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Well what do you know? Here we are at 200 Gonzo Weeklies, not bad from a Yorkshire chap who never thought he would make it 20, let alone be releasing amazing, fantastic and challenging music for over 20 years. So 200 Gonzo Weeklies, what a milestone! Jon and his team have done (and continue to do) a truly amazing job. Well done guys and here is to another 200 editions... at least!



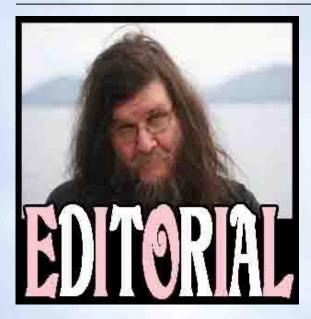
Rob Ayling

# THE THREE COMMANDMENTS OF GONZO WEEKIY:

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

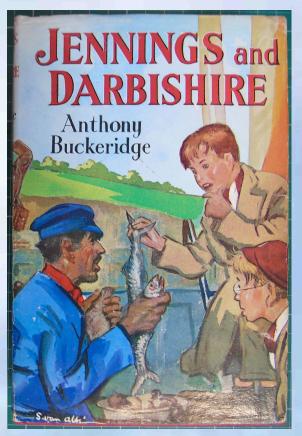
If you think those three ideas are sthuid then you should probably give hu reading this magazine now.

Otherwise... enjoy



Dear Friends,

Welcome to a rather special issue of the magazine that I started mostly for fun nearly four years ago, and which - this week - has notched up its 200th issue. I have been publishing and editing magazines since I was ten years old in Hong Kong and had been inspired by Anthony Buckeridge's Jennings and Darbishire which I bought in the autumn of 1970 at the annual Michaelmas Fair at St George's Cathedral. My first magazine was called *The Class SIx Weekly* and ran for about nine issues until



something else (probably my Father) got in the way and I gave it up.

I started another magazine during my tenure at



### "a hotbed of homosexuality and a hothouse for dull conservative ideals and a mindless interest in sports"

Bideford Grammar School, only to have it stopped by the authorities on the grounds that it was "subversive nonsense". It wasn't really anything of the sort, just surreal bollocks that made fun of the deputy headmaster and his wife, and lampooned a boy who was not only a heavy handed prefect but a Young Conservative to boot. But it was too strong a recipe for that particular school in 1975.

A year or so later an aunt that I hardly knew snuffed it and left some money in trust to me and my younger brother. We both found ourselves packed off to a small and not very impressive public school on Exmoor. It actually had a fair amount of literary notoriety, both in Delderfield's To Serve them all my Days and in Brian Aldiss' massively scurrilous Hand Reared Boy where it was described as a hotbed of homosexuality and a hothouse for dull conservative ideals and a mindless interest in sports. The latter turned out to be true, but not for me. I totally resented having to go out on Saturday afternoons to watch the First XI play football, and so - having discovered that editing a school magazine would get me out of this - I resurrected a magazine that had gone the way of all flesh a few years before, and spent my Saturday afternoons happily smoking in my study.

This magazine, too, was nobbled by the authorities after three or four issues, as not only had I made drug jokes, printed libellous tosh about the Captain of the football team, but I had broken the school Gestetner machine. A term or so later me and my co-editor were expelled for crimes completely unrelated to my editorship of the magazine, although they did involve a rock band, stolen musical instruments and beer.

Five years later I was a fairly unwilling student nurse at a large grey stone Victorian lunatic asylum on the South Devon coast. Even by the beginning of my third year, in the autumn of 1984, I knew in my heart of hearts, that whereas I liked looking after people, and by my own lights I was a reasonably good nurse, that view was not shared by either the majority of my colleagues or the powers that be, and having met Crass a few years previously and been a major convert of their doctrine of DIY publishing, I wanted to publish a music magazine. So I did, and it was a heady mix of rock and roll, music reviews, bootlegs and anti Thatcherite politics run off on the hospital photocopier. When the elderly charge nurse who had given permission for me to use the machine read it, and found that it had nothing at all to do with nursing care for the mentally handicapped, and featured liberal usage of the word 'fuck', access to the photocopier was withdrawn, and although I sold all two hundred copies of issue one, there never was an issue two.

Four years later, I was still a nurse, but married and living in Exeter. My first wife was a devotee of a slightly pretentious singer songwriter with bushy eyebrows, who had just had a hit record with a rather uninteresting song called *Lady in Red*. That song always irritated me because when Chris de Burgh (for that was his name) sang the title line he always appeared to sing "Lady in reeeeeeeah" and forget the 'd'; something which I considered then (and considered now) to be a highly reprehensible crime against diction.

However, Alison decided to start a Chris de Burgh fanzine called *Spanish Train*, and I volunteered my services as designer, and with Letraset and black marker pen, and an electric typewriter I had purloined from work, I set to





work. I failed my O Level Art, back in 1976, but not by much, and I had always fancied myself as a designer. And guess what? I was bloody awful at it. The first issue, like its predecessor a few years before, was punted out on a photocopier at work, but over the years we produced thirteen issues plus three Christmas Specials, and I slowly learned my craft. A few years later we decided to diversify, producing a sister magazine about the music of Steve Harley and Cockney Rebel, a band of whom I had been a fan since my schooldays, and in 1988 we launched a general anarchic music magazine which was basically the forerunner of the magazine that you ae reading now, except that it was A5, photocopied, and hardly anyone read it.

Then in 1992 I came up with the Quixotic idea that I should start an organisation for those people who were interested in the search for

mystery animals, and two years after that, the magazine Animals & Men was launched, and guess what? It is still going today with issue fifty eight in the pipeline as I am writing. By this time I was actually earning a living as a writer in more mainstream publications, dealing with all sorts of things from UFOs to tropical fish, and we launched a paranormal arts magazine that went nowhere very fast, and a second similar one that was only really meant to publicise the activities of my band and its spinoffs.

Then Alison and I parted company, and I teamed up with Graham Inglis and Richard Freeman (both names with which regular readers of this magazine will be familiar) and we continued our activities into the new century launching a magazine called *Wyrd* which was very good, but nobody in the Fortean community actually bought it. After four issues that too closed down. By this

time I was deputy editor of a tropical fish magazine published by an alcoholic and his fraudster wife, and I actually became *de facto* editor for those times when the editor had drunk himself into hospital. That continued until the situation became untenable and I quit. Two years later the erstwhile editor died, and his widow was arrested for over a million pounds worth of cheque fraud. A few years earlier I had been editor of a magazine called *Quest* which was also owned and published by an egregious fraudster, and you would have thought that I would have seen the signs.

Then in 1995 I met my second wife, who turned out to be the rock of stability that I so badly needed, and over the next few years I became the editor of a UFO magazine, but this time I did see the signs, and whereas various people claimed in court that the publishers had owed them vast sums of money, I had worked quite happily for them, and always got paid on time. I quit for various other reasons, and the most they ever owed me was thirty quid.

We also launched a magazine called *Exotic Pets* which was about, um, exotic pets, and this morphed into another magazine called *The Amateur Naturalist* which did everything it was supposed to do except actually sell.

And then in 2012 my old mate Rob Ayling, for whom I had been freelancing for a few months, asked me to start a record company newsletter which almost immediately morphed into a weekly music magazine. And this magazine, four years later celebrates its two hundredth issue.

Of all the magazines that we have published, this one and Animals & Men remain my favourites. Not just because these are the ones that have survived, but because they are the ones that got it right! These are the magazines that actually achieved the mixture of subjects that I had been trying for, and put them together in a vaguely cohesive whole.

My thanks have to go to Rob Ayling and my wife Corinna for believing in me, and to my band of merrie men who so selflessly put this thing together with me each week.

Here's to the next two hundred issues.

Love on ya,

JD

JAN

Lazarus, David Bowie, The Jam, The Orange Drop, Jimi Hendrix, Mayte Garcia, Prince, Marillion, Rick Parfitt, The Beatles, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Greta Zimmer Friedman, Cecil Bustamente Campbell OD, Leonard Haze, Martin Stephenson, Jeff Wayne/ Radio Luxembourg, Dee Palmer, Arthur Brown, Rick Wakeman, Pink Fairies, Captain Beefheart, Joe Cocker, Rick Wakeman and Mario Fasciano, Rick Wakeman and Brian May, Barbara Dickson, GasTank, Rick Wakeman, Ian Paice, Coldplay, Sendelica, Alan Dearling, Graham Keen, James Farebrother, Mr Biffo, Roy Weard, Hawkwind, Xtul, Nelson DeMille, The Rolling Stones, Bruce Springsteen, Elvis, Bob Chance

#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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



#### THE GONZO WEEKLY

all the gonzo news that's fit to print

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

#### NAMING THOSE RESPONSIBLE

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

#### Corinna Downes,

(Sub Editor, and my lovely wife)

#### Graham Inglis,

(Columnist, Staff writer, Hawkwind nut)

#### Douglas Harr,

(Features writer, columnist)

#### Bart Lancia,

(My favourite roving reporter)

#### Thom the World Poet,

(Bard in residence)

#### C.J.Stone.

(Columnist, commentator

and all round good egg)

John Brodie-Good

(Staff writer)

Alan Dearling,

(Staff writer)

Mr Biffo,

(Columnist)

A J Smitrovich.

