

GONZO



In this issue we say
goodbye to a gracious and
very talented lady: **Gilli
Smyth** of **Gong**. Doug goes to
see **Brian Ferry**, Alan goes
to see what the **British
Library** has to say about
Punk, and explains
Futurology and **Free
Cultural Spaces**, while Jon
waffles on about stuff.

#197

VALE SHAKTI YONI



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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 the magazine which I started for my own amusement, and which has synergistically grown into something quite extraordinary.

Many years ago, when I was editing a cut and paste fanzine which was basically the progenitor of this digital whastit that you are reading now, I interviewed the legendary

Michael Moorcock. Now before we go any further, I am only too aware that the readers of this magazine have a wide range of ages and life experiences, and so I cannot truly expect everyone here to know what I am talking about. So, just for a minute, over to those jolly nice folks at Wikipedia:

“Michael John Moorcock (born 18 December 1939) is an English writer, primarily of science fiction and fantasy, who has also published literary novels. He is best known for his novels about the character Elric of Melniboné, a seminal influence on the field of fantasy in the 1960s and 1970s.

As editor of the controversial British science fiction magazine *New Worlds*, from May 1964 until March 1971 and then again from 1976 to 1996, Moorcock fostered the development of the science fiction "New Wave" in the UK and indirectly in the United States. His publication of *Bug Jack Barron* by Norman Spinrad as a serial novel was notorious; in Parliament some British MPs condemned the Arts Council for funding the magazine. He is also a successful recording musician, contributing to the band Hawkwind, and his own project.

In 2008, *The Times* newspaper named Moorcock in its list of "The 50 greatest British



“Not a bottle of catsup can fall from a tenement-house fire-escape in Harlem, without being noted—not only by the indignant people downstairs, but—even though infinitesimally—universally—maybe—affecting the price of pajamas, in Jersey City:”

writers since 1945".

Yes, that about sums it up. I am a big fan of Moorcock, particularly his *Dancers at the end of Time* series and was chuffed to bits when Moorcock agreed to be interviewed by yours truly.

One of the questions that I asked was about the way that many of his different series and characters seem to overlap, and how many of his heroes appeared to be different aspects of the same character, with similarly resonating names: Jerry Cornelius, Jherek Carnelian, Corum Jhaelen etc (and I have only just noticed whilst writing this that JC are also the initials of Jesus Christ, Jarvis Cocker and Jeremy Corbyn - fucking hell I love lexilinks). I was truly expecting him to say that he had come up with a massive vision of his fictional multiverse whilst a teenager, and had spent the next forty years filling in with a sort of colour by numbers.

But I was young and innocent then.

Moorcock kindly put me right, explaining that he had written most of these stories independently and that it was quite late on that he decided to retcon them all into a vaguely cohesive omniverse in which they could all be telling different facets of the same story.

And so it is with me.

Last weekend, as regular readers will be aware,

we held the seventeenth Weird Weekend; an annual convention which raises money for the Centre for Fortean Zoology, an organisation which I founded nearly a quarter of a century ago. It was a tiring but very successful weekend, but it is only now - with the benefit of hindsight - that I realise quite how integrated all the differing strands of my own life have become.

I do all sorts of things, but the four main ones are:

1. This magazine
2. Working for Gonzo Multimedia
3. Running the Centre for Fortean Zoology
4. Writing and producing my own music which very few people hear

I am also a husband, a stepfather, a grandfather, a son in law and an uncle both actual and adopted (it sometimes seems to half the kids in North Devon).

Now, trust me I am not trying to set myself up as some sort of a cryptozoological version of Moorcock's eternal champion, but as I get older it seems that all the strands of my life are getting closer together and more intertwined. For example, at the 2016 Weird Weekend, my stepdaughter Shoshannah, a highly qualified vet (meaning she works with sick animals, not that she fought in Vietnam) was one of the speakers, Steve Ignorant (Gonzo artist) was another, and Alan Dearling and Matthew Watkins (both regular contributors to this very

اللجنة لهم إذا كانوا لا تأخذ نكتة



magazine) were others. And the whole event was sponsored by Erik Norlander (another Gonzo artist) and his company Think Tank Media.

And when I look back at it, this all makes perfect sense. As a Fortean, the interconnectedness of everything is an essential part of what I perceive. Fort himself wrote:

“Not a bottle of catsup can fall from a tenement-house fire-escape in Harlem, without being noted--not only by the indignant people downstairs, but--even though infinitesimally--universally--maybe--affecting the price of pajamas, in Jersey City: the temper of somebody's mother-in-law, in Greenland; the demand, in China, for rhinoceros horns for the cure of rheumatism (...) Because all things are

inter-related--continuous--of an underlying oneness."

Matthew gave a fascinating lecture which to me could only be described using the title of one of the tracks from the much maligned *Tales from Topographic Oceans* - THE REVEALING SCIENCE OF GOD which also brought to mind another seminal quote from Charles Fort:

"I now have a theory that our existence, as a whole, is an organism that is very old--a globular thing within a starry shell, afloat in a super-existence in which there may be countless other organisms--and that we, as cells in its composition, partake of, and are ruled by, its permeating senility. The theologians have recognized that the ideal is the imitation of God. If we be a part of such an organic thing, this thing is God to us, as I am God to the cells that compose me. When I see myself, and cats, and dogs losing irregularities of conduct and approaching the irreproachable, with advancing age, I see that what is ennobling us is senility. I conclude that the virtues, the austerities, the proprieties are ideal in our existence, because they are imitations of the state of a whole existence, which is very old, good, and beyond reproach. The ideal state is meekness, or humility, or the semi-invalid state of the old. Year after year I am becoming nobler and nobler. If I can live to be decrepit enough, I shall be a saint."

So here we are, at the start of my 58th year, and everything I do is getting so completely intertwined, that soon it will all become a cohesive whole. Probably not, but it is encouraging that so many of you join me each week to celebrate things that I consider to be more than important.

Thank you for that,

Love and peace

Jon



Michael Moorcock, Dave Bainbridge, Celestial Fire Band, Gong, Bart Lancia, The Who, Stick Men, Brian May, Strange Fruit, Friday Night Progressive, Canterbury Sans Frontieres, Mack Maloney's Mystery Hour, Gillian "Gilli" Mary Smyth, Machali, Tom Searle, Matt Roberts, Brian Norman Roger Rix, Baron Rix, CBE, DL, The Boomtown Rats, Karnataka, Rick Wakeman, Rob Ayling, Billy James, Matthew Watkins, Alexandria Krysinski, Brian Ferry, Alan Dearling, Mr Biff, Roy Weard, Futurology and Free Cultural Spaces, Hawkwind, Xtul, Elvis, Queen, Keith Richards, Joy Division, Neil Nixon, Johnny Cash, The Beatles

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,
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Editor: *Gonzo Weekly* magazine
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eMail jon@eclipse.co.uk

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 ^{gonzo} NEWSROOM



CELESTIAL FIRE SEPTEMBER UK TOUR DATES

Like summer greetings from the Open Sky Records Office and welcome to those who are new to our mailing list.

Dave Bainbridge's Celestial Fire Band UK tour is only a matter of weeks away now. Featuring the same stellar line up as on last year's dates - Sally Minnear (Lord of the Dance) vocals, vocal loops, percussion, keyboard, whistle, violin, Frank van Essen (Iona, Barbara Dickson) drums, percussion,

violin, vocals, Dave Brons (Solo artist, Guitar Hour presenter) guitars, mandolin, vocals, Simon Fitzpatrick (Carl Palmer, Jennifer Batten) bass, Chapman stick, Moog bass and Dave Bainbridge (Iona, Strawbs) guitars, keyboards, bouzouki.

We really hope you can make it along to one (or more!) of these gigs. The set list will be featuring music from Dave's solo albums Celestial Fire and Veil of Gossamer, plus some Iona music, including an Iona piece that has never before been played live!

2016 CELESTIAL FIRE UK TOUR DATES

- Friday 9th September, doors 7.30pm for 8pm start Fibbers, York, UK Tickets/Info <http://www.fibbers.co.uk/live-events/detail/celestial-fire>



"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

- Saturday 10th September Wesley Centre, Maltby, UK Tickets/Info <http://www.classicrocksociety.co.uk/shop/celestial-fire/>
- Sunday 11th September Half Moon, Putney, London Tickets/Info <https://www.musicglue.com/half-moon-putney/events/11-sep-16-celestial-fire-featuring-dave-bainbridge-iona-strawbs-half-moon-putney>
- Monday 12th September The Robin 2, Bilston, West Midlands Tickets/Info http://www.therobin.co.uk/whats_on/giginfo.asp?gigid=4537

"The brilliant and brand new Celestial Fire band...a spectacular evening of high emotion and genius talent!!" Rowena

"What a gig! Beautiful music, played by amazing musicians. Dave, Dave, Frank, Sally and Simon... I salute you all." Aaron

"It was brilliant! Dave is almost like Steve Howe and Rick Wakeman rolled into one! Sally Minnear is a lovely singer. It was one of the best gigs I've ever seen/heard." Alan

"What a fantastic evening of music...It was so good to hear some of Celestial Fire played live and the musicianship from all involved was out of this world. Sally Minnear was incredible, Frank van Essen on the drums absolutely nailed it. Dave Brons

was clearly loving every single note he was playing and that was infectious. Simon Fitzpatrick on bass was on another level. What a talent...what an amazing night." Craig

"An absolutely epic evening watching the Celestial Fire band play the most intricately beautiful music. Incredible musicians. Unmissable." Russ

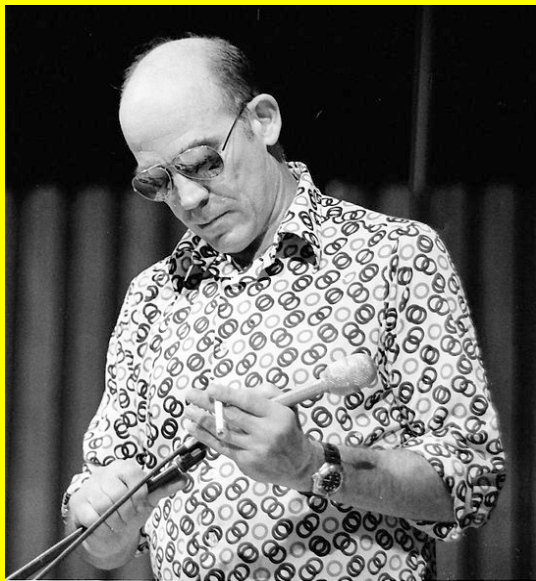
Full details below. For more info on the Celestial Fire band visit www.opensky121.wix.com/davebainbridge

Related websites:

- www.iona.uk.com
- www.facebook.com/ionaband
- www.opensky121.wix.com/davebainbridge
- <http://www.joannehogg.com/>
- www.facebook.com/DaveBainbridgeMusic
- www.facebook.com/dave.bainbridge1
- www.davebainbridge.com
- <http://gb3guitar.com>

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (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 scene I had just witnessed (a couple making love in the ocean) brought back a lot of memories – not of things I had done but of things I had failed to do, wasted hours and frustrated moments and opportunities forever lost because time had eaten so much of my life and I would never get it back. I envied Yeoman and felt sorry for myself at the same time, because I had seen him in a moment that made all my happiness seem dull."

Hunter S. Thompson



Gong has announced a headline tour of the UK in November, in support of their forthcoming new album Rejoice! I'm Dead!

- 20/11 – Lewes – Con Club
- 21/11 – Cardiff – The Globe
- 22/11 – Leicester – The Musician
- 23/11 – London – The Dome
- 24/11 – Manchester – Gorilla
- 26/11 – Glasgow – Audio

"Rejoice! I'm Dead!" Gong's new studio album and their first since the death of Daavid Allen will be released on 16th September through Madfish on CD, a double LP and as a limited edition deluxe 3 disc hardback book edition featuring 44-page book, CD/LP & deluxe edition are available to pre-order.

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)

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:



And

Stone Baby

The Grip Weeds

MARK YOUR CALENDARS. TICKETS WILL GO ON SALE SOON!

The Gospel According to BART

As you may or may not be aware, my favourite roving reporter also writes a column for *Steppin' Out* magazine in New Jersey. I was so impressed by a recent column that I reproduce it here in full...



