all sorts of issues. But just as in everything else that we do, it just sort of happened, and before we knew what was happening Panne was part of our family. In the colder months of the year we are kept warm at night by various dogs and cats who jostle for position beneath the duvet, and when Prudence, Archie, and the cats were joined by a little sylvan wood godling, who - it transpired - liked being scratched behind the ears just as much as Archie the Jack Russell does, it seemed the most natural thing in the world.

Panne not only remained mute except for grunts and squeaks of delight when playing with the other animals, but also showed no sign of any of the magickal powers that it had demonstrated on various occasions the previous year. Until, however, the day after I had spent a peculiar long night of the soul with Lysistrata under the blood red moon.

It had been a warm, wet summer, and the breeding season for all of the garden birds had been extended well into what would normally have been the season of mists and mellow fruitfulness. There are at least three pairs of



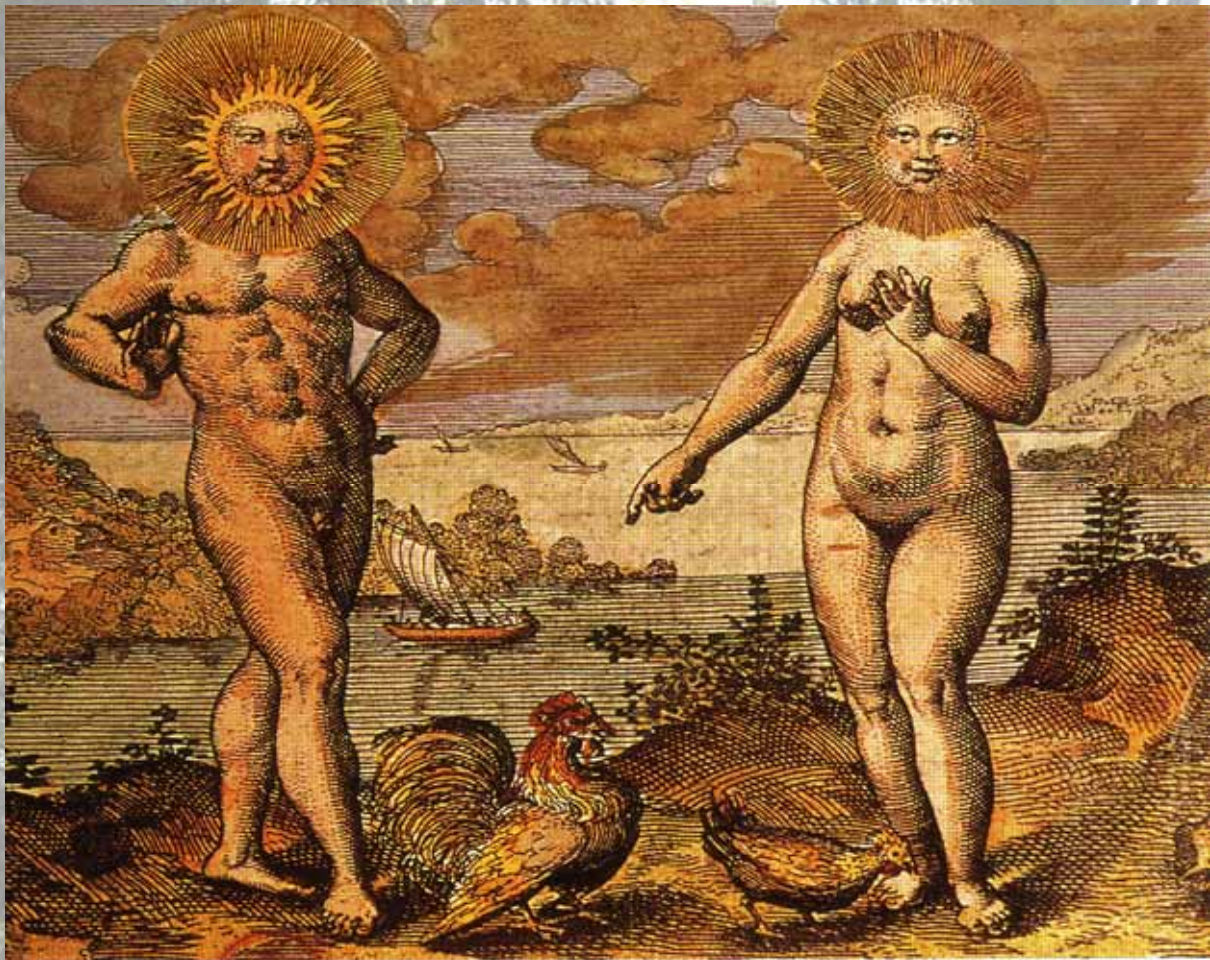
blackbirds which normally nest in the garden, and one - in particular - has nested in the overgrown yew tree outside my office window. Yew trees are forever associated with graveyards in English lore. The website 'Trees for Life' notes:

"The yew tree is another of our native trees which was held sacred by the Druids in pre-Christian times. They no doubt observed the tree's qualities of longevity and regeneration (drooping branches of old yew trees can root and form new trunks where they touch the ground), and the yew came to symbolise death and resurrection in Celtic culture. They will also have been familiar with the toxicity of the tree's needles in particular, which can prove fatal, and which may have further contributed to its connections with death. Shakespeare too was familiar with these qualities when he had Macbeth concoct a poisonous brew which included "slips of yew, silvered in the moon's eclipse".

The themes of death and resurrection continued into the Christian era, with the custom of yew shoots being buried with the deceased, and boughs of yew being used as 'Palms' in church at Easter. Yew trees have in fact established a popular association with old churches in Britain, to the extent that very old

specimens of yew trees are now relatively rare outside of church grounds. According to Richard Mabey in his *Flora Britannica* "... no other type of ancient tree occurs so frequently inside church grounds ..." and he goes on to say that he does not know of any similarly exclusive relationship between places of worship and a single tree species existing anywhere else in the Western world. In some cases yew trees have been traditionally planted beside churches. In other cases it seems that very old yew trees may have already been growing on a site before the earliest church building was erected there; some, such as the one beside Fortingall's church may even predate Christianity itself".

I have noted elsewhere that considering the fact he was a churchwarden and pious member of the Church of England, my father had many pagan leanings, and so - although I don't remember him doing it - I am sure that it was him who planted the yew tree in the garden, and I have no idea why. Unlike me, he always had logically thought out reasons for everything he did, and so I am sure there was a very good reason for him planting the emblem of a churchyard outside what was then his study window. However, he had always fancied his hand at topiary, and had kept the yew tree neatly pruned. Graham and I



prefer a more natural look, and so we have let the tree grow wild, so the birds can nest there, and nest there they have done for years.

However, in the spring of 2015 we acquired two kittens - Dotty Periwinkle and Squeaky Biscuit (I added the confectionary suffix after realising that I had haplessly named the elder after one of the core members of the Manson Family) - and by September they were going out for the first time. Dotty, despite being a sweet little thing indoors came into her own as a fierce predator, and had presented us with an endless procession of dead and fatally injured rodents which we fed quickly to the semi tame crow who lives in the big iron cage in the kitchen.

However, on this particular occasion she surpassed herself.

I was in the office typing away in my constant efforts to produce deathless prose, when I heard a cacophony of screeching, growling and spitting. Assuming that a couple of the cats were having a frank exchange of views I ignored it, but the noises got louder and more anguished until I felt compelled to go and see what the bloody hell was happening.

Just round the corner from my office door, on the surprisingly neat gravel path along which the ghost of a grey lady wearing a long dress is sometimes seen to glide, was what I believe is known as a Mexican standoff between Dotty Periwinkle, standing guard with arched back and bottlebrush tail, over a freshly killed and (as my Mother would have said "very dead" newly fledged blackbird, oozing blood and entrails). Facing her, looking like the famous sepia photograph that Joseph Singh took of the alleged wolf girl Amala in the early 1920s was Panne, its back arched, its teeth bared and snarling like a wolverine.

My appearance on the scene startled Dotty Periwinkle who ran away, abandoning her prey. But what happened next will stay with me until my dying day. Panne leapt forward - almost in slow motion - and scooped the mangled fledgeling up in its hands. It stood up and raised the pathetic little corpse to its mouth. I thought Panne was going to eat it, even though I had never seen it eat anything but chocolate and glutinous bowls of bread and milk which mother made it for a treat, but instead it breathed on the small bird, which somehow became whole again and flew away.