(Columnist)

#### Richard Freeman,

(Scary stuff)

Dave McMann,

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

Orrin Hare,

(Sybarite and literary bon viveur)

Mark Raines,

(Cartoonist)

Davey Curtis,

(tales from the north)

Jon Pertwee

(Pop Culture memorabilia)

**Dean Phillips** 

(The House Wally)

**Rob Ayling** 

(The Grande Fromage,

of whom we are all in awe)

and Peter McAdam

(McDada in residence)

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

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

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

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

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COLD LAZARUS: As the November 8 UK opening of Lazarus at London's King Cross Theatre approaches, the cast and band of the original New York production will release their versions of the David Bowie songs from the show as the Lazarus Cast Album October 21 on ISO / RCA Records. The album will be available for pre-order September 16 with all orders receiving instant downloads of the cast versions of "Life On Mars?" (sung by Sophia Anne Caruso) and the title track (sung by Michael C. Hall).

Standing alongside the cast's interpretations of classics from his canon are the three final David Bowie studio recordings. Co-produced by Bowie and Tony Visconti and recorded with Donny McCaslin and his quartet, the same band that played on Bowie's album, these last three songs — "No "Killing A Little Time," "When I Met Plan," "Killing A Little Time," "When I Met You"—bring completely new dimensions to their cast counterparts. The original \_ version of "Lazarus" is also included on the cast album.

The album has been shortlisted for the 2016 Hyundai Mercury Prize and as part of the awards ceremony on September 15 Michael C. Hall will be performing the song "Lazarus" with Henry Hey and the Lazarus house band. The show will be broadcast live from the Eventim Apollo, Hammersmith on BBC 4 and BBC Radio 6 Music.

The Lazarus cast album was produced by the show's musical director Henry Hey, who had previously worked with Bowie on "The Next Day" and features vocals from Hall, Caruso, Cristin Miloti, Michael Esper and other cast members backed by the seven-piece house band Hey assembled for the New York run. The album was recorded January 11, 2016. Upon arriving at the studio, the musicians and cast were shocked and saddened to learn that Bowie had passed away the evening before. Their emotional performances that day are captured on this recording. Read on...

JAM PACKED: An exhibition charting the rise and influence of Iconic British band, The Jam, is to be sold off in one of the biggest rock n' roll auctions to ever take place in Europe. About the Young Idea has been on display in Liverpool's Cunard Building, one of the iconic Three Graces on Liverpool's waterfront, since Friday 1st July and will remain on show until Thursday 6th October to the public

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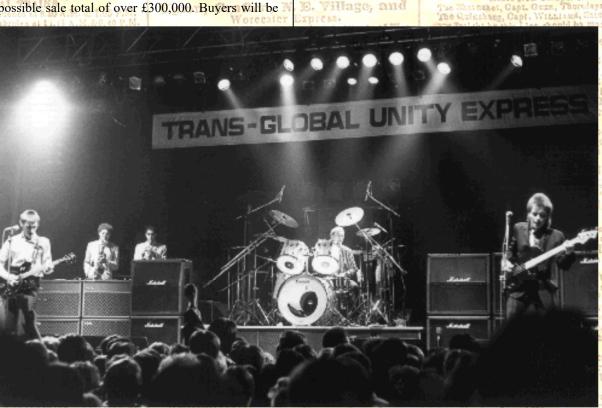
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"Capitalism is the extraordinary belief that the nastiest of men for the nastiest of motives will somehow work for the benefit of all."

John Maynard Keynes

before the vast proportion of the exhibition is auctioned off on site on Friday the 7th and Saturday the 8th of October. The collection is currently being catalogued and described as the most comprehensive exploration of the music, catalogued and background, political and social impact of the band who were the voice of a generation and contains over 500 lots, all of which will be sold with a possible sale total of over £300,000. Buyers will be

able to bid for original band equipment- and thousands of items from the worldwide vinyl archive. Curated by frontman Paul Weller's sister Nicky, Russell Reader and Den Davis the exhibition and now auction will include many never before seen items from the private archives of the band, as well as a collection of some of the most impressive memorabilia the band. Read on...



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Mondays are the day that my lovely assistant Chloe is in the office, so Mondays are the day we sit down and listen to whatever review records that have turned up, and this week it was the turn of a smashing band from Philadelphia called 'The Orange Drop'. Having both tunes and attitude their album 'Stoned In Love' are defiantly a bunch to watch.

Chloe and I both think they are smashing, and we are not just saying that. Chloe has already put first dibs on the CD when it arrives. The Orange Drop blends dreamy psychedelia with some darker, acid-laced sounds of the sixties. Brian Jonestown Massacre fans (particularly the early records) should appreciate The Orange Drop's approach that is both lo-fi and polished. If this is garage rock, it was made in a garage that conceals an amateur LSD lab. There's a definite feeling of late sixties California here as well, and even during the moments of darkness there is always a sense of distorted sunshine getting through.

Indeed, The Orange Drop is a great tangerine suspended in the bright blue sky of dawn. Reinventing 60s psychedelia with a 21st century twist of experimentalism, Stoned In Love is bursting at the seams with supersonic guitar riffs, beautiful kooky singing, mighty drums and bass, a Beatle-esque risktaking dance between styles and digital mind-altering tricks of sound, it is the fanfare of a gang of young musical magicians discovering just how brilliant they

accessible comforting fog, supported through searing drone guitar with a backend propelled heartbeat that peaks through the clouds, creating a fluidly absorbing sound, a psychedelic concerto for the twenty first century, with movements each of which gradually ups the ante, the guitar soaring ever higher as the band dig into a fantastic drugged out groove. Tune into Stoned In Love and turn on to a seriously tight, highly experimental, psych rock band.

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WHO GONZO? WHY

**GONZO? WHAT** 

GONZO?

Thompson is/was/might have been/will be?

Gonzo Multimedia. It would have been completely different and that would have been an unforgivable pity. So here is:

Without Hunter Thompson there would be no

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Rob Ayling explains why he called his

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

"Sleep late, have fun, get wild, drink whiskey and drive fast on empty streets with nothing in

Hunter S. Thompson

mind but falling in love and not getting

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ARE YOU EXPERIENCED: Undoubtedly one of the most influential figures in rock, the late, great Jimi Hendrix is an artist who to this day inspires new generations of musicians with his inimitable sound and psychedelic swagger. Having featured on everything from posters to tobacco tins, what you might not know is that the legendary Hendrix has proved such a marketable figure over the years that software developers NetEnt even built a slot machine bearing his likeness as part of their NetEnt Rocks series of games. Boston, June 28



The second instalment in a trilogy that has also seen Guns N' Roses and Motorhead get the video slot treatment, NetEnt's hard-rocking homage to the iconic axe-man is every bit as loud as the music that earned him his place among the most celebrated guitarists in history and features a range of trippy visuals and bonus features that will have players shredding their way to some gigantic prizes. Read on...

#### THE MOST BEAUTIFUL GIRL WRITES:

Mayte Garcia, the first wife of late singer Prince, is writing an "intimate memoir". The former

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

One Night Only



Featuring Joey Molland from "Badfinger"



Date () per # 7:00 FM

Saturday September 17, 2016

Also Appearing:



 $A^*$ 



Stone Baby

The Grip Weeds

MARK HOUR CALENDARS, TYCKETS WILL GO ON SALE SOOM!

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The Gospel According to

My favourite roving reporter is back this week

with some news he received in a letter from

"Before we roll headlong into the release of F\*\*K Everyone And Run (F E A R), we just wanted to remind you about our three

Marillion Weekends for 2017 and also to tell

you about yet another new one! As you know

we are playing our Marillion Weekends in

Holland, the first ever in Poland, and the UK.

The "flagship" weekend in Holland is now

sold out but you can get your name added to

convention@marillionweekend.com. There

are still a few tickets left for the UK and

Poland and they can be purchased via

www.marillionweekend.com (which also has

full details and dates. We are pleased, excited

and proud to announce that we will also be

doing our first South American Weekend

ever! This will take place at the Teatro

Caupolican in Santiago, Chile on the weekend

If you have never been to a Marillion

Weekend before then please check out the

Marillion Weekend website where hopefully

you can get a feel for what goes on or check

out this trailer on our You Tube Channel

www.youtube.com/watch?v=clE X8oLwVU.

We play three completely different sets of

music comprising over 7 hours of unrepeated

songs across the three nights, and have some

exciting musical plans for next year's events.

We hope you can join us at one of these

Weekends and we look forward to our

inaugural South American and Polish

Marillion Weekends."

list by emailing

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those jolly nice folk in Marillion:

waiting

of May 19th-21st 2017.

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dancer, who was the inspiration behind Prince's hit The Most Beautiful Girl in the World, is scheduled to release her tome entitled The Most Beautiful next April (17).

In a statement released by publisher Hachette, Garcia stated that she will document the "highs and lows" of her relationship with Prince, with whom she had an "almost otherworldly connection".

Garcia first met the Purple Rain singer when she was just 16, and he was 32. The pair married in 1996 and welcomed their son Gregory into the world later that year. Sadly, the baby was born with rare genetic disorder Pfeiffer syndrome and died just a week after he was born. Garcia also suffered a miscarriage while married to Prince. The couple divorced in 1999. "To lose two babies is really scary... it really caught on me emotionally, physically, everything," Garcia previously told Britain's Daily Mirror newspaper. "It took me at least 15 years to get over it and still, to this day, I miss my son. Read on...