**Bart
Lancia**



Steppin' Out Sports

Talking Sports



As you read this page, the world is most assuredly captivated by the Summer Olympic Games in Rio. The drama of the Games alone is enough for many to stay interested, while others truly enjoy the competition and the idea of "striving for Gold", a phrase we hear over and over. However, much of the pageantry of these "Modern Games" was established in a year when the Games were being used for much more than just a humble sporting endeavor between nation/states, and the world was in a crucial time for many of its inhabitants. Surprisingly, our own nation played a role in this 'not-so-loving' event, and many would be shocked later on to find this out, only to do virtually nothing about it.

In 1936, the world was just beginning to come out of the Great Depression. Much of our nation was just trying to survive, and was somewhat xenophob-

ic, especially in the years following World War I. While those in government paid attention to the events in Europe, and the rise of Germany and Italy under dictators, many would not be aware of the massive upheavals of societies and populations. Specifically, Hitler's Germany was quietly assembling an army (forbidden under World War I's Treaty of Versailles), and re-establishing itself on the world stage after its defeat in that war and the devastating effect on the German economy. Germany was awarded the 1936 Summer Olympics, despite some protests from around the world. According to various reports of the period, Hitler would spend the equivalent (in today's dollars) of about 450 million to build Olympic venues. But it would be much more than just the money it seems. A "clean-up" of Berlin would send thousands of "undesirables" outside the city into camps (later basically just concentration camps). When members of the American Olympic committee, who spoke no German, came to Berlin to see for themselves the reported conditions, Nazi officials instructed interpreters to say what was propaganda at best. The idea of the Torch Relay, such a part of today's Games, was a Nazi idea, as was much of the pageantry we now take for granted today. One "token" Jewish woman would be allowed to compete as part of Germany's equestrian team, which is what American official Avery Brundage, who would later head the International Olympic group, said 'should satisfy' the Jews in America. Much of the world was helpless to stop Germany from hosting the Games, but

there were certain protests, like the 3 Austrian swimmers (3 women of Jewish faith) who would boycott the Games, thereby receiving a lifetime ban by the IOC. Even while the Games were going on, a Gestapo agent would intercept a letter written to great track star Jesse Owens, suggesting he not accept any medals from the "Third Reich", in support of his Jewish 'brothers'. Much of these stories did not come out until years later, so Hitler and Germany would be allowed to 'put on a show' for the world. Later of course, Germany would go on a nation-conquering rampage through Europe, and their 'true colors' would show.

Reading this space, you'll be aware of my love of sports. As a student of history also, it is noticeable that governments, as well as governing bodies of various sports, often seem to have an agenda having nothing to do with sports itself. We cannot ignore such indignities simply to watch a sporting event. One need only read the reports of doping, and the actions of Brazilian Olympic "authorities" to see how far away we are from true sportsmanship.

On a lighter note, I witnessed another Philadelphia Eagles practice last week, which cost me a 'beach day'. I can virtually guarantee this weekend will be beers, bikinis, and beach football (football with no rules except fun). See you in two...

G'Night Shella!!



THE ^{gonzo} NEWSROOM



The Who's five UK dates scheduled for August/September 2016, will now be moved to 2017 to coincide with their newly announced dates at the Royal Albert Hall.

For the rescheduled Greatest Hits shows Roger and Pete will play the hits as well as some deep cuts and also include a new focused presentation of Tommy drawn from the Royal Albert Hall concerts including a brand new video programme specially produced for these shows.

This UK set will emulate the historic period around Live At Leeds and Woodstock when the core of the show was always Tommy. For Who fans new and old this is something special that hasn't been done by the band or seen by their audience since 1970.

Tickets for the shows originally scheduled for late August and September will be valid for the new shows. Any customers who cannot make the new dates are entitled to a full refund from their point of purchase. Deadline for refunds is 5pm August 12.



Much to the excitement of music aficionados worldwide, prog legends Stick Men will be releasing their new album "Prog Noir" on October 21, 2016, which is now available for pre-order as a single disc edition and a super deluxe box set, which contains an additional bonus CD with exclusive material, a double vinyl version of the album, a t-shirt and poster. The band, featuring members of King Crimson Tony Levin and Pat Mastelotto, have also released a new lyric video for 'The Tempest'. A departure from their previous efforts, "Prog Noir" also includes 'song' oriented material featuring vocals on several tracks.

The long awaited new album of STICK MEN "Prog Noir" is finally available in 3 formats:

- 1) Signed Limited Edition Combo Package - Deluxe Box Set (2LP/2CD/Poster) with T-Shirt
- 2) Regular CD (single album, 10 tracks)
- 3) Download (WAV, FLAC, ALAC and/or MP3-320 formats)

SIGNED LIMITED EDITION COMBO PACKAGE DELUXE BOX SET (2LP/2CD/POSTER) + T-SHIRT

LIMITED EDITION BOX SET

includes
2LP (180 grams / gatefold)
2CD (digipack, with bonus material)

De-Luxe
Combo Package
includes also
T-Shirt + Poster

The combo package includes:

- 2LP 180 grams gatefold (the LP has a 11 minute bonus tracks on the Side B of the second LP, which is not included in the regular CD package)
- 2CD special edition of the new album, Digipack. (Disk One is the regular 10 track album. Disk Two contains 8 bonus tracks.)
- Full color poster of the album artwork (17x22 inches)
- Full color T-Shirt (front only). Available in Navy Blue and Black.

(streaming via the free Bandcamp app and also available as a high-quality download in MP3, FLAC and more), plus the complete album the moment it's released.

SINGLE CD, REGULAR EDITION of "Prog Noir" (10 tracks) can be pre-ordered for \$17 USD / 15 Euros plus shipping

DOWNLOAD of "Prog Noir" (10 tracks in WAV, FLAC, ALAC and/or MP3-320 formats) can be pre-ordered for \$10 US / 9 EUR

ALL BOX SETS WILL BE SIGNED BY ALL 3 BAND MEMBERS (Tony, Pat & Markus).

All orders will be shipped in the late October.
Pre-orders are \$140 USD / 120 EUR plus shipping.
Those who contribute \$200 USD / 180 EUR or more, will have their names included in credits inside of the box set.

This special box set includes digital pre-order of "Prog Noir". Fans will get 4 tracks now

Exclusively available at:

<https://stickmen-moonjune.bandcamp.com/album/prog-noir>
(orders placed from North, Central and South America, Middle East, Africa and Asia)
<https://iapietus.bandcamp.com/album/prog-noir>
(orders placed from Europe, Middle East, Africa and Asia)

"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...



Brian May wrote in *The Guardian*:

"Tuesday was a sad day for our wild animals. The BBC reported that the badger cull will be extended into five new areas, although the Department for Environment, Food and Rural Affairs (Defra) would not confirm that the selections had been made. News that the already failed cull would be expanded is particularly disappointing to those who

hoped that a new government would bring new wisdom. This tragic development is born of a distortion of the real facts, supported by false promises and propaganda heaped on to the farming community.

There is mounting evidence that badgers have little to do with the spread of bovine tuberculosis. And there are no grounds whatsoever for believing that badger killing has made the slightest impact on the disease, but the government is seemingly pressing ahead, cheered on by the National Farmers Union.

People close to this machinery will tell you that it's hard to see a clear line between the government and the NFU; and this in itself has a bad smell. No thought whatsoever is given to the suffering of the badgers, even though the government's own independent expert panel delivered a verdict that the cull was neither humane nor effective. In fact, the shameful response from David Cameron's government was to ensure there was no independent panel for the next rounds of culls."

Read more: <http://tinyurl.com/hztea5e>

A large, realistic-looking brown chicken is superimposed on the image, standing on the shoulders of a person in a crowd of protesters. The protesters are holding various signs, including one that says "CLEAN UP CHEVRON" and another that says "TACTATOR ALLAY". The background shows a street scene with more people and buildings.

Democracywatch

The subscribers, by appointment from the Commission
of Patents, inquest of the U. S. Patent Office, for re-
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inventions to be patented, & deposited therein, which
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ventions, and render advice to inventors and others, in relation
to the same.



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

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...

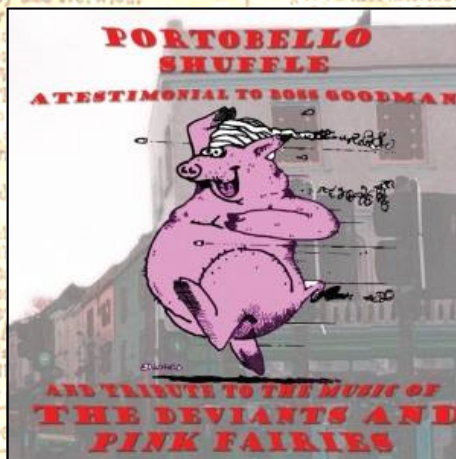


In New Hampshire, a man calling himself Vermin Supreme filed for the presidential primary. He said in his administration, every American will receive a pony. He also plans to defeat ISIS by going back in time.



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
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MORNINGS 8AM - 11AM ET CH21 SIRIUS | ((XM))
SATELLITE RADIO

(FILLING IN FOR ANDREW LOOG OLCHAM)

"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.



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Peculiar News of the Week



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

**Sex pigs halt traffic after laser attack
on Pokémon teens**

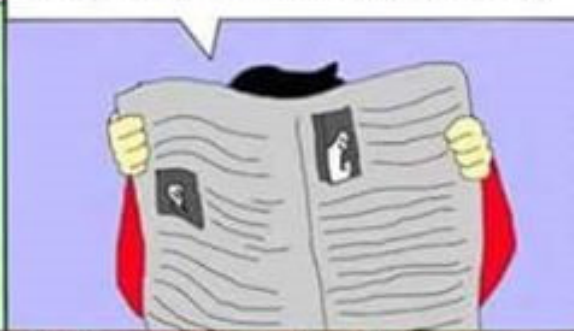
<http://tinyurl.com/jxq2m9t>



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



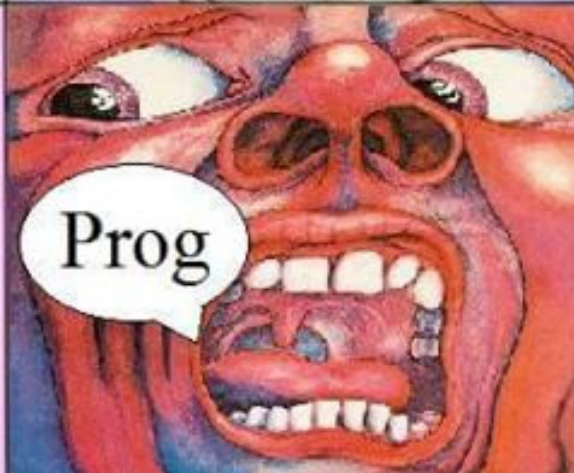
Hmph... You be careful, those
boys only care about one thing.



Sex?



No...



**ME TRYING TO FIND
GIRLS IN A PROG CONCERT**





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

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

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



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

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

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

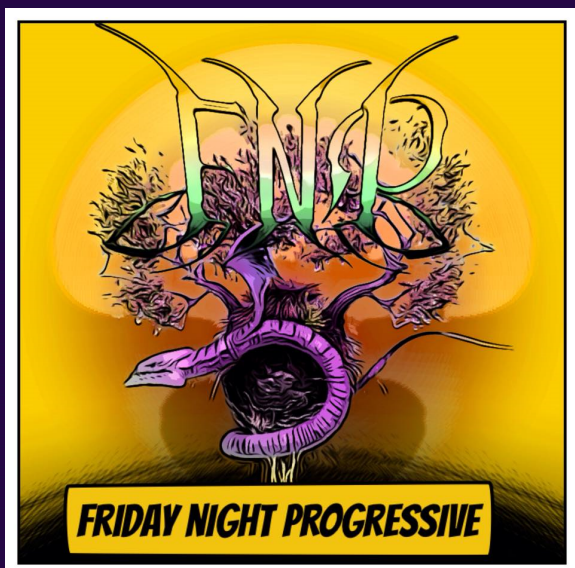
The show is broadcast on Miskin Radio every Sunday from 10-00-midnight.