# Thom the World Poet

Rob Ayling writes:

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

## LIMITS, LAWS, LOVE

### ALL IN A SMALL WORLD

Ocean of plastic and sea wrecks  
Clouds of radiation O Chernobyl O Fukushima!  
There is no time(two minutes to midnight  
The Doomsday Clock spells Neutron Bombs  
We have more arms than human arms  
Weaponized dolphins sing for beached whales  
Driven ashore by sonar nuclear submarines  
And the Nobel Peace Prize winner drops drones  
upon the innocent posthumous civilians overseas  
Yet cries when terrorism returns to sender  
Hatred is fear with a weapon.BREATHE DEEPER!  
Without connection,we are as aliens on radar  
To be shot down like 1950s black and white science fiction  
Our only hope lies in each other.Self takes a Selfie.  
Narcissus seeks Celebrity Status.TV for images  
Fashion for high dollars.Yet you have an altar in your heart  
Whatever you bow down to/you give power to  
May it be Lotus,Love..May there be more..

# Yer Gonzo Bookshelf



## Single author monograph

URI: <http://hdl.handle.net/2086/12050>

ISBN: TBC

Research Group: Media Discourse Group

Date: 2016-06

Despite what Scroobius Pip claimed a few years ago in *Thou Shalt Always Kill* the Essex based anarcho-punk band Crass were far more than “just a band”. Their music was in many ways the weakest part of what they produced, as they inspired by example and changed the lives of far more people than - quite possibly - any other rock band that has ever existed.

Crass were an English collective and punk rock band formed in 1977, although their roots went back a decade or so earlier, when Penny Rimbaud (t/n Jeremy Ratter) first opened the doors of Essex farmhouse Dial House as a centre for alternative living, which promoted anarchism as a political ideology, a way of life and a resistance movement. Crass popularised the anarcho-punk movement of the punk

subculture, advocating direct action, animal rights and environmentalism. The band used and advocated a DIY punk ethic approach to its sound collages, leaflets, albums and films. They spray-painted stencilled graffiti messages in the London Underground system and on advertising billboards, coordinated squats and organised political action.

Even at the time they were notably different from many other punk bands. Penny Rimbaud is quoted as saying:

”People like the [Sex] Pistols and the Clash, who, on the surface, appeared to be saying rather similar things. But actually, they also were exceedingly ambitious. They were full of intent. And that ambition and intent was to basically benefit, by and through, commodity culture”

In recent years both the founding members, drummer Penny Rimbaud, and singer Steve Ignorant have released autobiographies which

deal in part with their life in and out of the band. There has been at least one biography of the band, and several compendia of writings about, and reminiscences of the band by their friends and followers. But this is the first (as far as I know) serious look at the political legacy of these peculiar Essex communards (although they always insisted that Dial House was never a commune).

Sounds heavy going? Well it is, but that is only because the subject is weighty enough to be taken seriously. This book comprises an undergraduate monograph and essays written in the mid 1990s. The central theme sets up and critically examines the need to examine the work of the anarchist punk band Crass in light of a poverty of discussion of their activities in previous cultural studies writings on punk. Equally, notions of endpoints in underground cultures are put to the question. The broad thesis of the monograph interrogates links between critical theory and Frankfurt school perspectives on art and subversive culture and Neo Marxist accounts of their phylogeny. There is critical discussion of the tension and similarities between Crass and Neo Marxist accounts of the role of dominant ideology (traditional notions of false consciousness/media effect) in contrast to the cultural monopoly of survival needs as the central motor of social reproduction in capitalist culture. The monograph concludes with a discussion of the importance of the legacy of Crass and the need for future research. This monograph was written before the groundswell of punk scholarship in its wake and serves as vindication of its obscure and early importance. Its principle importance lies in the fact that most accounts beyond this work have focussed not on critical theory but instead on historical contextual salience, aesthetic value and biographical detail.

This new edition comprises a new extensive introduction assessing methodological approaches in punk scholarship and examines the stormy DiY publication and contextual history of the original monograph. Moreover expanded versions of an original chapter is included in addition to essays on subversive culture, the 1982 Falklands conflict and an examination of philosophical approaches to repressive technologies.

There are all sorts of little vignettes from the band's history which I had never considered before. For example, I remember seeing a colour centrefold of the band in one of the music weekly newspapers in 1982, and I thought at the time that it was out of character. I only realise now that the band were very angry about it and saw it as part of a concerted effort by the music press to commodify the band and treat them like just another rock band.