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DOWN, DOWN: Rick Parfitt, the guitarist and vocalist for Status Quo (along with Francis Rossi) for over fifty years, has been ordered to rest for, at a minimum, the rest of the year. Parfitt has had medical issues for almost the last twenty years, having suffered heart attacks in 2011, 2014 and June 14 of this year. He dropped out of the band's summer tour and flew home to London where he had a defibrillator installed in his chest. Today's announcement extends Rick's time away from the band, meaning he will not be able to go on their fall European and U.K. tour. According to the announcement, Parfitt will spend his downtime composing music for a long-planned solo album.

The full statement:

Status Quo regrets to announce that guitarist Rick Parfitt has been ordered to rest for the remainder of the year at the very least following on from his heart attack and associated complications following a Quo show in Turkey on June 14th.

This means, of course, that he will be unable to take part in the forthcoming 'Last Night Of The Electrics' European and UK tour which commences in Vienna, Austria on October 12th.

Simon Porter, the band's manager comments, "Although Rick is recovering well and is now able to lead a relatively normal day to day life, he is far from being fit enough to undertake the rigours of Quo's touring schedule. Perhaps now is the time to reveal that Rick actually 'died' for several minutes directly following his heart attack which resulted in mild cognitive impairments for which he continues to receive neuropsychological support.

His medical team continue to be confident of a full recovery, but Rick's absolute priorities for the foreseeable future are for his health and wellbeing and to be able to see his eight-year-old twin children Tommy and Lily grow up. To this end, Rick may well have performed his last show with Quo, but no final decision will be made until next year. Regardless, it is his wish that the band continue to tour as planned and he will always be a part of Quo's numerous other off stage activities".

Read on... 4, 8, 4 64 P. M.



**BUSTED BEATLES:** The Beatles' Apple Corps. and its Subafilms Limited company have been sued over the footage from their famed 1965 Shea Stadium concert, Billboard reports. The suit was filed by Sid Bernstein Presents, LLC, a company representing the late businessman who promoted the Beatles' concert at Shea.

It arrives as 30 minutes of remastered footage from the concert is set to appear in Ron Howard's new documentary about the Beatles' touring years, Eight Days a Week. The suit seeks an injunction to prevent the remastered footage from being shown, distributed and reproduced.

A representative for the Beatles' catalog has yet to respond to Rolling Stone's request for comment. Apple Corps. and Subafilms acquired the rights to the Shea Stadium footage in 1964 from a deal between Brian Epstein's NEMS Enterprises and Ed Sullivan's Sullivan Productions. Read on...



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Geologic strain of tides during full and new moons could increase magnitude of tremors. Big earthquakes, such as the ones that devastated Chile in 2010 and Japan in 2011, are more likely to occur during full and new moons — the two times each month when tidal stresses are highest. Earth's tides, which are caused by a gravitational tug-of-war involving the Moon and the Sun, put extra strain on geological faults. Seismologists have tried for decades to understand whether that stress could trigger quakes. They generally agree that the ocean's twice-daily high tides can affect tiny, slow-motion tremors in certain places, including California's San Andreas fault1 and the Cascadia region2 of the North American west coast.

#### ARCTIC ROLL http://tinyurl.com/jp4nrnz

The long-lost ship of British polar explorer Sir John Franklin, HMS Terror, has been found in pristine condition at the bottom of an Arctic bay, researchers have said, in a discovery that challenges the accepted history behind one of polar exploration's deepest mysteries. HMS Terror and Franklin's flagship, HMS Erebus, were abandoned in heavy sea ice far to the north of the eventual wreck site in 1848, during the Royal Navy explorer's doomed attempt to complete the Northwest Passage.

All 129 men on the Franklin expedition died, in the worst disaster to hit Britain's Royal Navy in its long history of polar exploration. Search parties continued to look for the ships for 11 years after they disappeared, but found no trace, and the fate of the missing men remained an enigma that tantalised generations of historians, archaeologists and adventurers.

#### SPANISH HUMAN SACRIFICE? http://tinyurl.com/jua874t

Police in Spain are investigating why bundles of bones wrapped in sheets with other objects were dumped at sea. Cristian López was about to begin a diving lesson off the coast of Alicante when something caught his eye in the clear, calm water below. "I looked down and saw what looked like a bag of rubbish," said the 22year-old diving instructor. "We always try to pick them up to keep the environment clean, but when I went down, I saw it was a sheet. And then I saw a doll, which seemed weird, so I took it up to the boat." When López and his colleagues returned to dry land and opened the knotted sheet, they found it held not rubbish but a bowl, sticks, bird feathers and, most puzzling of all, a large number of bones weathered a deep brown. "When I saw the first one I knew it was a human femur," he said. "And then I saw a rib. I wasn't scared; more intrigued."

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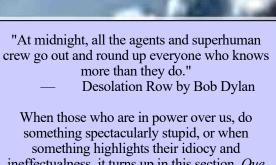
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ineffectualness, it turns up in this section. Que Ipsos Custodes? Us? We just make stupid jokes about them.

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

Save South Africa's Rhinos! http://tinyurl.com/gwxg5y5

The pro-trade lobby has tried to justify rhino horn trade in economic terms. These justifications are based on flawed & dangerous assumptions and often proposed by those with a vested financial interest in trade.

Legalizing trade will prevent poaching - On the contrary, legalizing trade has the potential to increase poaching to unsustainable levels by increasing demand and potentially even raising prices which will see a decline in rhinoceros populations. At face value, legalizing trade could bring much needed funding to South African National Parks and reserves. Notwithstanding the real risks and unintended consequences it would be

morally reprehensible, highly irregular and irresponsible to promote trade at anytime into the foreseeable future before more sustainable sources of revenue are thoroughly investigated

Demand will remain stable -Advocates of legalized trade predict that free trade will increase supply to such an extent that prices will drop.

This prediction relies on a dangerous assumption that demand will not grow significantly in the future and that there is enough horn to satisfy demand. When illegal markets are legalized, new consumers enter the market thereby increasing demand, possibly even raising prices. The incentive to cease illegal trade fails when prices rise. The truth is, demand data is inaccurate or unknown, and about lowering arguments prices increasingly supply only hold true if demand is predictable.

All trade will be legal - Advocates of trade suggest that legal rhino horn sold through a Centralized Selling Organization (CSO) will eradicate illegal trade on the black market. However, restrictions on market participants and the quantities sold will drive those excluded from legal horn trade underground. The black market will not be subject to any taxes and /or levies and will thus enjoy greater profitability. The notion that legalizing trade will eliminate illegal trade displays an ignorance of how organized crime works and is naïve at best.

On this basis alone any formal consideration of legalized trade is misguided, dangerous and could lead to increased demand and, ultimately, the extinction of the rhinoceros in the wild. We call on the government of South Africa to take the precautionary route and reject any changes to the current annotations as set out in CITES Appendix II relating to the SA population of white rhino and not permit ANY commercial trade in rhino horn.



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REGULAR LINE OF PACKETS

Between Norwich and Paladelphia.

Seit on WEDNESDAY of eachages.

The Line is composed of the following Pacieta:

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Mary H. Chappell, 1 1 Capt. Greffein.

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-Chris Packham

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#### THE LAST WEEK AT GONZO DAILY