14 Aug 2016
Show 179 – Quintessence: Spirits from Another Time

Lords of Acid: Voodoo U
The Railway Children: Brighter
Kylie Mole: So Excellent
Quintessence: Only Love
Viv Albertine: The Madness of Clouds
Mary Wells: Please Please Me
Daft Punk: Giorgio by Moroder
Quintessence: Untitled Guitar
Quintessence: Untitled Harpsichord
Jude Connelly: Armagheddahedron
Afro Haitian Experimental Orchestra: Bade Zile
Dorothy Ashby: Soul Vibrations
Wendy and Bonnie: By the Sea
F-Minus: Sweating Blood
Kenneth Williams: Voices of Evening
In Letter Form: Edison's Medicine
Deep Purple: Fools
Miles Davis: Pharaoh's Dance
The Magnetic North: Run of the Mill
Quintessence: Twilight Zone
Ukulele Orchestra of Great Britain: Really Free
Jerry Soloman: Oh
Cannibal Corpse: Confessions

**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:

Magic Pie

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

BB3

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

Totem

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

Secrets for September

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

Cloud Over Jupiter

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

Farzad Golpayegani

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

Panzerpappa

<http://www.facebook.com/Panzerpappa-112379508814650/?fref=ts>

Murky Red

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

Napier's Bones

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

The Humps

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

— with Jerry King, Francesco Lembo, Gordon Midgley, Trond Gjellum, Jan T. Johannessen, Secrets For September, Kim Stenberg, The Humps, Matthew North, Stef Flaming, Farzad Golpayegani, Andrew J M Noto and Yolanda Flaming.

**Listen
Here**

Friday Night Progressive



CANTERBURY SANS FRONTIÈRES: Episode Thirty-Seven

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

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

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

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

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

An obscure recording of some superb live Caravan from '76, Terry Riley collaborating with John Cale, as well as being interpreted by a late 60s French-Canadian activist collective, Ollie Halsall playing some completely insane guitar with Kevin Ayers, a new North Sea Radio Orchestra cover of a Robert Wyatt song, something Oregonian with a suspiciously Wyatt-like vocal sample-loop, a little bit of Schoenberg 12-tone piano, some Squarepusher, the origins of drum 'n' bass, Henry Cow, Soft Machine, Matching Mole and the conclusion of Gong's 25th birthday party. Also, from the Canterbury today, Humble Pious, Jamie Dams and a Koloto remix.

**Listen
Here**



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

"Mack Maloney is the author of the 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."

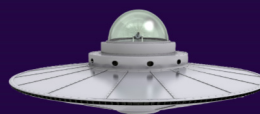


PHOTO BY SMITHMAXFIELD.COM

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

SPECIAL SHOW -- The Mystery of TWA 800, Twenty Years Later.

Two hours devoted to the events surrounding the bizarre crash of TWA Flight 800 off Long Island, New York in July 1996. Was there a bomb on-board? Did a terrorist missile shoot it down? Were UFOs involved? Or did the U.S. Navy blow it out of the sky? Mack, Juan-Juan and Commander Cobra join Agent X, Rob Beckhusen and Switchblade Steve in a roundtable discussion of various TWA 800 conspiracy theories. Investigative reporter & author Jack Cashill joins the conversation in the second hour.



Listen
Here

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



**Gillian "Gilli" Mary Smyth
(1933 – 2016)**

Smyth was an English musician who performed with the bands Gong, Mother Gong, and Planet Gong and released several solo albums and albums in collaboration with other members of Gong.

In Gong, she often performed under the name Shakti Yoni, contributing poems and "space whispers".

Smyth had three degrees from King's College London, where she gained notoriety as the outspoken sub-editor of "Kings News", a college magazine. After a brief spell teaching at the Sorbonne (Paris) she began doing performance poetry with well-known English jazz-rock group Soft Machine, founded by her partner and long-time collaborator, Daevid Allen, in 1968.

She co-founded Gong with Allen, an outfit that included musicians such as Steve Hillage, Pierre Moerlen and Didier Malherbe. All of the songs on the albums *Magick Brother* and *Continental Circus* are listed as written or co-written by her. In her spoken-word poetry, especially within Gong's "Radio Gnome Invisible" Trilogy, she portrays a

prostitute, a cat, a mother, a witch, and an old woman, and she has been known for wearing such costumes on stage. This became part of the cult mythology, which was written into sixteen albums that were produced. Gong developed into a family of bands, including Gongmaison and Mother Gong. Mother, her 1978 solo album, led to Smyth founding Mother Gong having left the original Gong band in 1975 to have children.

Mother Gong toured internationally in 1979-1981 and 1989-1991, either headlining or supporting such artists as Bob Dylan and Big Brother and the Holding Company. Smyth appeared as a solo performer and lecturer at the Starwood Festival in 1992 and 1993. She has also done voice-overs for commercials, taped children's books and other books and poetry, given workshops on voice projection and voice as a confidence raiser, and has performed for many women's groups.

She died at the age of 83 on 22 August 2016.



**Machali
(ca. 1996 – 2016)**

Machali (Hindi for "fish"), also known as Machli or Machhli, was a tigress who lived in Ranthambore National Park in India. She played a

THOSE WE HAVE LOST

key role in the regeneration of the tiger population in the park in the early 2000s, and was celebrated with titles such as Queen Mother of Tigers, Tigress Queen of Ranthambore, Lady of the Lakes and Crocodile Killer. She was considered India's most famous tigress, and on her death was considered the world's oldest tigress living in the wild.

She inherited her name from her mother, Machali I, who was also named fish due to a fish-shaped mark on her face. Tigresses generally have two or three litters, however over a period of seven years, from 1999 to 2006, Machali had four litters and gave birth to eleven cubs – seven females and four males. Machali's offspring increased the tiger population in the park significantly – from 15 tigers in 2004, to 50 tigers in 2014. Eventually more than half of the tigers in the park were of her lineage. In 2008, two of her female cubs were relocated to Sariska Tiger Reserve and successfully boosted the tiger population in that park as well.

In early 2014, Machali disappeared from her usual area, sparking a search by over 200 park staff. She was sighted after about a month, and appeared to be in good health. She had survived in dense forest by hunting her own prey, despite having been fed by park staff prior to her disappearance. She was known for her hunting skill and strength, in particular in an incident in 2003 when she fought with and killed a 14-foot long mugger crocodile. As a result of the fight, she lost two canine teeth.

India reportedly earned about USD 10 million per year due to tourists attracted by the tigress. She won the "Lifetime Achievement Award" of Travel Operators For Tigers due to her contribution to conservation and as a tourist attraction that earned significant income for India.

Machli is considered to have been the most photographed tigress in the world. She was featured in a number of wildlife documentaries, including a

50-minute documentary about her life, titled Tiger Queen, which was aired on the National Geographic and Animal Planet channels.

Towards the end of her life, Machali lost almost all of her teeth, sight in one eye, and much of her strength due to aging. She also lost her territory, as her daughter Sundari from her last litter drove her out of her turf. As she was unable to hunt and kill for herself, park staff provided her with food. This intervention became somewhat controversial; tiger expert K Ullas Karanth commented that it resulted in Machali living longer than she should have, and that truly wild animals should be born, live and die naturally. In August 2016 she became critically ill. Due to her great age, it was considered risky for Ranthambore's rangers and staff to treat and aid her as the medications needed could be harmful or fatal.

Machali died on 18 August 2016, aged 20 years old, older than the average 10 to 15 year lifespan of tigers in the wild. She was cremated in observance with traditional Hindu rituals in a public ceremony.



Tom Searle
(1988 (?) - 2016)

Searle was founding guitarist with the British band, Architects, a British metalcore band from Brighton, formed in 2004. The band's first name was Inharmonic, which was swiftly changed to Counting

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the Days, and finally to Architects after a couple of years. They have released seven studio albums and one split EP with Dead Swans to date.

Searle had been suffering from melanoma skin cancer for the past three years and missed a number of performances while undergoing surgery.

His twin brother Dan, who is the group's drummer, said "He spent the last 2 months of his life fighting with everything he had to overcome the disease once and for all, and things appeared to be moving in the right direction, but in the last 2 weeks it suddenly took a turn for the worse and finally he left us."

He died on 20 August 2016, aged 28.



**Matt Roberts
(1978 - 2016)**

Roberts was ex-guitarist with 3 Doors Down, an American rock band from Mississippi that formed in 1996. The band rose to international fame with their first single, "Kryptonite". 3 Doors Down started The Better Life Foundation (TBLF) in 2003, with a goal in mind to give as many children as possible a better life. Since its inception TBLF has supported numerous charities nationwide including the Center

for the Prevention of Child Abuse, and the Habitat for Humanity, as well as providing aid and assistance to the Gulf Coast region of Mississippi during Hurricane Katrina.

When the Mississippi town of Waveland took an especially hard hit from Hurricane Katrina, the charity was able to purchase three police cars and a fire truck to help with rescue efforts. Also, in connection with Wal-Mart, they were able to supply the town with three semi-trucks full of rescue supplies. There was also extensive support from TBLF in providing funding for rebuilding efforts in the town.

3 Doors Down and The Better Life Foundation host a yearly show to raise money for the charity. Beginning in 2010, the show is performed at Horseshoe Hotel and Casino, in Tunica, Mississippi. Prior to 2010, the show was performed at the Hard Rock Hotel and Casino in Biloxi, Mississippi. In addition to a concert from 3 Doors Down and friends, there is also an auction, which includes numerous items from musical friends, sports icons, and other various supporters of the band and the charity. There is an average of sixty items auctioned off yearly, and proceeds are given to TBLF.

Roberts exited 3 Doors Down in 2012 citing health issues, and saying the band would "always have a special place in my heart." Frontman Brad Arnold said the guitarist would "always be welcome back with open arms." His father said that the guitarist suffered from a prescription pill addiction which stemmed from long-term anxiety, but thought his son had "beaten" this and his addiction to prescription drugs.

"It's crazy as a performer – he never liked crowds or liked places he didn't know about as a baby, as a child, and this was his way of dealing with it and me and him talked about it often. I thought he had beaten it all." Roberts died on August 20, 2016 at the age of 38 from a suspected accidental overdose.

THOSE WE HAVE LOST



**Brian Norman Roger Rix, Baron
Rix, CBE, DL
(1924 – 2016)**

Born in the East Riding of Yorkshire, Rix was a British actor and activist. After a stage and television career spanning more than three decades, Rix became a campaigner for disability causes. He entered the House of Lords as a crossbencher in 1992 and was president of the disability charity Mencap from 1998 until his death.

Rix became a professional actor when he was 18, on deferment from service with the Royal Air Force, with Donald Wolfit's Shakespeare Company. After only four months as a professional actor, he played Sebastian in *Twelfth Night* at the now demolished St James's Theatre in London. His deferment was extended and he gained his first weekly repertory experience with the White Rose Players at the opera house in Harrogate. From there he went into the Royal Air Force, eventually ending up as a volunteer Bevin Boy working down the coal mines near Doncaster. After the war, Rix returned to the stage, forming his own theatre company in 1947 as an actor-manager, a career he was to pursue for the next 30 years. He ran repertory companies at Ilkley, Bridlington and Margate

Rix presented more than 90 one-night-only television farces on the BBC. These were often presented at Christmas or on other bank holidays and were highly successful, with viewing figures often reaching 15 million. In the early 1960s, Rix was the highest paid actor (along with Robert

Morley) to appear on BBC Television.

On retiring from performing, Rix joined Cooney-Marsh Ltd – a theatre-owning and production company – run by Ray Cooney, Laurie Marsh and Rix himself. Rix was responsible for obtaining productions for various West End theatres including the *Shafesbury*, the *Duke of York's*, the *Ambassadors* and the re-built *Astoria* which opened with the award-winning *Elvis*, starring P.J. Proby, Shakin' Stevens and Tim Whitnall.

Rix found being on the wrong side of the footlights increasingly frustrating and in 1980 he became the Secretary-General of Mencap (then the National Society for Mentally Handicapped Children and Adults, shortly to become The Royal Society). From 1986 to 1993, Rix served as chairman of the Arts Council of Great Britain's Drama Panel. He was also an active chair of the Arts Council Disability Committee raising the profile and perceived importance of arts and disability issues within Arts Council decision-making. Entering the House of Lords as a crossbencher in 1992, Rix campaigned ceaselessly on any legislation affecting people with a learning disability. He was one of the most regular attenders in the House and every year introduced numerous amendments to legislation, mainly that associated with health, social welfare and education. He found the length of time required to change legislation very frustrating.

Rix discovered in the mid-1990s that the legislation regarding State Earnings-Related Pension Scheme (SERPS) had been altered under Margaret Thatcher. The original act had ensured that widows and widowers would receive the full SERPS addition to their state pension if their spouse died first. The change in legislation halved the amount received. Rix campaigned to restore the original payment and after a number of years arguing the point with the New Labour Government, he succeeded.

In August 2016, Rix announced that he was terminally ill, and called for the legalization of voluntary euthanasia for those dying in severe pain. His death was announced on 20 August 2016.