Crass always refused to play the music business game by the conventional rules, and it was this - above everything - that made them so important. However, reading this book, I understood for the first time how the model of their rebellion can be explained within sociopolitical terminology. And I, for one, found the whole thing absolutely fascinating. I am sure that the band themselves were not aware at the time if the sociopolitical mechanisms which they were invoking, and - indeed - it is something that can only truly be seen with the benefit of thirty years hindsight.

In this, the second decade of the 21st century we find ourselves in an even more cynical, not to say morally corrupt, society than the one in which Crass operated during the late 1970s and early 1980s, and it does beg the question whether an organisation like them could, and indeed *would* exist today. Whereas the mechanism for DIY recording and production exists in a much more cogent fashion now than it did back then, one look at my own experiences in recent years would suggest that the political establishment in the UK would crack down upon them even more now than they did back then, and the truly ironic thing about this book is that it reminds us that things have got immensely worse since the band split up back in 1984.

That, I suspect, is not the result that anyone - particularly the author of this fascinating little book (which, by the way, I strongly urge you all to go out and buy) - would have expected.

We need people like Crass now, more than ever. I would truly like to believe that this book will inspire person or persons unknown (neat punkculture reference there eh chaps?) to take up the baton and run with it. And as an eternal optimist I am rooting for just that to happen.



*a cabinet of curiosities*



This is scarily lifelike.

other day that their next door to be busy over the weekend of visitors, and some of them camp out on the lawn .

she is going to be really busy intense'.

UPLE of minutes later that I jolly good pun, and started to other person had not picked up plain. And then I felt really bad I was being sarcastic. Oh dear, neself into.

on with the grand parade of all we?

his week is:

999) "Crocodile Rock" - US

hn "Crocodile Rock" doll for n 1999 and has never been ."

PRATT, DOWNES & SCOTT,

# THE BITCH IS BACK



And who can resist the invitation to 'try me'? Even though, at the back of your mind, you feel sorry for the poor sod who actually buys the one that everyone has been 'trying' thus rendering it useless within a few days after purchase.

## Why you shouldn't DJ for the GOP

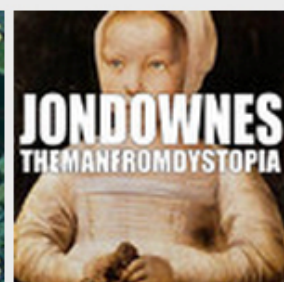
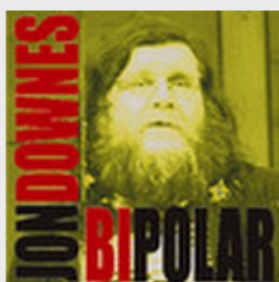
"Get in line, Jagger. The Rolling Stones are threatening to sue Donald Trump for his use of their music at campaign rallies. This is just the latest incident in a long history of musicians invoking copyright law against Republican politicians. Ronald Reagan was the first GOP politician to come under fire from musicians; during his 1984 presidential campaign, both Bruce Springsteen and John Cougar

Mellencamp came out against Reagan's use of their music. Isaac Hayes may have been the first musician to threaten actual legal action when he called out Bob Dole in 1996 for his unauthorized use of "Soul Man", charging up to \$100,000 per play, if they went to court. Dole stopped using the song, but other politicians either didn't get the memo or wilfully ignored it. In 2000, Sting sent George W. Bush a cease-and-desist letter for his use of "Brand New Day"; Al Gore used the song, too, but was never called out for it. During the 2008 presidential campaign, Mike Huckabee, Sarah Palin, Newt Gingrich, and John McCain—especially John McCain—were hit with cease-and-desists by everyone from ABBA to Van Halen. Democrats are mostly immune from this, with the exception of Barack Obama, who was issued a cease-and-desist letter from Sam Moore for the president's use of the Sam and Dave song, "Hold On, I'm Coming." Unfortunately for the musicians, it's rare that their legal threats have any merit. Typically, candidates are protected by general music licenses secured by the venue. Still, politicians tend to settle with the musicians because taking on the fight is just bad PR. I have an idea: force politicians to perform their own campaign music. Then, the audience can vote their favorite performers into the next round. Wait. I'm thinking of American Idol..."

Now this little snippet of information brings me to something rather tawdry, and yet highly amusing in a turn-your-head-so-nobody-can-see-you-smile sort of way. I happened upon it quite by chance while looking for something else (which comes up later on, if you can be bothered to look any further).

## SHAMELESS SELF PROMOTION TIME

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will be sent free of expense and risk and will dis-  
pose of them, and will also prepare, and will  
the necessary Papers and Drawings, will make  
into American and foreign works, to test validity of in-  
vention.