Sunday Monday Tuesday Wednesday Thursday Friday Saturday

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

ELIDRIDGE CITEVALES

### Two types of people visit rhino in the wild

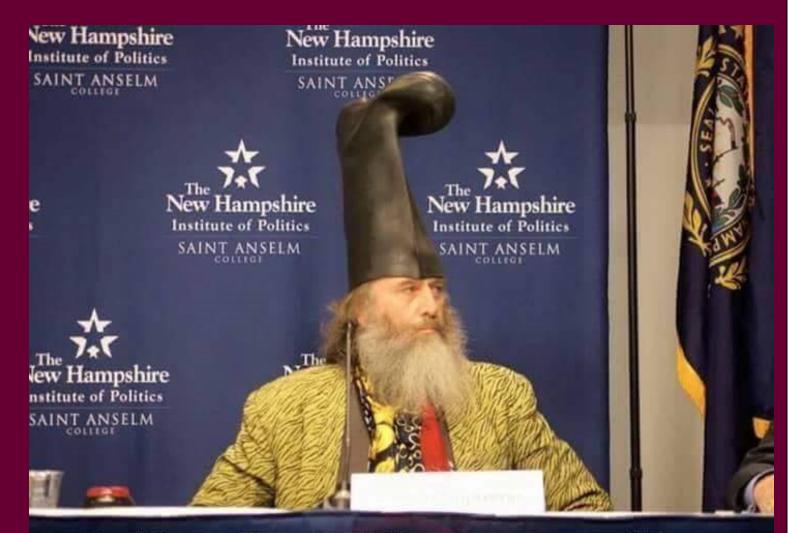
The strong and courageous take a camera

The weak and cowardly take a gun

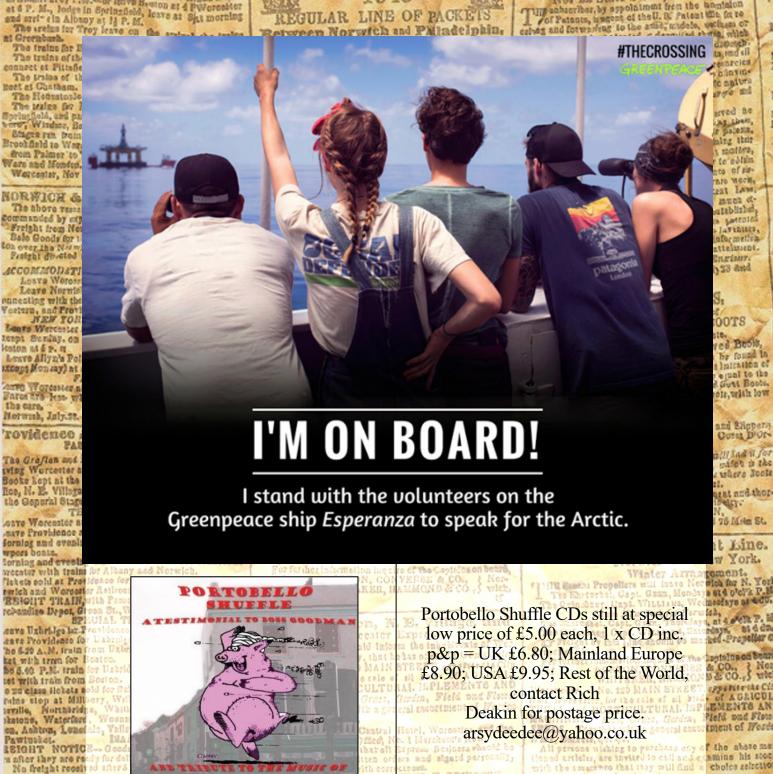
What sort of person are you?



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.



Mark mond Florest ment of Westen

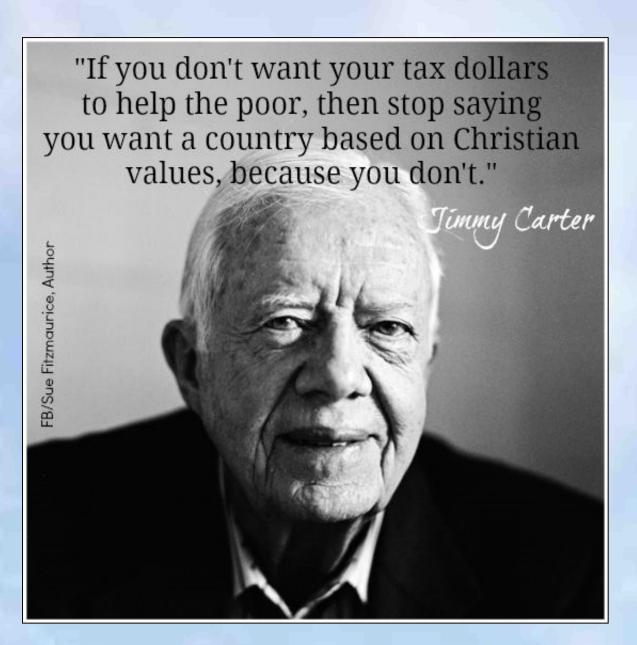
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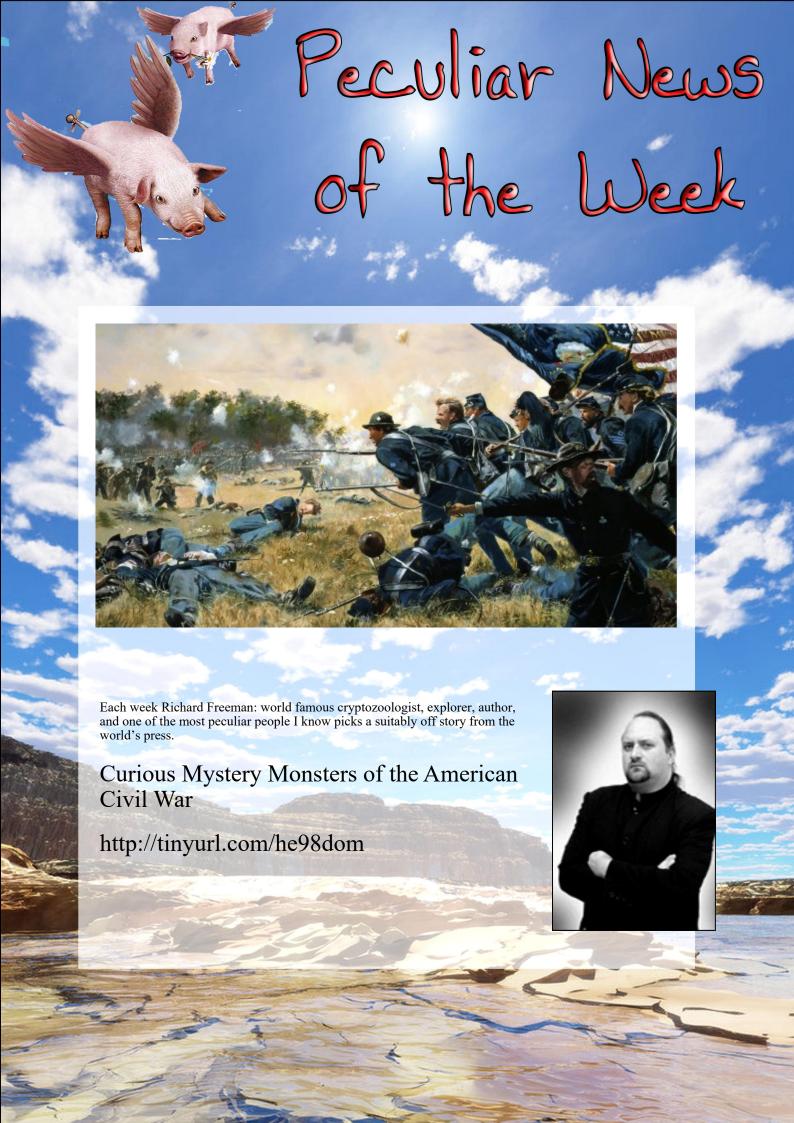
MICHAEL DES BARRES ON

MURNINGS BAM - HAM ET CHZI SIRIUS ((XXXXI))

(FILLING IN FOR ANDREW LOOG OLDHAM)







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

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

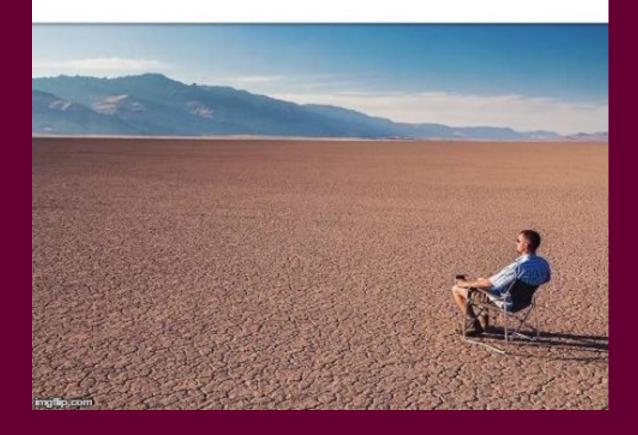








# ME TRYING TO FIND GIRLS IN A PROG CONCERT





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

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

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



Strange Fruit is a unique two-hour radio show exploring the world of underground, strange and generally neglected music. All shows are themed and all shows set out to give the most hardened of sound-hounds some new delight to sample. The show is also unique in providing homework for undergraduate students on North West Kent College's Foundation Degree in Professional Writing (who dig up many of the odd facts featured in the links between tracks). The show is broadcast on Miskin Radio every Sunday from 10-00-midnight.

Every other week the show is now presented by Jeremy Smith and as the two promotional pictures that he sent consisted as one of him covered in mud and the other of him covered in guinea pigs he is obviously mad as a bagful of cheese, which means he will fit in here just fine!

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



#### Strange Fruit 182 – That **Difficult Second Album**

After the initial blaze of glory and first headlining tour, it's back into the studio with new songs.

Featured Album: The Stone Roses: Second Coming

#### Tracks:

- The Clash: Safe European Home
- 2 3 Counting Crows: Mercury Syd Barrett: I Never Lied to You
- 4 Terence Trent D'Arby: It Feels So Good to

#### Love Someone Like You

- 5 Franz Ferdinand: The Fallen
- The Stone Roses: Driving South
- 6 7 8 The Stone Roses: 10 Storey Love Song
- Bob Mould: Black Sheets of Rain
- ğ MC5: The American Ruse
- 10 Joy Division: A Means to an End
- 11 Linda Perhacs: Daybreak
- 12 Chris Moyles: Track 5 (And a Bit)
- 13 Guns'n'Roses: November Rain
- 14 New York Dolls: Who Are the Mystery Girls?
- 15 The Strokes: What Ever Happened?
- 16 The Deviants: Slum Lord
- 17 The Stranglers: No More Heroes
- 18 The Adverts: Television's Over
- 19 The Adverts: Fate of Criminals
- 20 The Stone Roses: Good Times
- 21 The Stone Roses: How Do You Sleep
- 22 Terence Trent D'Arby: Billy Don't Fall
  - Yes: Time and a Word
- 23 24 The Velvet Underground: Sister Ray 25
  - The Pretenders: Bad Boys Get Spanked
- 26 Doctors of Madness: Doctors