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 Irelands 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

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

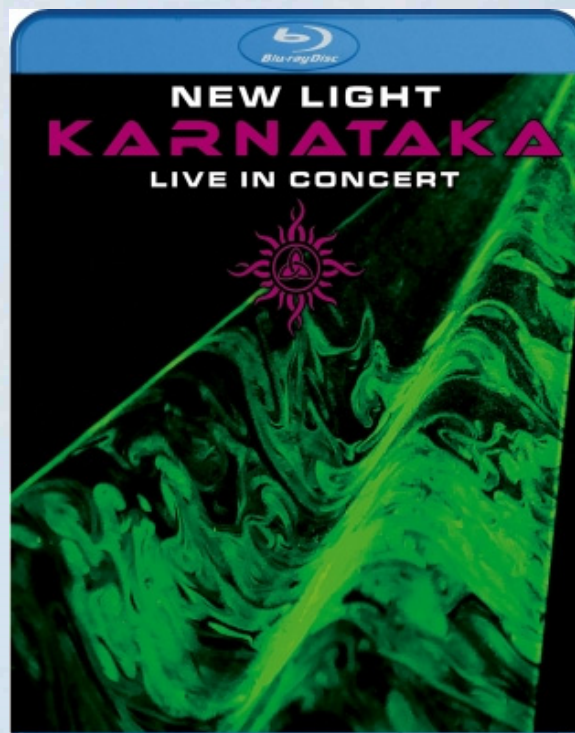
www.therocktologist.com

"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



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.



Goodbye gilli



ROB AYLING WRITES

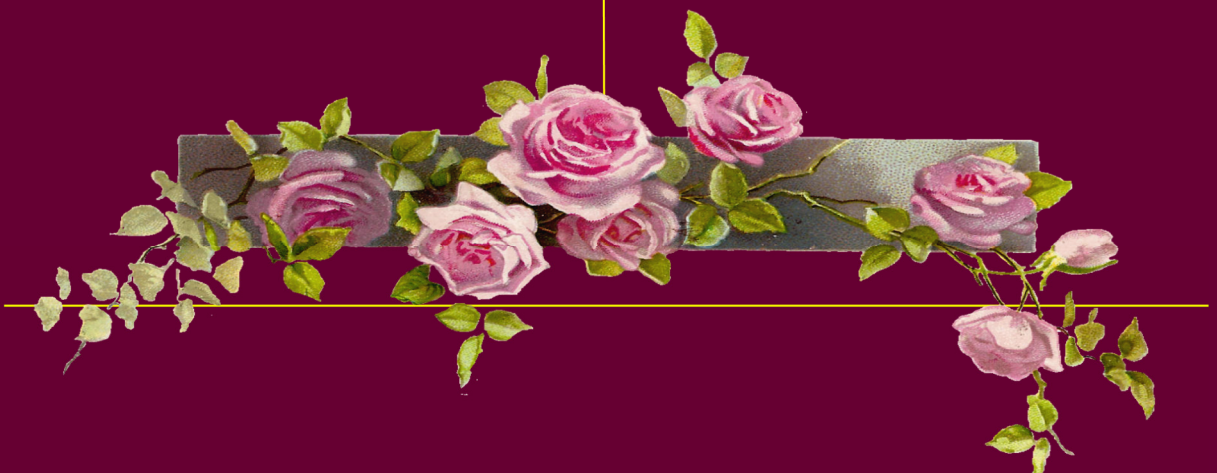
Gilli was a mother to us all. She was and is the Good Witch Yoni. Be it in front of a crowd of thousands at the Shepherds Bush Empire (the last time I saw her perform with Gong) or sat in her kitchen in her crazy little house in the middle of the New South Wales rain forest reading my tarot cards - she was (and always will be) Shakti Yoni.

Gilli lived her life in a way we could only wish to - she was a one off; a total original. I am

currently on holiday with my family in Turkey. I felt the Gilli so strongly two days ago. I could feel her contribution not only to Gong, but to the Zeitgeist as a whole.

She and Daevid touched me and my life in an irreversible way for which I will be eternally grateful. Good Witch Yoni, Baba Yaga, Shakti Yoni, Gilli my friend - God speed wherever you are. You and Daevid maybe gone from this astral plane - but you are not forgotten. See you both in 2032!!!!!!!!!!!!!!

With love, Rob







**BILLY JAMES aka ANT-BEE
WRITES:**

I had the great honor of having the legendary good witch Shakti Yoni ... Gilli Smyth... guest on my 4th ANT-BEE album "Electronic Church Muzik". Gilli is one of the great avant

garde music artists of our time - and created her own vocal styling "Space Whisper" that has yet to be duplicated by anyone else. Gilli is now travelling back to the Planet GONG to reunite with Daevid Allen.

MATTHEW WATKINS WRITES:

I'm glad to have seen her with Gong in 2009 (the semi-classic reformed lineup with Hillage) and on the last tour she and Daev did with them in 2012 - she wasn't well that night and only came out on stage briefly a few times to do her thing, but she easily got the biggest cheers from the crowd.

ALEXANDRIA KRYSINSKI WRITES:

Gilli, Gong mother, poetic goddess.
I remember Glastonbury,
Thom and I on stage with you.
How many magic moments
have you and Gong created.
I remember the Assembly rooms.
Gong Children full grown on stage too.
A night of amazing energy and vibrations.
The music of planets and dreams.
Your legacy and creativity will live on.
You touched hearts and souls
and everyone you touched will remember .





Gilli

her mutable beauty manifested
 solo
 duo
 trio
 quartets
 quintets
 large bands
 recording
 performing
 all of the above
 with love



Thom the World Poet remembers



GEMINI GILLI

Like Lady June of Deia
Gilli was a Poetry Muse Goddess-
an actual White Goddess of Robert Graves

Loved and adored by so many
Publically, she was a Poetry Space Whisperer
Privately- mother, lover, friend, confident
confidante
Mutable, flexible-able to adapt to change

Powerful, passionate, able to create and re-create
Gilli spanned those generations from 60s to
2016

A Living Legend able to spin dervishes among
us

Singer to our Group Soul/Enchanter/
Disclaimer/
Delightful Inspirer to all fortunate enough

to hear her heart based laughter









GEMINI GILLI SMYTH

We met as poets in Melbourne
Gilli performed both individually (solo)
as well as with her SPACE WHISPER echo
delay

as well as with Daevid (Allen) and Harry
(Williamson)
as well as on 3CR Community Radio
(PEOPLE IN PERFORMANCE-

(This program was an astonishing amalgam of
contemporary sonic poetry
and sound collages often weaving Gilli's space
whisper poetry with Harry/Daevid's music ..
This was a one hour program on Community
Program, with occasional Midnight to Dawn
marathons..

THAT was studio anarchy, with the genius of
Harry on mixing/editing/engineering
and the wild eccentricities of Daevid, coupled
with whatever poets were there @the time.)
MOTHER GONG often performed at local
venues, and when on tour in 1991,
we were two Geminis (Gilli/Thom), two
Taureans (Harry and Rob). Poets
talked, musicians worked!..

Venues in Melbourne around that time
included CAFE JAMMIN (a reggae based
coffee shop

which welcomed Byron Bay travelers like the
DREAMTIME BAND with Mark Robson..

Also RAGLAN CAFE, LIVING ROOM
THEATER, CARRINGBUSH LIBRARY ("The
Butterfly and the Tyger "Readings)
and pubs like the ALBION, PERSEVERENCE,
-so many readings with Gilli, so few
photographs

Daevid oscillated between the freeze of
Melbourne and the BananaMoon Observatory
in Byron Bay.

Gilli and Harry had a wonderful huge
(seemingly) floating home in St Kilda..
It had a recording studio where we made
cassettes .GAS probably has some-
fine efforts of Gilli ,Harry,Daevid and all of us
smilingly improvising.

Gilli was a well-respected poet ,a fine
mother, lover of life and a generous bright
spirit.

I recall her poem I AM A TREE, and her
charismatic stage presence in silver shining.
I would not be here in Austin, Texas today
without her invitation to tour with Mother



Gong in 1991.
Gilli was also one of the first
Featured Poets @AUSTIN
INTERNATIONAL POETRY
FESTIVAL in 1993.
This will have its 25 th incarnation
in 2017.What we do not remember-
will be forgotten.
So many
venues,adventures,laughter,joy and
goodwill shared with Gilli Smyth
.From Melbourne to London to
Deia to Glastonbury and beyond-it
is my happiness to share

these tiny times of gladness that
was /is the diamond crystal core of
the spirit of Gilli Smyth



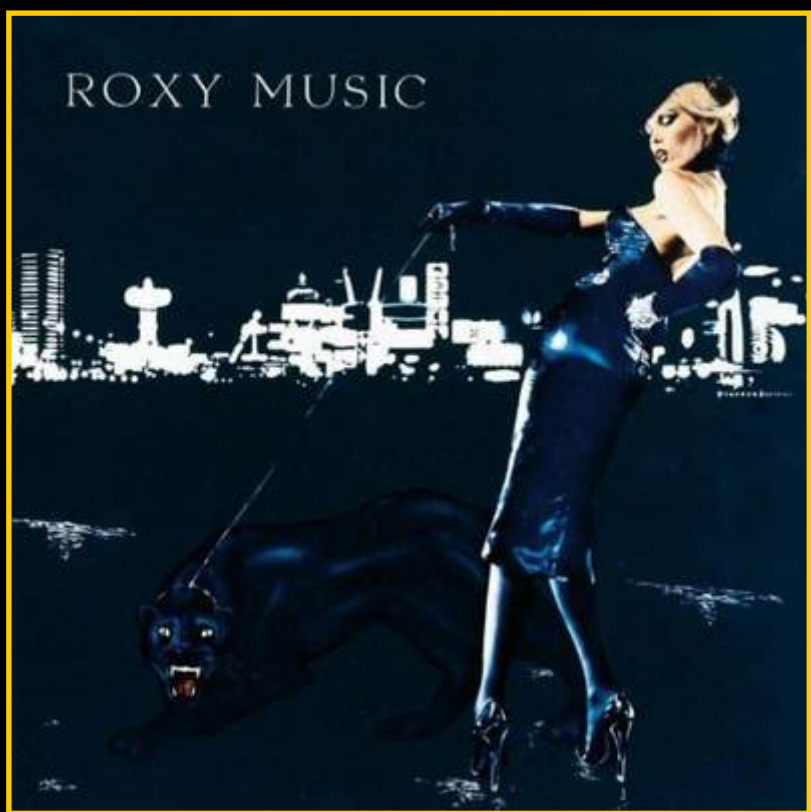
Douglas Harr *Ear Candy for the Hungry Audiophile* **Ferry in Francisco**

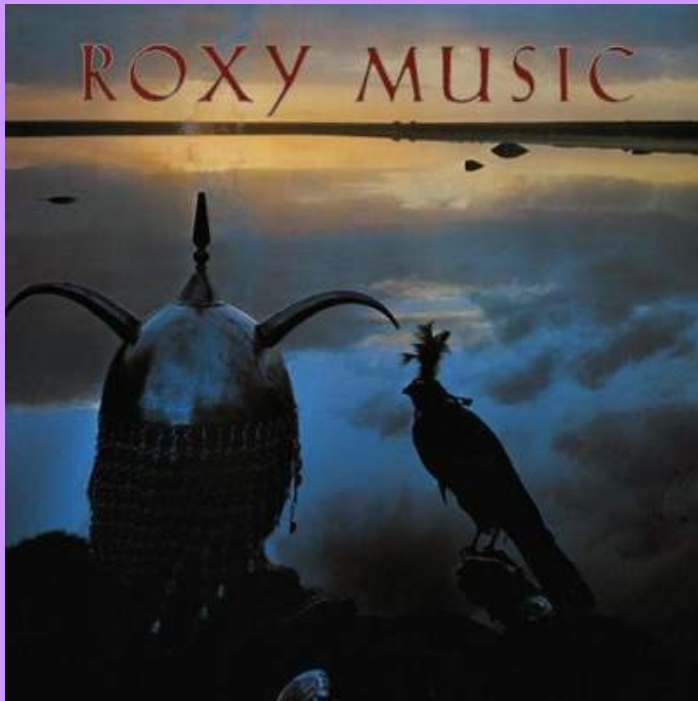
Bryan Ferry and his large band played at the Masonic Auditorium in San Francisco on August 9, 2016 to a sold out crowd of

enthusiastic fans and others out for a night of music. From the first notes of the evening it was clear that the ensemble were well rehearsed,



<http://diegospadeproductions.com/>





their crystal clear dreamy glam rock & soul recognizable yet fresh. I've seen Ferry now several times in concert, supporting his solo catalog, cover albums, or jazz standards. This show was exceptional among these tours both for the sound, the staging, and the quality of the backing band.