A round pocket watch with a portrait of Elvis Presley on the face, attached to a chain, resting on a red quilted surface.

“Height 53cm Width 36cm Depth 32cm. Material –



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

WYRD  
music

MIKE DAVIS

How Can I Tell You?



Available from iTunes, Amazon etc

RESIN. This item was purchased back in the 70's/80's"

It serves to bring a little taste to this week's cabinet entrants, and is not actually too bad.

But.....

Did you know that, for a mere £6.99, you can get an Elvis washing up brush? Or, to be precise, a "King washing uh-uh-up brush", the discovery of which

prompted me to don Sherlock Holmes deerstalker and over-sized magnifying glass and search for other such delights.

My time sleuthing was not completely wasted with:

A Punk Washing Up Brush with Mohawk Brush Hair, and Diva, Groovy and Disco washing up sponges (and yes, this is when I came across the Head of State Bowl Buddy)



Well that just about cleans it up for this week, folks.

Ta ra till next time.



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

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AULD MAN'S BACCIE

RESONATING WITH THE BLUES

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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...

Making a Bacon Sandwich the Henry Way



Smooth evenly....



Oh!! Nice...



Watch you don't drip Pope Innocent X,  
you'll never get it out of the carpet.



**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.**

**Alberta Casey: San Diego  
Vokas (? , 1981?)**

**What? Alternative take on pop standards and stage standards.**

A masterclass in a high pop/popular operatic reworking of the uber middle of the road catalogue.



Currently an online cult favourite. Casey tackles material from the stage and some pop standards including "Yesterday" and "Bridge Over Troubled Water." She is backed by a flowery and note perfect pianist. Elsewhere we get enough in the way of other instruments to keep the arrangements interesting enough to sustain the album, and sympathetic enough to allow her ostentatious warbling to soar and sweep around the melody line. It is restrained, respectful to the vision of the various composers, and totally predictable in the context of low key/privately funded albums of well-known material. Casey's belated cult status revolves around one, hitherto unmentioned, aspect of this release.

All the lyrics are sung in Esperanto, the well-meaning linguistic experiment that sought to unite the population of the planet in one single spoken tongue. So, Paul Simon's classic "Ponto Trans Akvo Storma" is track two and if you want to check out Lennon and McCartney's most covered song, you should find one of the internet homes of this album and aim for track five: "Kredis Mi."

The present authors would respectfully suggest the best performance, allowing Ms Casey to act as well as sing, and truly inhabit the material, is probably "Venu La Klaun" ("Send in the Clowns). It is nothing like Judy Collins' hit version, but in a world of very personal interpretations of this song, nobody else sounds like Alberta Casey.

# Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

**CD and book available soon from Gonzo Multimedia**



**GONZO**  
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[www.gonzmultimedia.co.uk](http://www.gonzmultimedia.co.uk)

THE WORLD OF GONZO ACCORDING TO

# Mark Raines



And so the end is near pom pom pom. As always I have got to this time of the year and I am convinced that next weekend's event will be the final Weird Weekend.

Unusually I have also said as much in public.

Each year the stress and botheration of it all gets too much, and while I am not sure whether this will *actually* be the last Weird Weekend, it is certainly the last one in the current format, the current time of year, the current venue and with all the current team of people.

This week I have been landed with a whole bunch of unexpected admin stuff for the Weird Weekend, mostly from people that really should know better.

I always said that I would do ten and this one will be the seventeenth, but I will still be disappointed if this actually is the end. Ticket sales have actually picked up despite the financial insecurity that so many people are feeling at the moment, which is good news.

I am a very lucky man to have such good friends who bustle around to help me in times of crisis. I don't like to single anyone out, but on today of all days I would particularly like to thank Andy Phillipson, Graham Inglis, Alan Dearling and Martin Eve.

We are living in an increasingly nasty and complicated world, and one of the side effects of it becoming more nasty and complicated is that - oh



so often - we see people choosing (often because they have no choice in the matter) to fight their own corners rather than pull together for the common good.

Next week's Weird Weekend will go ahead as planned, and as always it will be testament to the hard work of a team of people who have chosen to buck the trend and pull together in a common cause.

Whether or not there will ever be another is still up in the air, and will be something that I will not decide upon lightly, either way.

But whatever happens, thank you my dear friends for the love and assistance you have so freely given.



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