#### Listen Here



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

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



#### **ARTISTS:**

X Hunters

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

**STATIC** 

http://www.cdbaby.com/cd/staticmusic

Half Past Four

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

**PANGEA** 

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

SYmPHONIC NV

http://www.facebook.com/SYmPHONIC-NV

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The Luck of Eden Hall

http://www.facebook.com/

theluckofedenhall/?fref=ts

Paul Hayworth

http://www.electrocuted.moonfruit.com/

Quicksilver Night

http://www.facebook.com/Quicksilver-Night

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GorMusik

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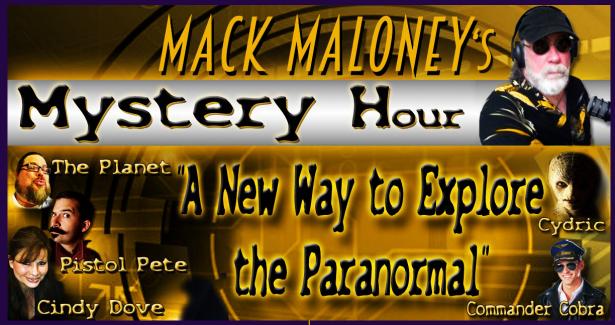
http://www.facebook.com/telergymusic/?

fref=ts — with Avery Bacchues-Wilson, Nicholas Love, Gordo Bennett, David Penna, Gregory Curvey, Igor Kurtzman, Paul Hayworth, X-Hunters, Diana Nowak-Riffel,

Robert McClung and Warren Russell

Listen Here

# Friday Night Progressive



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

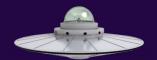
"Mack Maloney is the author of the bestselling "Wingman" science-fiction series, plus "UFOs in Wartime, What They Didn't Want You To Know," (Berkley Books).

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



#### AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Encore Performance -- Early Stolen Valor, the Gander UFO Incident & More A potpourri of subjects are discussed on this show from March, 2016.



Listen Here

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



Greta Zimmer Friedman (born Margarete Zimmer) (1924 – 2016)

Friedman was an Austrian-born American who was photographed being kissed by a sailor on V-J Day 1945 by *Life* photographer Alfred Eisenstaedt.

She was born to a Jewish family in Wiener Neustadt, Austria, and at age 15 emigrated from Nazi-controlled Austria in 1939 with her sisters. Their parents, Max and Ida, died in concentration camps during the Holocaust.

Zimmer was a dental assistant, and on VJ Day, she was dressed in her uniform and was celebrating the

end of World War II in Times Square when a stranger in a sailor's uniform grabbed her and kissed her.

"It wasn't my choice to be kissed," Friedman stated in a 2005 interview with the Library of Congress. "The guy just came over and grabbed!" she said, adding, "That man was very strong. I wasn't kissing him. He was kissing me. I did not see him approaching, and before I know it I was in this tight grip," Friedman told CBS News in 2012.

In 1956 she married Dr. Mischa Friedman and they moved to Maryland. She attended Hood College, but did not graduate until 1981, the same year as her three children. Friedman worked for ten years at Hood College restoring books and studying watercolour painting.

She died at age 92 on September 8, 2016, in Virginia, and is buried beside her late husband infantryman Mischa Elliott Friedman at Arlington National Cemetery.



# THOSE WE HAVE LOST



Cecil Bustamente Campbell <u>OD</u> (1938 – 2016)

Campbell, known professionally as Prince Buster, was a Jamaican singer-songwriter and producer. He was regarded as one of the most important figures in the history of ska and rocksteady music. The records he released in the 1960s influenced and shaped the course of Jamaican contemporary music and created a legacy of work that later reggae and ska artists would draw upon.

He was born in Kingston, Jamaica, and in the early 1940s was sent to live with his grandmother in rural Jamaica where his family's commitment to the Christian faith gave him his earliest musical experiences in the form of church singing as well as private family prayer and hymn meetings.

While at school Campbell performed three or four times a week at the Glass Bucket Club, as part of Frankie Lymon's Sing and Dance Troupe; rock 'n' roll-themed shows were popular during the 1950s, with the Glass Bucket Club establishing a reputation as the premier music venue and social club for Jamaican teenagers at that time. After leaving school he found himself drawn to the ranks of followers that supported the sound system of Tom the Great Sebastian. Jamaican sound systems at that time were playing American rhythm 'n' blues and Campbell credits Tom the Great Sebastian with his first introduction to the songs and artists that would later influence his own music: the Clovers' "Middle of the Night", Fats Domino's "Mardi Gras in New Orleans", the Griffin Brothers featuring Margie Day, and Shirley & Lee.

Campbell became more actively involved in the operational side of running a sound system after he was introduced to Clement 'Coxsone' Dodd, and found himself fulfilling a variety of roles for Coxsone: providing security, handling ticket receipts, identifying and sourcing music as well as working in the essential role of selector. The knowledge he gained about the financial and logistical aspects of staging a sound system dance was put to good use when Campbell made the decision to start his own sound system called 'Voice of the People'.

Campbell approached his family and a radio shop owner called Mr Wong for financial backing; both parties agreed. Campbell's 'Voice of the People' sound system was soon operational and within a short time had established itself as a rival to the sound systems of Coxsone and Reid.

In 1961, Campbell released his first single "Little Honey"/"Luke Lane Shuffle" featuring Jah Jerry, Drumbago and Rico Rodriquez recording under the name of Buster's Group, and in the same year, produced "Oh Carolina" by the Folkes Brothers. After becoming a hit in Jamaica, "Oh Carolina" was licensed to Melodisc, a UK label owned by Emil Shalet. Melodisc released the track on their subsidiary label Blue Beat; the label would go on to become synonymous with 1960s ska releases for the UK market. [2]

His career slowed up in the 1970s as the predominant style moved away from ska and rocksteady towards roots reggae, in part because as a Muslim he found it difficult to tailor his style towards a Rastafari audience.

### THOSE WE HAVE LOST

From 1973 Campbell effectively retired from the music business, with only a handful of compilation albums issued. Towards the end of the 1980s he resumed performing with the Skatalites as his backing band, and resumed recording in 1992.

The UK ska revival at the end of the 1970s that started with the 2-Tone label from Coventry introduced Campbell's music to a new generation of listeners. In 1979 the band Madness released their first single on 2-Tone, a tribute to Campbell called "The Prince". On their self-titled debut album, the Specials covered "Too Hot" and borrowed elements from Campbell's "Judge Dread" (in the song "Stupid Marriage") and "Al Capone" (in the song "Gangsters")

Campbell died on 8 September 2016, in a hospital in Miami, after suffering heart problems, according to his wife. He had reportedly been in poor health for some time after a series of strokes, including one in 2009 that left him unable to walk.



**Leonard Haze** (1955 - 2016)

In 1972, Leonard Haze, Bob Gardner, and Wayne Stitzer had an unnamed band in Hayward, California, playing only cover tunes. Dave Meniketti auditioned for the job of guitar player in 1973, and shortly after, the band received a call for their first gig, but they needed a name. According to Meniketti and Haze, Leonard chose the name of the

album that was playing on his turntable at that moment--"Yesterday and Today"— a compilation from The Beatles. The hard rock/heavy metal band later changed their name to Y&T. Haze co-wrote some of their biggest hits, including "Hurricane," "Black Tiger," "Mean Streak," "Rescue Me," "Dirty Girl," "Forever," and MTV staple "Summertime Girls."

Haze's bass drum prowess made his powerful drumming style legendary. The band headlined shows with Van Halen, Motley Crue and many others, and toured with acts such as AC/DC, Aerosmith and Rush.

Haze left the band in 1987, and Y&T officially disbanded in 1991, concluding with the live album *Yesterday & Today Live*, but officially reunited in 2001 with virtually the same lineup, only with Leonard Haze returning to replace DeGrasso.

Haze toured with Ian Gillan, Deep Purple vocalist, in the 1990s and thus was part of one of the first rock bands ever to not only perform, but tour, behind the "Iron Curtain," traversing the Soviet Union during the cold war. Afterwards, Haze became a permanent member of the Ian Gillan Band.

Haze formed his own band HazeXperience. He has also contributed to a Y&T documentary which is schedule for a 2017 release.

Haze died at the age of 61 on September 11, 2016 after a long battle with chronic obstructive pulmonary disease.

## THOSE WE HAVE LOST



Artist Martin Stephenson
Title Sweet Misdemeanour
Cat No. BARBGZ101CD
Label Barbaraville

Martin George Stephenson was born on 27 July 1961 to Alfred and Francis Stephenson in Durham and the lead singer of The Daintees. Stephenson's work has increasingly drawn on folk music and traditional musical roots, and his performances have often taken in low-key live events and venues for recording. He has recorded albums in a Scottish church and a disused lighthouse. Stephenson currently lives in the highlands in Scotland. An anonymous source on Amazon.com commented: "'Sweet Misdemeanour' is right up there with his best work. Although much of the album has a rockabilly flavour to it, this is an eclectic mix of songs and for this reason, reminds me of the Daintees classic debut 'Boat to Bolivia'. This CD is well worth a listen"



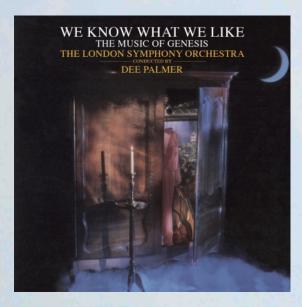
Title The Magic Radio Cat No. GSGZ002CD Label Greyscale

The original pressing of this album is "Undoubtedly one of the RAREST UK LPs EVER made! Up until 1973 Radio Luxembourg had the monopoly on advertising on UK Radio - as all other Radio Stations were BBC only! However in 1973 the 'Independent Local Radio' project was begun - and for the first time Radio Luxembourg faced serious competition for Radio advertising! And so they commissioned this LP (99 copies only to avoid tax!) to be given to advertising people to advertise their Radio Station. For the VERY FIRST TIME Jeff Wayne (later more famous of his legendary 'War Of The Worlds' double LP in 1977) was commissioned to write ALL the music on this LP! Naturally this makes this a VERY important LP indeed - as it was the first time EVER that Jeff Wayne was given a chance to put music



into an LP! Plus the fact that only 99 copies were EVER made making this 'Promotional ONLY' LP one of the ALL TIME rarest UK LPs ever made!"