That set list was different this time out, as Ferry included only about a half-dozen of his greatest solo hits, such as "Slave to Love" and "Don't Stop the Dance," from *Boys and Girls* (1985) the title track and one more from *Avonmore* (6458), the title track plus one as well from *Bete Noire* (1987) and his typically melancholic cover of John Lennon's "Jealous Guy" during the encore. To this he added a frequently played Bob Dylan cover, "Don't Think Twice, It's All Right" and "Smoke Gets in Your Eyes" by Jerome Kern. Unfortunately nothing was included from his critically maligned, massively underrated masterpiece *Mamouna* (5³8), but plumbing the solo catalog was just not the point on this occasion.

Instead, two thirds of the show was actually made up of tracks by his massively influential band Roxy Music, a move that delighted long time fans while being a little perplexing to others. We are talking here about a number of

very deep and aggressive cuts from Roxy's catalog, the earliest being "Remake/Remodel," "Ladytron" and "If There Is Something" from their very first release in 1972 along with a rarely played version of "Beauty Queen" followed by "In Every Dream Home a Heartache," "Do the Strand" and "Editions of You" all from *For Your Pleasure* (1973) the latter two in particular serving to remind us that Roxy was plumbing punk territory long before it's heyday. These challenging songs were interspersed with fairly well known cuts like "Love is the Drug," (a very perfunctory reading) first encore "Let's Stick Together," and "Virginia Plain." Also from their most popular release *Avalon*, we were treated to two pair, a gorgeous rendition of "Tara" featuring skilled winds player Jorja Chalmers led into "Take a Chance With Me" and later, beautifully crafted versions of "More Than This," followed by the hugely popular title track. The heavy rotation of Roxy Music work, so much of it early and assertive, made for a more raucous show than any I've seen from Mr. Ferry, who at moments seemed to be saying, "look alive, I can still do this!"

Ferry himself was upbeat, clad in his usual classy suit and dress shirt, and despite a somewhat shaky reading of "Jealous Guy" he was in fairly decent voice – in part no doubt because his delivery is seldom forced, more of a croon than a wail. This and apparently clean-ish living has assured his longevity. Nine musicians join him on stage, including Paul Beard (band leader and keyboards), Jacob Quistgaard and Neil Hubbard (guitars), Jimmy Sims (bass), Luke Bullen (drums), Lucy Wilkins (violin), Finzi Thornton and Bobbie Gordon (backing vocals) and the aforementioned Jorja Chalmers, all sleek and sultry, reminding me once or twice of a certain pack of Robert Palmer dancers, if they had also been supremely talented musicians!

All in all this was another great show by this enduring and influential talent. Highly recommended,

RAW presents

Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May

live from

STARMUS 2015



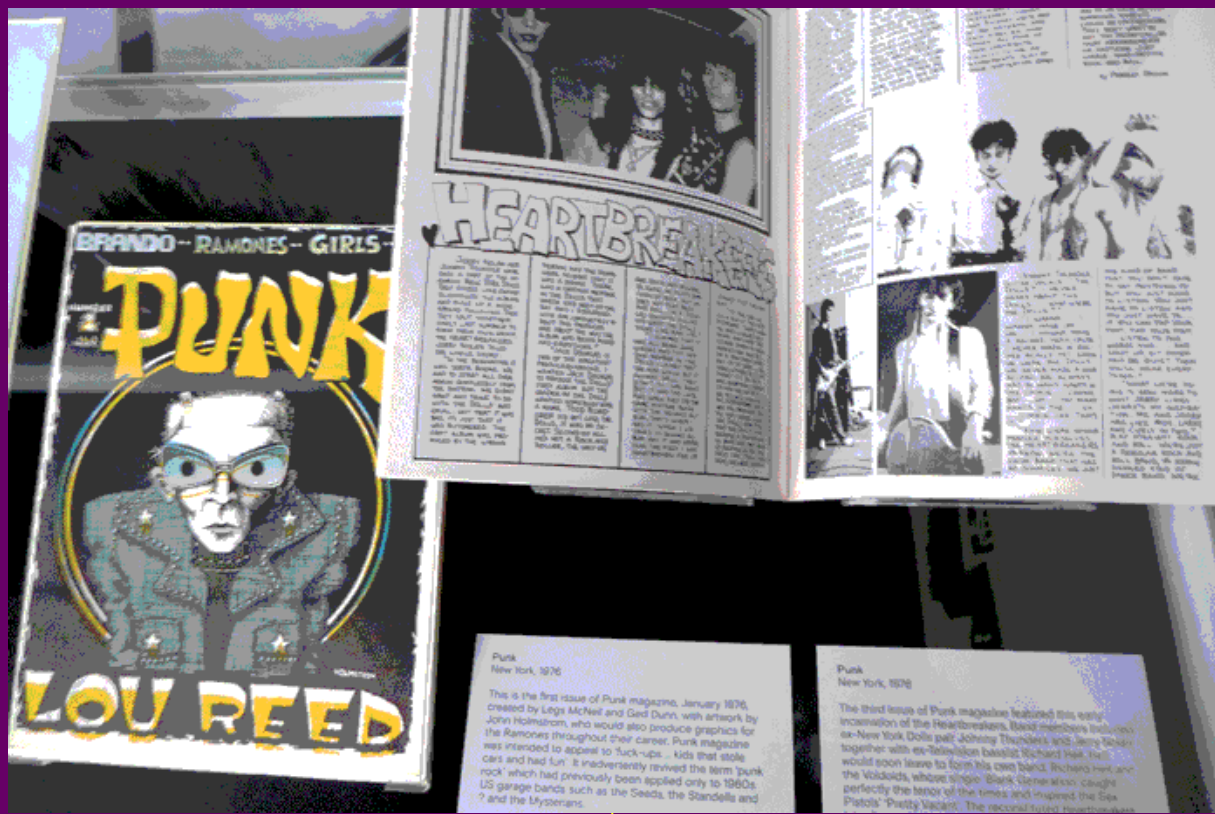
Starmus is festival of music and astronomy on the beautiful island of Tenerife. It is the brain child Garik Israelian (The astrophysicist who led the team which found the first observational evidence that supernova explosions are responsible for the formation of stellar mass black holes). Rick Wakeman 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!



Available to pre-order from www.rickwakemansmusicemporium.com



Punk times at the BL

*A quick time-trip to London's British
Library in London with Alan Dearling*

Whether you're an old-hippy like me, or, an adolescent punk who has never quite grown up, 1976-78 was an apocryphal time in the music world. I was helping run youth clubs and music venues in the London borough of Ealing. Reggae, punk and new wave collided in a messy, loud and sometimes violent melange. Music suddenly felt young and vital again. It was the music of, and from, the street. It was in



alan dearling

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 certificate.

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.

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

Reproduction A4 x 12 page concert program.



The Rainbow Suite

This is a brand new orchestral piece written and performed by Rick Wakeman and the Orion Orchestra. This is a specially written piece of therapeutic music designed for people with an Autistic Spectrum Disorder to enjoy as well aficionados of good quality instrumental music.

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com

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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FREE!

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.



THE MAN'S DADDY'S JOKE-A-THON

Hello. I'm a popular comedian called The Man's Daddy.

Sorry I haven't been here much, but I've been off working the cruise ships. It has been a lot of fun performing every night to fat seasick drunks on a boat, but I'm very glad to be back on the old terra firma.

Not least because on my last trip the entire ship went into lockdown due to the norovirus. Four people died, the ship had to be quarantined off the coast of Miami, and then a fire broke out which killed even more people.

Alright, that isn't a very funny anecdote, but... well... in fact, it isn't funny at all. It's just really sad and disgusting. I can still smell the smoke and poo.

Anyway. Onwards and upwards, as they say. Why not cheer yourself up with these jokes that I wrote while watching one of the passengers die? I hope you like them. Yeah, well, bye then.

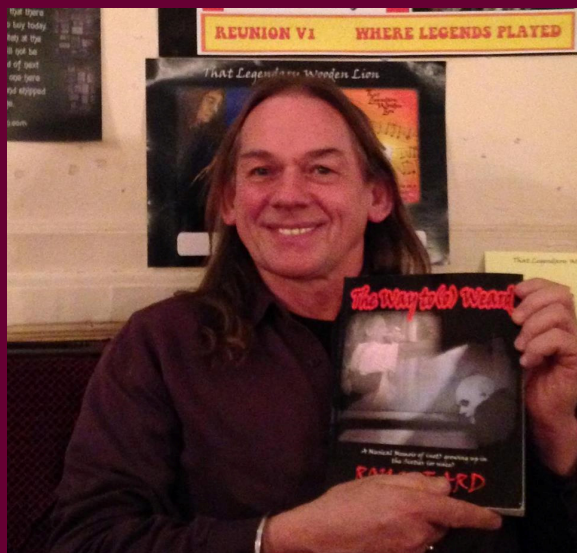
QUESTION: Which Jungle Book character is happiest when cutting the grass?

ANSWER: Mow-Glee (Mowgli)

QUESTION: Where's the worst place to go on holiday?

ANSWER: Your own grave.

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..

Stump had a few gigs lined up for the early part of 1988. The first of these were on a short tour of Scotland. I enjoyed touring with *Stump* on many levels. I had done so much touring with bands that had been around the block for so long they were dizzy, that I had forgotten that fresh approach that a new touring band can have. Working with people like Roger was good on the level that they were all a bit more relaxed about the tour, but touring with *Stump* had a freshness about it.

We travelled up to Scotland in a 'splitter' mini bus with the band's fairly minimal backline in the back. The band had decided to buy their own bus and fitted it out. After much discussion among themselves, they decided the best colour to have it sprayed was - pink! Only a band like *Stump* could have made that decision. When we came into the upland area the band wanted to stop and climb around on the rocks. The pictures on this page were taken then and show the playfulness that they had. I must admit my photographic eye did not see some of the background flaws that a more experienced photographer would have seen, but they made for funnier pictures, which were, I feel, more in keeping with *Stump's* innate quirkiness. They were always such a unique-sounding band and had a commanding stage presence that was mesmerising. Once they were on stage it was hard to take your eyes off Mick's gyrating lankiness while your ears were continually assaulted by Chris' jagged guitar lines and Kev's virtuoso bass. All of this was held together by Rob's wonderful drumming. Do I sound like a fan? Well I was. One of the great things in the music business, well for me at least, was that I got to work alongside people whose music I liked, and the *Stump* tours were fun on so many levels. I think it was only Ivan's multi level-incompetence that got me annoyed and spoilt things a bit.. I always felt that it was like sitting on your foot for a few hours and then trying to run for a bus, dragging a numb and unresponsive limb around with you.

One of the first gigs on the tour featured a support band which made *Stump* look normal. I cannot recall what they were called, but they were a duo with one guitarist and a banjo player who had a guitar pickup mounted upside down over the banjo's strings. He also had an array of effects pedals, one of which was a distortion box, which he used to great effect playing a very Hendrix-style solo during one of the songs. They both wore heavy duty work boots which they used to create the rhythm tracks. One song remains stuck in my head to this day had these memorable lines. One would sing:

'There's a train comin'



And the other reply:

‘Ay Jimmy, but it’s nae stopping here’

Repeated, over and over again. It quite took me back to the ‘60s and the original *Soft Machine* song ‘We did it Again’.

We finished this section of touring off with a gig in the *University of London* and the band went off to get their new album, ‘A Fierce Pancake’ ready for release.

In the gap I went to do a bit of work for *Encore*. The PA that was installed in *The Electric Ballroom* was a bit of a mess, as I found out when one of the amp racks tripped out. Instead of it being a section of the speakers not working it was a patchwork of them. Seems they had the idea that if one rack went down it would not be the whole of one side that was not working. We completely rewired it after that to get it to run a bit better. Chris Mounser was trying hard to build up the stock of equipment and to move into other areas. He was trying to get me to come and work for him, but I did not want to tie myself to a company. I was quite happy being a freelance engineer so I could pick who I worked with. When you work for a company they often choose for you, and even if they don’t, you often can’t go off and do a tour for someone using a rival company. Of course *Encore* had no touring PA, so the other factor would be that I would be tied to working in London and I was rather more interested in touring. Still, even though I resisted the offers to join *Encore*, I was happy to do some one-off shows for them.