Now we can all share and enjoy it!



Artist Dee Palmer

Title We Know What We Like - The Music of

Genesis

Cat No. HST360CD Label Gonzo

There have been numerous attempts at orchestrating the songs of rock groups - Queen and Yes, for instance, have had this done. Dee Palmer, is an accomplished arranger and conductor in many genres of music, possibly best known as a one time member of Jethro Tull. For her programme she has chosen Genesis songs from the mid-seventies to the early eighties, their progressive period, before they changed to a more pop-oriented band.

The music is beautifully played yet doesn't lack dramatic power when necessary. Highlights are the soft ballad "Entangled" and a lovely version of the early acoustic guitar piece "Horizons" delectably played by original guitarist Steve Hackett, who guests on the album throughout. Ian Anderson of Jethro Tull fame plays the flute solo on "I know what I like" in a very individual style. The use of the Charterhouse School Choir for the finale of "Supper's Ready" is thoughtful and nostalgic, as it was in the hallowed halls of Charterhouse that Peter Gabriel, Tony Banks and Mike Rutherford first met and laid the seeds of Genesis. The recording is outstandingly clear and this music benefits from being heard on a good hi-fi system. This is a special record for committed Genesis fans who won't be disappointed.



Artist Arthur Brown

Title Radio Sessions 1968, 1972 and 1975

Cat No. HST299CD Label Gonzo

Arthur Wilton Brown (born 24 June 1942) is an English rock singer best known for his flamboyant theatrical performances, powerful wide-ranging operatic voice and his number-one hit in the UK Singles Chart and Canada, "Fire", in 1968. Brown has been lead singer of various groups, most notably The Crazy World of Arthur Brown and Kingdom Come, followed by a varied solo career as well as associations with Hawkwind, The Who, Jimi Hendrix, Klaus Schulze, and Frank Zappa.

Though Brown has had limited commercial success, he has been a significant influence on a wide range of musicians and artists and due to his operatic vocal style, wild stage persona and concepts, he is considered a pioneer of shock rock and progressive rock and influential on heavy metal music. Following the success of the single "Fire", the press would often refer to Brown as "The God of Hellfire" in reference to the opening shouted line of the song, a moniker that exists to this day. These vintage radio sessions go a long way towards explaining why he is a living legend. Enjoy!





Artist Rick Wakeman Title Made in Cuba Cat No. HST417CD Label Gonzo

"Made in Cuba", presents Rick Wakeman with his band the New English Rock Ensemble performing to a capacity crowd live at the Karl Marx Theatre in Havana, Cuba, in April 2005, and invited by the Ministry of Culture, the Cuban Music Institute and the Swiss foundation, "Association Friends of Cuba". Rock Keyboard legend Rick Wakeman traveled to Havana, to perform a series of concerts that will forever be recognized internationally as an enormous event for the Cuban people, and a historic moment marked by the importance of one of the first and largest official Rock concerts ever to be performed on the Island.

This DVD captures the spectacular performance and the momentous event which will undoubtedly be worthy of an entry in the chronicles of rock music history. Wakeman devoted most of the concert to classic tunes from the 1970s, including songs from his ""The Six Wives of Henry VIII"" ('73), ""Journey to the Centre of the Earth"" ('74) and ""King Arthur and the Knights of the Round Table"" (75) albums, plus a recent stage favorite from the ""Out There"" album called ""Cathedral of the Sky"" and the YES classics ""Starship Trooper"" and ""Wurm"".



Artist Pink Fairies
Title Naked Radio
Cat No. HST422CD
Label Gonzo

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

They never entirely went away, but now they are back with an astounding new record - their first studio album for many years. Up the Pinks!



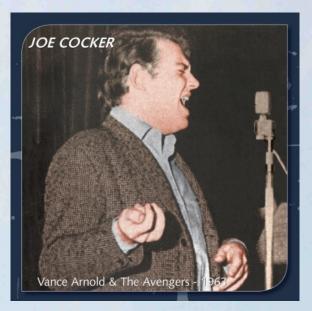
#### CAPTAIN BEEFHEART AND THE MAGIC BAND



**EASY TEETH** 

Artist Captain Beefheart
Title Easy Teeth
Cat No. GSGZ006CD
Label Gonzo

This show from 1978 shows Captain Beefheart at his crazy best. It does feature a great amount of "audience participation" which Beefheart appears to enjoy in a sort of "might go out of control any minute" kind of way. He attempts to calm them down by reciting short sections of song lyrics between tracks – giving them a bit of "Big Dummy" and "China Pig". Then he tries to elicit some sympathy from them with "they put these damned lights on me and give me no water!" and tells them about once meeting Roland Kirk in the middle of the night out looking for "ribs" and advising him to try "the bible". Before Owed T'Alex he tells them, in a good-natured way, how it is about Alex Snouffer and his tendency to "blame everything on his motorbike" while after Electricity he says "that song is twenty years old... it's a square dance... that's right... it's a dance for squares". At the end of one song he suddenly finds that Bruce Fowler is in the audience! - he then introduces him to the crowd who start to whoop excessively, and then Beefheart tries to convince Bruce to join them on stage and play, vaguely asking someone in the audience or off -stage "do you have a trombone?". The show as per usual ends with Big Eyed Beans From Venus but they return for an encore of Golden Birdies to more wild whooping.'



Artist Joe Cocker

Title Vance Arnold and the Avengers 1963

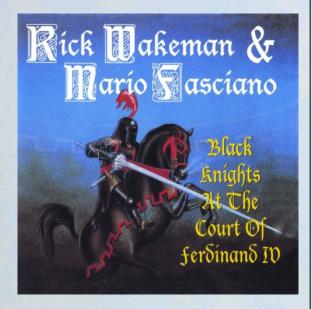
Cat No. HST349CD Label Gonzo

John Robert "Joe" Cocker, OBE (20 May 1944 – 22 December 2014) was an English singer and musician. He was known for his gritty voice, spasmodic body movement in performance and definitive versions of popular songs.Cocker's cover of the Beatles' "With a Little Help from My Friends" reached number one in the UK in 1968. He performed the song live at Woodstock in 1969 and at the Party at the Palace concert for the Golden Jubilee of Elizabeth II in 2002. His version also became the theme song for the TV series The Wonder Years. His 1974 cover of "You Are So Beautiful" reached number five in the US. Cocker was the recipient of several awards, including a 1983 Grammy Award for his US number one "Up Where We Belong", a duet with Jennifer Warnes.In 1993 Cocker was nominated for the Brit Award for Best British Male, in 2007 was awarded a bronze Sheffield Legends plaque in his hometown and in 2008 he received an OBE at Buckingham Palace for services to music.

In 1961, under the stage name Vance Arnold, Cocker was singer with, Vance Arnold and the Avengers. The name was a combination of Vince Everett, Elvis Presley's character in Jailhouse Rock (which Cocker misheard as Vance); and country singer Eddy Arnold. The group mostly played in the pubs of Sheffield, performing covers of Chuck Berry and Ray Charles songs. Cocker developed an interest in blues music and sought out recordings by John Lee Hooker, Muddy Waters, Lightnin' Hopkins and Howlin' Wolf. In 1963, they booked their first significant gig when they supported the Rolling Stones at Sheffield City Hall. In 1964, Cocker signed a recording contract as a solo act with Decca and released his first single, a cover of the Beatles' "I'll Cry Instead" (with Big Jim Sullivan

and Jimmy Page playing guitars). Despite extensive promotion from Decca lauding his youth and working-class roots, the record was a flop and his recording contract with Decca lapsed at the end of 1964.

Now you, too can hear what might have been.

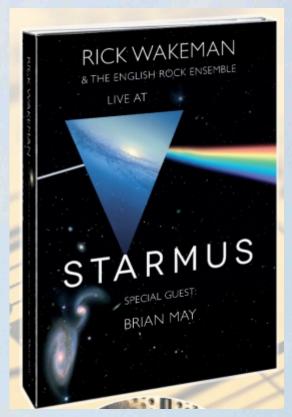


Artist Rick Wakeman and Mario Fasciano
Title Black Knights at the Court of Ferdinand

4th

Cat No. MFGZ002CD Label RRAW

On this extraordinary album, legendary keyboard player teams up with an Italian singer named Mario Fasciano. Stavros Moschopoulos writes: "Recorded on the Isle of Man, the CD contains 8 new Neapolitan songs and it is the result of a prodigious concurrence of a number of talented artists that have somehow reached a propitious zenith of creativity here, in this album. Exotic, Mediterranean, evocative, timeless, classic and classical, and wonderful are a few of the adjectives I use to describe this exciting CD". Rick's signature piano playing and Mario's warm Jon Anderson' like voice weave a web of medieval fantasy which won round up on Wakeman records on the internet described as being: "musically somewhere between prog and new age, with Italian vocals.". This is an unjustly overlooked record which fans of Rick Wakeman are certainly sure to enjoy.