We did a show at the *Electric Ballroom* with *The Red Hot Chili Peppers*. They were not very well known at the time so the place was not exactly packed solid.

There had been some complaints about the sound levels for some of the gigs at this venue. A lot of it had been down to the hollow stage under the stage left PA wing. This also made the whole sound very bass reverberant, and prone to low end feedback. The venue had closed for a short time while they did some soundproofing work and, among the restrictions placed on it when it reopened was that they installed a Db cut off. There were a set of ‘traffic lights’ at the back of the stage. If the sound got too loud it would move through amber, and if it stayed on red for more than 30 seconds it cut the power to the stage. I was looking after the front of house, but they had their own sound man so I was basically there in case anything went wrong. I told the guy about the Db meter when we did the soundcheck, but he said it would be no problem. When the band hit the stage at the start of the show they pulled the power within the first couple minutes! It took two more attempts before they achieved a level that would not trip the meter. Their sound man was not very happy about this, but there was nothing we could do about it. I think this was also the first gig they did in the UK, and the first time an English audience caught the spectacle of a band coming onstage naked apart from a sock attached to their private parts!

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



c.j.stone

THE EMPIRE NEVER ENDED. Philip K Dick, Valis and the Psychopathology of War

This, to me, is the ultimately heroic trait of ordinary people; they say no to the tyrant and they calmly take the consequences of this resistance.

...today we live in a society in which spurious realities are manufactured by the media, by governments, by big corporations, by religious groups, political groups...unceasingly we are bombarded with pseudo-realities manufactured by very sophisticated people using very sophisticated electronic mechanisms. I do not distrust their motives; I distrust their power

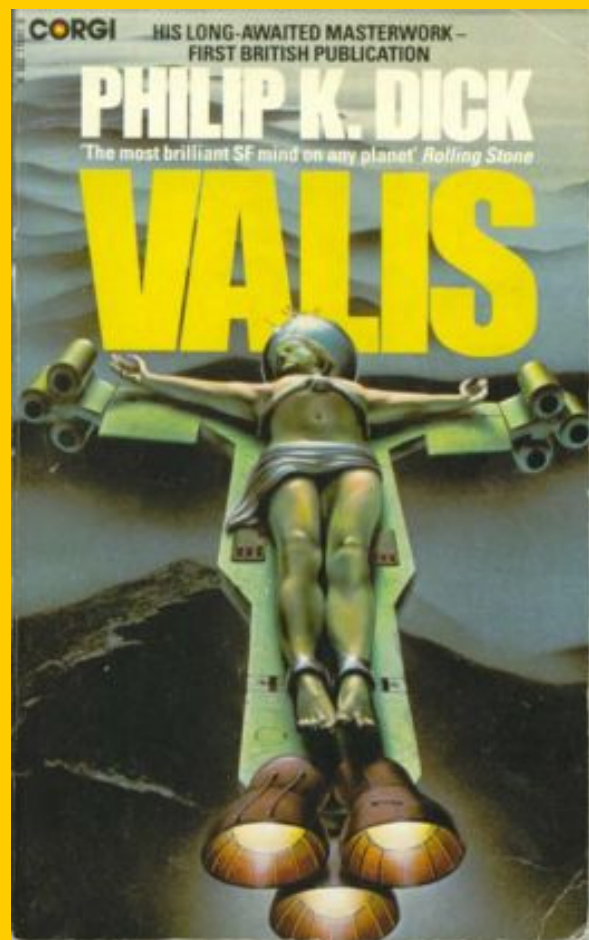
How does one fashion a book of resistance, a book of truth in an empire of falsehood, or a book of rectitude in an empire of vicious lies? How does one do this right in front of the enemy?

Philip K. Dick

The Empire Never Ended

There was a very strange book written sometime in the late seventies by the science fiction writer Philip K Dick. It's called Valis, and it really is the oddest, most exasperating book I've ever read. On

the one hand it is clearly autobiographical, containing details about Dick's own life, his failed marriage and his nervous breakdown, on the other there are fantastical elements in it which might be describing something that had actually



happened, but might just as easily be science fiction conceits. I won't go into the plot here, except to say that there is a single line he repeats over and over again throughout the book, always in bold, always in capital letters. THE EMPIRE NEVER ENDED - he says, like that - THE EMPIRE NEVER ENDED.

He's talking about the Roman Empire.

In some form or another, the Roman Empire has continued to flourish, long after its apparent demise, taking on various disguises. In fact, he says, the time between the era of the early Christians in their on-going spiritual war with the Roman Empire and now - the time he was writing in, the late seventies - is false time. That era and this era are beginning to coalesce. These are - the times we are living in now - literally apostolic times.

This of course may be just a science fiction conceit, a plot device to keep the novel going. Or Dick may have believed that it was true. Who knows?

I suspect the latter.

However you want to view it, there may be some truth in this assertion. It may not be literally true, but psychologically, spiritually, economically, militarily, you might say, THE EMPIRE really

has NEVER ENDED. Or if it ever went away for a time, it has certainly returned with a vengeance.

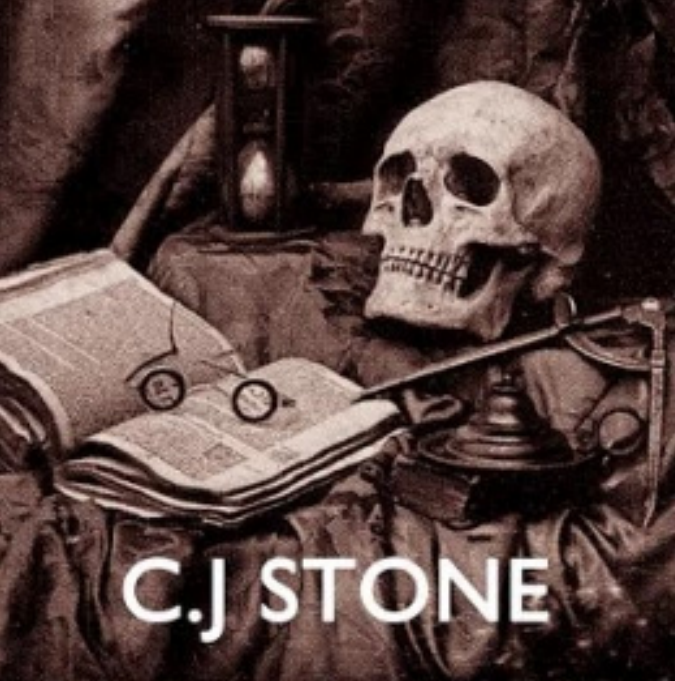
In fact, you only have to look at a bunch of riot police in full combat mode, with their shields and their batons, with their close formations, their phalanxes and their armour to know that Roman military techniques are still very much in evidence.

The Empire is a psychological as well as a military state. It exists as a mental construct, as a psychopathic state of mind, as a system of control. It exists in all of us. All of us are infected with this thought-form virus. It's no use hating George W Bush, as the world's most prominent psychopath. In his position we would do exactly the same. It's not a question of right versus left. It's not even a question of right versus wrong. It's a question of survival now. It's a question of finding out what we have to do to survive.

Read on

THE EMPIRE OF THINGS

SELECTED WRITINGS 2003 - 2013



**NOW AVAILABLE FROM
GONZO MULTIMEDIA**

"Stone writes with intelligence, wit and sensitivity."

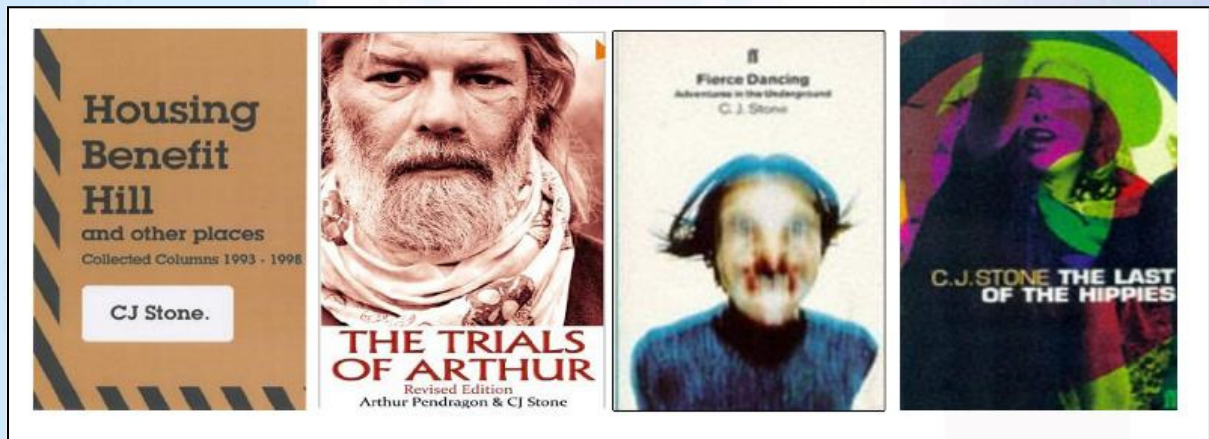
Times Literary Supplement

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

Herald

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

Independent on Sunday



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

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

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

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

A wide-angle photograph of the Stonehenge monument in a grassy field under a cloudy sky. The stones are arranged in their characteristic circular formation. A small figure of a person is visible on the right side of the monument for scale.

**OTHER BOOKS BY
C.J.STONE**

Futurology and Free Cultural Spaces



Herewith and verily, this be something like what that Gonzo creature, *Alan Dearling* presented, along with some video, at the 'Weird Weekend' at the Small School, Hartland, 19-21st August 2016.

In Stanislaw Lem's book from 1971, 'The Futurological Congress', the 8th Futurological Congress takes place in Costa Rica. It's been set up to discuss how to avoid planetary disaster – cannibalism and panic are on the streets. The government employs chemical agents, psychems such as 'placidol', to render the locals docile. Trouble is, the Futurological Congress gets sent into seismic disarray when chemicals, something akin to LSD, is secreted in the tap water.

And Ijon Tichy, Lem's protagonist, eventually wakes, after being defrosted – reanimated – in a new supposedly 'Utopian' society in 2039.

It is a time of 'An Infinity of MASCONS' - mass con tricks which pervert reality. The mascons and the SOOTHSEERS attempt to 'conceal reality' and keep order in society. Indeed, what seems Utopian is Dystopian in the extreme. What indeed is reality or illusion?

Why study history if we can engage in HENCE-ITY – the study of, and making of the future – hence-ity.

I've been discussing the concepts of FREE SPACES and TIME along with my friend,

alan dearling

And that was a small part of the background to the first International Futurological Symposium of Free Cultural Spaces that I was invited to attend at Ruigoord – a squatted island in the Freeport area Amsterdam. Along with two colleagues I was asked to be one of the three World Ambassadors of the Futurological Congress. Some task! Previously, the Free Cultural Spaces Symposiums had been a Netherlands-focused event to bolster the Cultural Line of Resistance to protect state



attacks on FCS.

As Symposia, we tried to examine what sort of ‘free cultural spaces’ around the world that we were part of. What is the meaning of FREE (dom)? Are there core principles? How do we handle/cope with CHANGE and EVOLUTION in our free cultural spaces? Can Futurology help people grappling with changes such as gentrification and cultural tourism?

Alan suggested that: Free cultural spaces, especially our more alternative festivals, are GATEWAYS/Doors into different ways of living, of beliefs and ways of seeing and making sense of what goes on around us. The FCS Symposium uses a broad ‘umbrella’ definition of what ‘free cultural spaces’ are. Indeed they don’t even have to be a literal ‘space’, they can be people, and any TAZ – temporary autonomous zone. On the internet,

the Free Cultural Spaces Web of Hubs is being developed by Alan with friends. It’s an evolving portal into many, varied and magical spaces, places and people on the alternative fringes of societies. Here is a diagram of the range of some of the ‘free cultural spaces’ – the videos of the FCS Symposiums and Web of Hubs is worth a visit at: www.freeculturalspaces.net

In Boom at the festival in Portugal we took the Symposium in 2014 to one of the world’s biggest Electronic Dance Music events – hosting a day of presentations from FCS around the world in the Liminal Village. Chiara Baldini from Boom, suggested that free cultural spaces are:

“Attempts to create bridges between islands of light.”

Will those bridges help us to create new, more creative and fun-filled futures? Ones designed



for HOMO LUDENS – playful human-beings? PLAY can be a culture of its own.

Then in 2015, the Free Cultural Spaces Symposium took place in Christiania, the squatted ex-military area of Copenhagen. Perhaps the biggest free cultural space in the world, and one which provides many opportunities to consider alternative ways of government, of life-choices and artistic creation. It is a CROSSROADS OF THE IMAGINATION.

And in 2016, the Symposium travelled to the East, to the ex-squat in the Old Town area of

Vilnius, the Free Republic of Uzupis , Lithuania – with its own flag, national anthem, passport stamp and a constitution based on 38 points and 3 ideals:

Do not defeat.
Do not fight back.
Do not surrender.

To take our ‘free cultural spaces’ message to the people, a number of us became clowns. We no longer needed words to communicate.

Their community is an EXPLORATORY and an INCUBATOR of ideas and creativity.



An event like the WEIRD WEEKEND, along with the futurological Free Cultural Spaces Symposia is an opportunity to OPEN the BOX of IDEAS.

Here are a few of IDEAS from the Uzupian BOX.

Constitution Republic of Užupis

1. Everyone has the right to live by the River Vilnelė, and the River Vilnelė has the right to flow by everyone.
2. Everyone has the right to hot water, heating in winter and a tiled roof.
3. Everyone has the right to die, but this is not an obligation.
4. Everyone has the right to make mistakes.
5. Everyone has the right to be unique.
6. Everyone has the right to love.
7. Everyone has the right not to be loved, but not necessarily.
8. Everyone has the right to be undistinguished and unknown.
9. Everyone has the right to idle.
10. Everyone has the right to love and take care of the cat.
11. Everyone has the right to look after the dog until one of them dies.
12. A dog has the right to be a dog.
13. A cat is not obliged to love its owner, but must help in time of need.
14. Sometimes everyone has the right to be unaware of their duties.
15. Everyone has the right to be in doubt, but

this is not an obligation.

16. Everyone has the right to be happy.
17. Everyone has the right to be unhappy.
18. Everyone has the right to be silent.
19. Everyone has the right to have faith.
20. No one has the right to violence.
21. Everyone has the right to appreciate their unimportance.
22. No one has the right to have a design on eternity.
23. Everyone has the right to understand.
24. Everyone has the right to understand nothing.
25. Everyone has the right to be of any nationality.
26. Everyone has the right to celebrate or not celebrate their birthday.
27. Everyone shall remember their name.
28. Everyone may share what they possess.
29. No one can share what they do not possess.
30. Everyone has the right to have brothers, sisters and parents.
31. Everyone may be independent.
32. Everyone is responsible for their freedom.
33. Everyone has the right to cry.
34. Everyone has the right to be misunderstood.
35. No one has the right to make another person guilty.
36. Everyone has the right to be individual.
37. Everyone has the right to have no rights.
38. Everyone has the right to not to be afraid.





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..

The newly-named Brock Hall duly opened for business in Seaton's Gateway (the old Town Hall) last weekend, attended by the band and visiting fans - although it wasn't a

Hawkwind gig. However, the event coincided with Hawkwind founder member Dave Brock's 75th birthday. To the surprise of some, Stacia made her way over for the occasion.

The crew members shown are (from left to right) Haz Wheaton, Mr Dibbs, Dave Brock, Nial Hone, manager Kris Tait, and Richard Chadwick.

The venue's name-change to 'Brock Hall' is in honour of Brock's and Hawkwind's work in helping secure the venue's financial future, after it was facing imminent closure.

An upcoming Hawkwind-related event is the release, at the end of September, of a box set of Hawkwind's four Charisma albums plus a poster. After Hawkwind left UA at the end of the Lemmy era, Charisma became their second record label, and the four albums are *Astounding Sounds*, *Quark*, the *Hawklords'* *25 Years On*, and *PXR-5*.

Each album has little in common with the others, reflecting the instability of the band between 1976 and 1978 - a period that includes the formation of the *Sonic Assassins*, and the temporary break-up of Hawkwind in early



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 ...



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

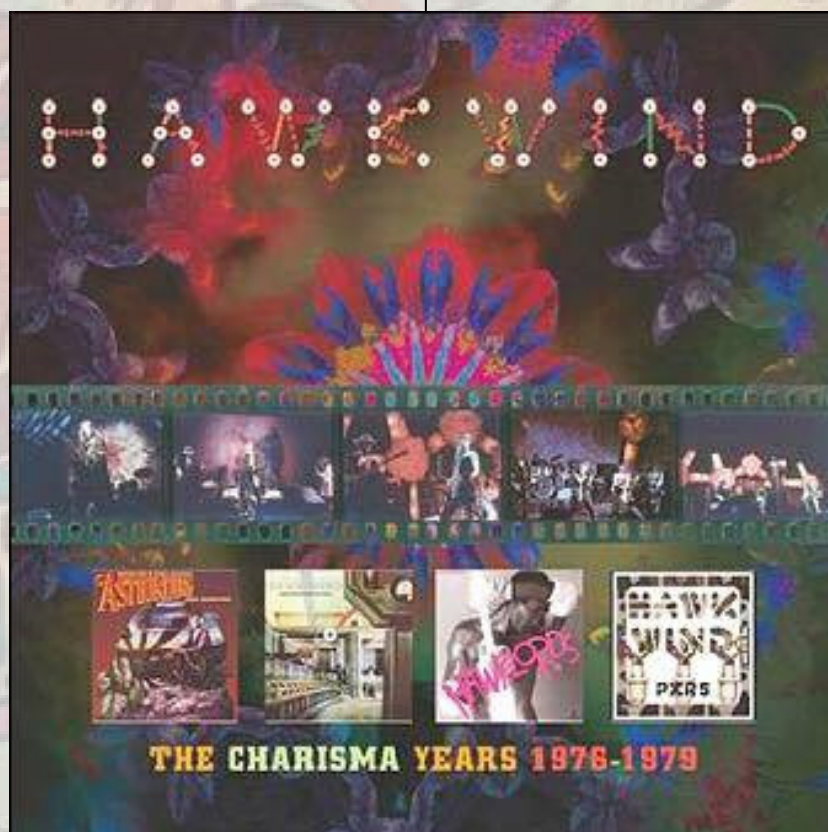
GONZO

Multimedia
spiritsburning.com



1978. Somewhat unusually, each CD consists of the original album tracks with no bonus material.

The release is by Cherry Red's Atomhenge label, who will also be releasing a four-CD set of Bob Calvert albums in September.





HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

Full Earth Address:

.....
.....

Post Code

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

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



The Song of

PANNU

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

The annals of English literature, and indeed less impressive bodies of work, are full of descriptions of what happens when old lovers meet many years after they had ceased being lovers, and how they fall into each other's arms and rekindle the flames of their passion. However, I cannot recall reading a description of what happens when two people who had once been lovers, and who had heartily hoped that they would never see each other again, bump into each other by accident. Two people who had seen each other naked, done all sorts of things with each other that would make a



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



pornographer blush (she had some fairly singular tastes in that department), had plumbed the depths of each other's lives, only for it all to go tits up in a melange of debts, recrimination and general beastliness. Two people who had every reason to dislike each other intensely, and had come to do so, and who had never thought they would ever see each other again.

That was me and Lydia.

I gestured her to come in.

Just about to issue forth my opening gambit and ask what the blinking flip she was doing wandering into my office, and indeed my life, after sixteen years absence, she pre-empted me, (which I then remembered was one of her more annoying habits when we were together).

It turned out that she had moved to one of the new housing estates on the outskirts of the

village. These had been woodland when I was a boy, and I have always resented them, but that is another story. When faced with the problem that had confronted her, she discussed the issue with the local vicar, who - much to my surprise - had recommended that she come and talk to me. However, although she had given Lydia my address, she had neglected to mention my name, and she had no idea that she was coming to me until we were face to face.

As the vicar knows perfectly well what my name is, and has been a guest at a Weird Weekend cocktail party in my garden, I find this all rather hard to believe, and I suspect that Lydia knew perfectly well who she was coming to visit, and decided to just make up a cover story with which she felt more comfortable. But I can't prove it, and I don't actually care one way or the other. She was always a complicated and peculiar woman, and I have no intention of wasting too much energy trying to understand her motivation.



My feelings when confronted with this ghost from my past were almost overwhelmingly negative. I had not only been (in my opinion) treated extremely badly by her and her loathsome family, but (as alluded to elsewhere) I had resorted to witchcraft to sever the emotional ties which we once had. And so I felt nothing but mild distaste for this mad-looking lady of a certain age who was now sitting only a few feet away.

“So what can I do for you?” I asked as formally as I could manage. But as her story unfolded, I became fascinated despite myself.

Now, I am aware of my limitations as a writer, and one of them is that I am not terribly good at writing dialogue, especially complicated dialogue, and as the story that Lydia told me is an intensely complicated one, and furthermore one with a whole slew of cultural references and nuances which flashed across my cerebral cortex, much of what she said will have been paraphrased, and put into my own words, simply because I am not a good enough master of my art to be able to communicate what

happened in any other form.

Her first question, however, was so completely unexpected that I can't resist the temptation to quote it:

“Have you ever heard of a group of girls called The Maenads?”

Well yes, as it happens I had.

Over, once again, to those jolly nice people at Wikipedia:

“In Greek mythology, maenads (/ˈmiːnædz/; Ancient Greek: *μαῖνάδες* [m]) were the female followers of Dionysus and the most significant members of the Thiasus, the god's retinue. Their name literally translates as "raving ones." Maenads were known as Bassarids, Bacchae /ˈbækiː/ or Bacchantes /ˈbækənts, bəˈkænts, -ˈkɑːnts/ in Roman mythology after the penchant of the equivalent Roman god, Bacchus, to wear a bassaris or fox-skin.

Often the maenads were portrayed as inspired by Dionysus into a state of ecstatic frenzy



Sanctuary Town: SHEN therapy in Bewdley, Worcestershire

through a combination of dancing and intoxication. During these rites, the maenads would dress in fawn skins and carry a thyrsus, a long stick wrapped in ivy or vine leaves and tipped with a pine cone. They would weave ivy-wreaths around their heads or wear a bull helmet in honour of their god, and often handle or wear snakes. These women were mythologized as the 'mad women' who were nurses of Dionysus in Nysa: Lycurgus "chased the Nurses of the frenzied Dionysus through the holy hills of Nysa, and the sacred implements dropped to the ground from the hands of one and all, as the murderous Lycurgus struck them down with his ox-goad." They went into the mountains at night and practiced strange rites."

I knew most of that anyway, and imparted same (including bits of Ancient Greek which I quoted because it is always good to show your ex-girlfriends what a clever bugger you are). What I didn't tell her is that I had first heard of the rite of sparagmos (a sacrificial rite whereby

the living victim, human or animal, was torn apart by the maenads) from Albert Goldman's biography of Elvis Presley, and my first knowledge of the maenads themselves came from *Prince Caspian* by C S Lewis where they, and the two Greek gods Bacchus and Silenus are portrayed in a manner suitable for Middle Class English children of the 1950s.

So I told her all this, and probably sounded a bit smug and know-it-all as I did so, because she cut in on me, pointing out that she had a degree in Classics and certainly had forgotten more about Greek Mythology than I had ever known.

"No", she said. "I mean, *modern* Maenads. More particularly *modern* Maenads in North Devon. Because my grand-daughter Dorcas has become one".

"Fuck!" I said. And this time Lydia did not remonstrate with me.



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!!!"

AS OF AUGUST 25,2016

One ant cannot build a Pyramid
(yet pyramids exist /on land and underseas)
Fire ants persist(even when poisons can kill them)
The energy of ants still builds/when they work together
Rather than being squashed underfoot/some army ants
invade other territories.While peace ants
simply build tunnels and caves for winter/
stocking up for floods,fires and natural disasters.
We are not ants(are we not two-legged?
yet we still war and build,invade and fight
and some just live,while others wish Empires.
Are we not ants?Ask the gods of boots above us...

THE BITCH IS BACK

Strangely, hearing loss via damaged stereocilia is a uniquely mammalian problem. Fish, birds, and other vertebrates regrow their stereocilia when they are damaged. On another hairy note, mammals are also the only animals that go bald. Sounds to me like an evolutionary misstep.