Artist Rick Wakeman and Brian May

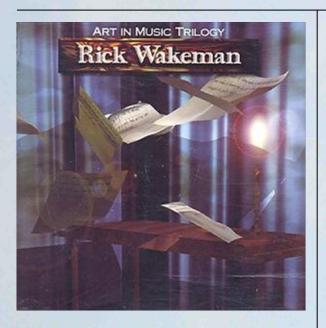
Title Starmus 2014 Cat No. MFGZ019DVD

Label RRAW

Starmus is a festival of music and astronomy on the beautiful island of Tenerife. It is the brain child of 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 2014 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 Trooper.

This DVD is a must for fans of Classic Rock!





Artist Rick Wakeman
Title Art In Music Trilogy
Cat No. MFGZ007CD
Label RRAW

Rick Wakeman is one of the foremost keyboard players of his generation, and therefore needs no introduction to anyone reading this. He is best known for being in the progressive rock band Yes across five tenures between 1971 and 2004 and for his solo albums released in the 1970s. Wakeman's discography includes over 90 solo albums that range from several musical styles. He has made many television and radio appearances; in recent years he became known for his contributions to the BBC comedy series Grumpy Old Men and his radio show on Planet Rock that aired from 2005 to 2010. Wakeman has written three books; an autobiography and two memoirs.

This release was hailed by his fans. Albert Johnson wrote: "This is perhaps one of the best albums Rick has produced. It's sensual, relaxing & a sheer musical pleasure to the ears of any age group. If you're feeling tired, rundown or stressed out then just sit back, close your eyes & relax to this musical extaravaganza & let those worries fade into the distance. A must have album for true Wakeman collectors". And Peter Zajax wrote: "What more can one say about Rick Wakeman, musical works. If you like Wakeman you will like this. Apart from the excellent playing, I am always amazed by the quality of the recordings on Wakeman CD's as they seem to have a clean crisp sound."



Artist Barbara Dickson
Title Live in Concert 1976/77
Cat No. CTVPCD014

Label Chariot

Released for the first time ever on any format, this exclusive DVD features two rare television concerts recorded by Barbara Dickson in 1976 and 1977. All fifteen live tracks from both studio sessions are also included as a bonus CD.

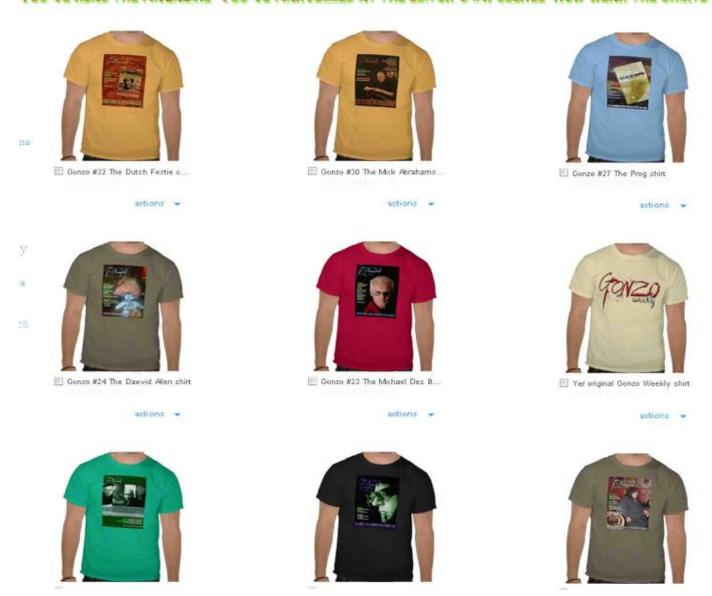
Not seen since the original broadcasts and remastered from the original studio master tapes, 'Barbara Dickson in Concert' sees Barbara and her band performing material from her first two best-selling pop albums, 'Answer Me' and 'Morning Comes Quickly.' In addition to 'Answer Me, a top ten hit for Barbara in late 1976, the release includes 'Another Suitcase in Another Hall,' Barbara's second chart hit taken from the soundtrack to the Andrew Lloyd Webber and Tim Rice musical, 'Evita'.

Also included are the singles 'Lover's Serenade' and Gerry Rafferty's 'City to City', as well as Steve Goodman's 'City of New Orleans,' a popular track from Barbara's live repertoire which has never previously been released on any of her studio or live albums.

The DVD booklet features a new interview with Barbara in which she looks back over her pop career and the many television appearances she has made over the years. Commenting on the concerts included on this release, Barbara says, "I haven't seen these since they were first broadcast but I have to say I'm impressed. They've been beautifully remastered and are a nice snapshot of what I was doing during that stage of my career. For those who enjoy my pop stuff, I don't think you'll be disappointed!"



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



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

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

Gastank was an English television show that aired between 1982–1983 in the United Kingdom on Channel 4. Hosted by former Yes keyboardist Rick Wakeman, the show featured a mix of interviews with 1970s musicians and impromptu performances where the guest artist would join Wakeman and his house band in playing re-arranged versions of their classic songs, or entirely new pieces created for the show.

The format was very informal with the setting likened to a bar, where Wakeman would interview the guest over a drink or two followed by their performance in front of a small studio audience sitting in groups at tables. Wakeman would frequently cite the show as an opportunity for musicians from different bands to get the opportunity to work together. During its run, the show featured guests as diverse as Ian Paice, Steve Hackett, Andy Fairweather Low, John Entwistle, Godley and Creme, Eric Burdon and Phil Lynott.

And guess what? Gonzo are releasing them all as a box set of DVDs.

So for a starter check out what happened when Yes' famous keyboard player met Deep Purple's famous drummer.

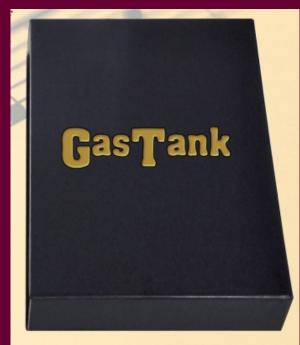
Ian Anderson Paice (born 29 June 1948) is an English musician, best known as the drummer of the English rock band Deep Purple. As of Jon Lord's departure in 2002, he is the only continuous member of the band, and as such is the only member to appear on every album the band has released.

RW There was a rare situation at the end of the 60s beginning of the 70s where there were a few bands such as Purple and ELP or Nice at the time, for a drummer to come through in his own right. You and Carl were two of the drummers that were copied.

IP If they copied us....we copied other people. It is just a natural progression, you know. I think we were very lucky to be around at a time when music was very exciting, you know? There was a lot of ..... erm... all the borders had been broken down and you could do exactly what you wanted.

RW Who did you copy?







IP Initially? Bobby Elliott – The Hollies.

RW Really? Why?

IP Because he had a clean sound. Everybody else was muddy and flappy and he had a really sharp sound.

RW When I bought the first Purple album – *Shades of Purple*, which is going back to the days of Rod Evans .....

IP You were the one were you?

RW Yes I was the mad fool.... tracks like ... Mandrake Root you could hear the drums, you could hear the drum patterns

IP And every mistake, yes

RW I've got to ask you. There was a single that was released over here ... very few people know about ...which is Emmaretta. It finished up with a drum solo which was really unusual for a single to end up with that.

IP Yeah well that was really because the song was so simple in itself and was written so quickly because – you know – contractual obligations. We couldn't think of an ending so the easiest thing to do was for everyone to stop playing and leave me fiddling around in tempo ..you know.. fade. There was no thought of putting a drum solo in there – we

really couldn't think of an ending <laughs>

RW When you first went to America - you were one of the first English bands to break in America – were you aware for example when you did some of the American TV programmes which most bands never did after that, that people were actually watching expecting you to do something special?

IP We didn't know! We were like lambs to the slaughter over there – it was the first time – the great big US and we just did as we were told. The record company man said this will be good for your exposure. This will sell your records. Well we didn't know a thing, so we just said yes to everything.

RW How did you join Purple?

IP I joined Purple by Ritchie seeing me play a year earlier in the Star Club in Hamburg. He thought I was the most over the top thing he had ever seen and when he put Purple together, the singer was in my band. That was Rod Evans - he applied for the job in Purple and Ritchie put two and two together and said is that drummer still with you? And Rod said yes, and Ritchie said bring him along.

RW And the name Purple came from the song?

IP Yeah it did really. Ritchie's grandma used to play it and it was the last thing she

played before she snuffed it actually.

RW That impressive eh?

IP Yeah really

RW When Purple folded, how did you feel?

ΙP Erm...at the time it folded I wasn't very sad at all. The whole thing had gone upside down. The people involved were not functioning the way they should function. What I think should have really happened for the good of everybody, and maybe for the good of music itself, was that when Ritchie left we should have said look everybody go and do what they want to do and we'll come back every two years, we'll make a record, we'll tour, we'll have fun and we'll still keep our sanity by doing things we want to do ourselves. I think it was a very naïve move, and a very silly move, just to say that's the end of it. We tried one more time with Tommy Bolin who played really well, but the chemistry just did not happen.