Joy Division Vocal Screens from original recording sessions - £1,400.00



“Used as Ian Curtis's vocal screens for Joy Division Studio sessions at Cargo Recording Studios in 1978 and 1979 (and also used as screens for Joy Division drum takes , bass takes, guitar takes) These screens were used to create a vocal booth for Ian for Digital, Atmosphere and Glass They featured in the exhibition for Ian Curtis's 30th Anniversary organised by myself and Peter Hook and at other Peter Hook and Martin Hannett related events. Every band that went into Cargo or Suite 16 studios would have used these screens for vocal or instrument screens i.e. Stone Roses, New Order , Happy Mondays etc”



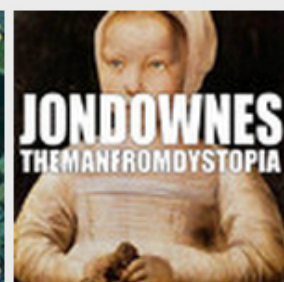
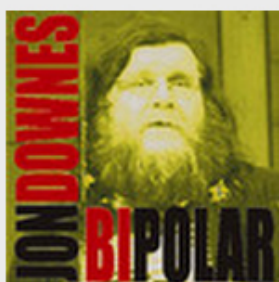
Well whoopitydoo. Do these do it for you? They are not for me. Waste of money you see. But if they bring you joy. Our division of opinion is plain to see.

Keith Richards puppet, Rolling Stones - US\$899.00 (Approximately £678.46)



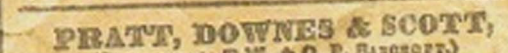
SHAMELESS SELF PROMOTION TIME

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



[Check it out now...](#)

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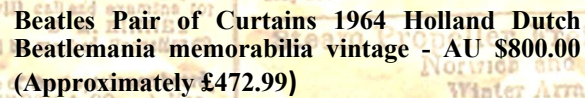


Stray into the woods and forests and you will enter into another world; a world of creatures that live by their own rules, protect their own kind with fierceness, and view all strangers who venture under the protective boughs with deep suspicion. Tread the forest floor with care, for this is also the 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.

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Available from iTunes, Amazon etc



“1964 vintage original Beatlemania item. Each measures 112cm wide x 97 long (drop) Original curtain rings at the top and hemmed/stitched professionally by the looks of it, or at least by someone that knew what they were doing with a sewing machine. No holes, no rips, no tears, no stains.”

Aaargh, takes tacky to a higher level.

Beatles Pair of Curtains 1964 Holland Dutch Beatlemania memorabilia vintage - AU \$800.00 (Approximately £472.99)



The image shows a pair of vintage curtains made of a brown, textured fabric. The fabric is decorated with a collage of various illustrations related to the Beatles. The illustrations include: a portrait of John Lennon playing a guitar; a portrait of Paul McCartney playing a guitar; a portrait of George Harrison playing a guitar; a portrait of Ringo Starr playing a drum; a portrait of the Beatles as a group; a portrait of John Lennon playing a guitar; a portrait of Paul McCartney playing a guitar; a portrait of George Harrison playing a guitar; a portrait of Ringo Starr playing a drum; a portrait of the Beatles as a group; a portrait of John Lennon playing a guitar; a portrait of Paul McCartney playing a guitar; a portrait of George Harrison playing a guitar; a portrait of Ringo Starr playing a drum; a portrait of the Beatles as a group. The curtains are hanging from a wooden rod.

“1964 vintage original Beatlemania item. Each measures 112cm wide x 97 long (drop) Original curtain rings at the top and hemmed/stitched professionally by the looks of it, or at least by someone that knew what they were doing with a sewing machine. No holes, no rips, no tears, no stains.”

Aaargh, takes tacky to a higher level.

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Leave **Boston** at
7 A.M. train will

(sold; also, to Portland, and all parts of Maine
 through free for goods to be returned by this Express
 Office. — HARNDEN & CO'S Office, 8 Court
 Boston; J. H. KNIGHT'S HAT STORE, 165 No
 Worcester. R. C. LEONA
 Feb 25, 1897.

PRATT, DOWNES & SCOT

A night scene of a riot. In the background, a large fire burns brightly, casting a strong orange glow. In the foreground, a line of riot police in helmets and shields stands facing the viewer. The scene is dark, with the fire providing the main light source.

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

[http://www.zazzle.co.
uk/streetfightingshirts](http://www.zazzle.co.uk/streetfightingshirts)

A close-up, black and white photograph of a guitar headstock. The focus is on the tuning pegs and the strings. The background is dark and textured, possibly the body of the guitar.

AULD MAN'S BACCIE

RESONATING WITH THE BLUES

THE NINE HENRYS



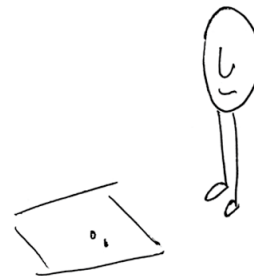
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

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...



Retinal Judo



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.

**Johnny Cash: The Mystery of Life (Mercury, 1991)
What? What if...?**

A few of the entries in this book amount to great "what if...?" moments in well-chronicled careers. What if...for example: America's Hat Trick had spawned a top ten hit single, would the band have followed its more esoteric path towards their own version of Hotel California? What if...Johnny Cash and the Mercury Label had gelled well enough to reinvent him



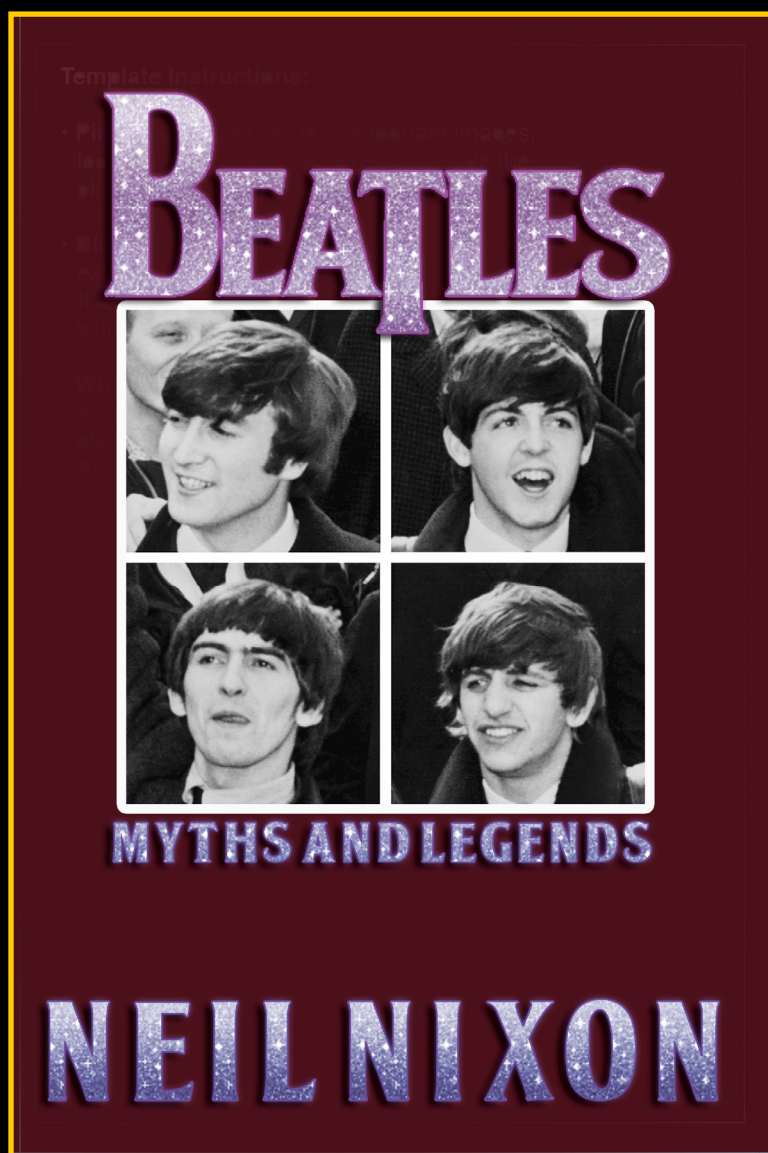
successfully? Cash's stay on the label ranks as the sorriest stop in a history of labels that all got greatness from him, and presented their own version of Cash. Sun's early recordings are rightly regarded as classics and Cash's tenure at Columbia lasted long enough for a number of great recordings and re-inventions, including his live prison recordings. The relative failure of *Mystery of Life* marked the end of a short stint at Mercury before the American Recordings series with Rick Rubin re-invented and re-launched Cash to a hugely successful final series of albums.

In the mid-eighties Cash and Columbia were getting on badly and when a self-parody song: "Chicken In Black" (in which Cash's brain is placed in the head of a chicken) proved more popular than his serious material Cash was convinced to jump ship to Mercury. Cash's genius was essentially simple, and he never lost the touch of presenting the situation of the ordinary man with the extraordinary challenge, so his public appeal always remained. Getting the right production and right songs to update that image and keep Cash selling records was the challenge. In 1987 Mercury set about presenting a more rock sounding Cash, making the guitars a little harsher, gathering material that played on his maturity, but also presented him as insightful on the problems of a new generation. Chart-wise it didn't work and by the final throw of the dice: *Mystery of Life*, there was resignation on both sides. According to Cash's (1997) biography, Mercury pressed a mere 500 copies of this album.

Mystery of Life is well short of a classic and the original ten tracks include re-workings of earlier songs – "Hey Porter" and "Wanted

Man” – elsewhere this is Cash presented as was John Wayne in True Grit: old, wise and apparently out of touch (the cover features a blurred shot of Cash on a street; the singer is presented in black and white, the busy street in vivid poster colours, the passers-by apparently indifferent to Cash’s presence). Like True Grit Wayne, Cash is offering his wisdom with a sense of gravity and isn’t above being able to laugh at himself and his history. But, he is serious about what he knows. There are no apologies for putting God centrally in the lyrics and the song shared with Tom T. Hall – “I’ll go Somewhere and Sing my Songs Again” – is an affirmation of faith in the magic of music. Had Mercury succeeded in placing Cash as an elder statesman, drawing on his rock ‘n’ roll roots, channelling a simple but slightly updated version of his best country music and pushing God further up the lyrical agenda, it is likely the end of his career would have still been high profile; but hugely different to the re-invention master-minded by Rick Rubin. Mercury’s best-shot at this and – probably – the best song he cut for them in four albums was the single taken from this album. “Goin’ by the Book” is a non-original but Cash is all over it to the point it is his song and his message. With a chugging guitar, rock style solo and a clear ear on the mainstream radio territory then welcoming back the likes of John Fogerty “Goin’ by the Book” is an apocalyptic vision of the end-times about to engulf us. The Book of Revelation condensed to a little under three and a half minutes and delivered with the brusque baritone of an unapologetic evangelist willing to save us, but unwilling to compromise. Buried in a patchy album produced at the end of a tetchy stint on the label that got the least from him, the handful of gems here have yet to force a re-evaluation of the least regarded period of a great career. But “Goin’ by the Book” – for one – had the potential to take him somewhere else before the end. And, it would have been a journey some would have welcomed.

New from Neil Nixon
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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**.

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THE WORLD OF GONZO ACCORDING TO

Mark Raines



a lot of rubbish as leos are
not fooled by?



m.a.raines

.One of the most striking talks at the recent Weird Weekend was—as I have mentioned elsewhere in this issue—by Matthew Watkins who is better known to Gonzo aficionados for presenting the monthly radio show celebration of Canterbury music. His talk was about mathematical proofs of time playing silly buggers (although he put it far more elegantly than that, and as far as I recall didn't use the term 'silly buggers' once).

But time *does* play silly buggers. I have spent months alternately looking forward to and dreading the seventeenth Weird Weekend, and now it is a whole week since it started. Where has that intervening week gone? I have absolutely no idea. I had a birthday, drank too much brandy, put this issue of the magazine together, drank too much vodka, and now I am writing this end bit (and no I still have not thought of a better word for it) with a nagging and mildly irritating hangover.

I know that dear Chloe was here for a couple of afternoons working, I know that she and I corrected a proof by Brian Allan, and finished Karl Shuker's book on the Loch Ness Monster. I know I have been reading the various books I got for my birthday and listening fairly solidly to The Beatles *White* album, but I have no idea in real terms what has happened to the last few days.

Weird huh?



But things are slowly returning to what passes for normal in my peculiar menage. Despite having had a meeting about possible new directions for the event, and headed off an attempted takeover bid, I have no idea whether we are going to do another Weird Weekend or not. I suspect that we shall at some point, but when, where and how remains to be seen, and at the moment I am just enjoying the freedom of not having to worry about it.

Thank you to everyone who has helped both with the WW, with this magazine, and with all the other varying things I do, which become ever more intertwined.

Hang on. I said that in my editorial. See....time *is* cyclical. Toodle Pip.



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