RW Now you've had the experience and the chance to work with other musicians as well, would you like to carry on doing that, or would you like to put a Purple back together again?

IP What could we do? We could be playing the popular hits of 10 years ago. And if it's nostalgia the only real reason to do it is money in your hand.

RW What about Whitesnake?

IP Well that's gone on to a new thing really, because I've left that. They're going to tour 10 months a year and I'm not prepared to do that any more. I have other interests in my life and I don't want to spend 10 months a year in a hotel room. There are other things for me to do. So whatever they are going to do is great. I'm having fun now with Gary Moore – we're having fun – I'm making music that I'm enjoying. It's a nice – not temporary - arrangement, but neither is it a permanent one, we both look at it as while we are both having fun and it is paying for itself, that we'll carry on.

RW What about fronting your own band? The Ian Paice Band?

IP I've thought about it, but for a drummer to do that it is really very difficult. For somebody who doesn't sing, doesn't write,

doesn't actually play any other instrument, it's a lie really isn't it, you know? Fronting your own band ... it's not on, it's not on.

RW But you want to carry on playing, you want to carry on working?

IP Oh yeah, yeah. But I want to do it on my terms. I've earned that right through the years of hard work in the past and the luck of success. I've earned the right to pick and choose my time and my place. And while I do it like that I will always enjoy it. And when I am enjoying it, I play well. If I don't enjoy it, I don't play well.

RW The thing that's interesting is that I can count myself as one of them, and at least half a dozen others, that feel exactly the same as you do and it's nice for situations like we have in GasTank hopefully for those people to get together and play and perhaps making music without having the pressures that come with....

IP That's right. Until you come up with a thing like a thing you have for us today...

RW Sorry about that....

IP The brain strangler, yes ....

RW Thanks very much indeed Ian, and please come back again and I hope the cheque clears.

IP Could you make it £10 next time?



# Douglas Harr Ear Candy for the Hungry Audiophile COLDPLAY HOT THIS SUMMER

Coldplay launched their *A Head Full Of Dreams Tour* this year in Latin America at the end of March and on September 3, 2016 brought the spectacle to our 49ers (Levi's) stadium in Santa Clara, south of San Francisco. It was an amazing night of lights, confetti, stagecraft, and music, courtesy of Chris Martin and band. The event marks the group's seventh full-length tour. Their popularity has grown to the point where they can fill massive stadiums with adoring fans, fans like me.

These followers of Coldplay take no issue with their often-sentimental lyrics and heartfelt delivery by heartthrob Martin. I've read some number of critics who are dismissive of this band and their music exclaiming, "There's no crying in a rock concert!". Fair enough, Coldplay's songs veer towards "adult contemporary," with few gritty guitar licks, in favor of acoustic guitar and piano. Martin's heartfelt vocals themselves express a

seeking and yearning; lyrics plumb romantic topics of love gained and lost, of self-discovery and change. This is, after all the man who very publicly decided to undergo a "conscience uncoupling" with ex-wife Gwyneth Paltrow, then penned a song called "Fun" featuring the lyrical refrain "Didn't we have fun" to honor what they had together. Very adult. For an older example, from X&Y (2005) take concert favorite "Fix You" and the lyrics

And the tears come streaming down your face When you lose something you can't replace When you love someone, but it goes to waste Could it be worse?

Lights will guide you home And ignite your bones And I will try to fix you



http://diegospadeproductions.com/













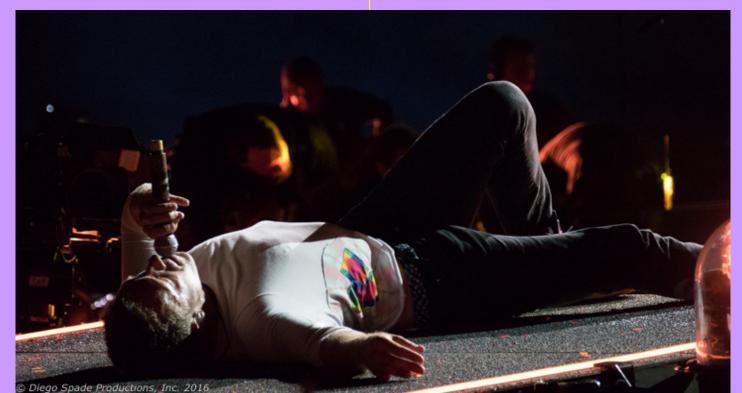


Those receptive to emotional import can find no better example of an act capable of delivering this kind of material with unabashed reverence. At this most recent show, Martin sang the first half of this staple "Fix You" on the stage walk, lying on his back, and you could hear thousands of young girls, and guys, but yeah, more girls, providing a sweet chorus for the band.

The payoff to all of this, when one is open-minded, is that the music and the band's delivery can evoke strong emotions and even lead to transcendent moments of peace and inspiration. The messages are strong, the poetry is very well written, the delivery is exciting, and the music is beautifully played in concert. The set list this time out covered the breadth of their many albums, including a handful of tracks from the new album, but also their first hit "Yellow" and "Don't Panic" from their debut, *Parachutes* (2000), still my favorite. One of the new ones, played on the b-stage, "Everglow" led to a moving video tribute to Mohammed Ali, followed later by a nod to David Bowie with the cover "Life on Mars" performed with the

Oakland School for the Arts choir, who also joined for final encore "Up&Up." These were nice touches that kept interest high through the buoyant 23-song set.

The tour features design by Misty Buckley, deployed by Stageco Staging Group, just as with this year's performance at the *Super Bowl 50 Halftime* show. The gear includes risers, a catwalk, lights and screens that fill 12 big rigs; it's exceptional staging. Bursts of confetti shaped like stars and butterflies (yes, that's right!) rain down from above while Martin sprints and spins from the main stage to the mid-stadium mini-stage, plying his trademark athletic performance. Martin draws the crowd in, encouraging all to sing along, playing a number of tracks with the band from the b-stage at the far end of the stadium, and popping up near the end of the show on a third stage, far to the rear and side, which gives even those in the "nose bleed" seats a view. It's all part of an inclusive celebratory night of uplifting music and dance, with at least of bit of grit in parts to go with the butterflies, and yeah, a tear or two, or buckets...depends on you.



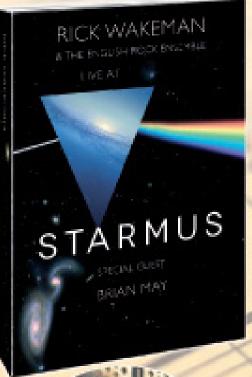






Forthcoming releases from Rick Wakeman & Friends

## 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!









#### **Musical Musings from Alan Dearling**

On Facebook:

www.facebook.com/Sendelica-191174294239796/? fref=ts

And:

www.sendelica.bandcamp.com

I was mightily impressed with Sendelica's live set at the Kozfest down in Devon this summer. So, I was especially keen to hear some of their current music on CD. So here are some of my impressions. Thanks guys for keeping music 'live n' kickin' for the last ten years (and they are looking forward to the next ten)! Whilst they are based around Cardigan in Wales, they've toured extensively, including over to the USA and lots of gigs across Europe.

I've been listening to the CD versions of these albums, but they are also released on vinyl (but they have sold out quickly).

The lineup of Sendelica on both albums is:

Peter Bingham: guitars/electronics Glenda Pescado: bass Lee Relfe: saxes Lord Armstrong Sealand: theremin/keyboards Meurig Griffiths: drums

But, over the years they've been in existence, following Pete Bingham having had a kind of epiphany on seeing the Acid Mothers Temple from Japan, they have been more a free-floating 'collective' of musicians. There are many bases that their music has as a touchstone. For me, these

include Soft Machine, Gong, sax-led Hawkwind, the dubby-live vibes of Zion Train and the various German Komische bands like Can, and even Tangerine Dream. You get the drift. They are an instrumental band, so there's a lot of 'jamming' and 'improvisation' going on in all their performances. I love this sort of immersive 'experience' and the CDs come pretty close to taking you into the territory of early, experimental Floyd and head-banging, Hawkwind.

Lots of sax and guitar duels, freak-outs and general weirdness. A great live sound, with waves of



Live from the 7th Psychedelic Network Festival, Cairo, Wurzburg. Double CD (released 2015)





The Cromlech Chronicles – a live, but in the studio recording (released 2016)

No great change. More groovy Space-rock. Wave your freak flag, shake your head. Another instrumental outing into the psychedelic playground. Super recording quality once again. It won't change your life, but it will keep reality at bay for a while.

And when I first played this in my friend Tony's live-in kitchen down in Crouch End, London, we were leaping around like the ageing hippies we are. 'Great stuff', 'Just our kind of sounds', we were telling each other. Tony's wife, Kay, joined us, 'Get that off – it's making me angry. It's an aggressive noise. Aargh!'

So, lots of loud psychedelic 'noodling', including the four parts of the Cromlech Suite, which on the vinyl version fills Side One. Plus, once again, spacey ambient interludes of gliss-sounds. And a bit later, Sendelica revisit, 'Satori' from their extensive back catalogue. So, if you own these three CDs – you can have a real live Sendelica Experience in your own home. To be played pretty LOUD. Enjoy!





#### 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 pendered 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.

Double CD2, The New Gospels

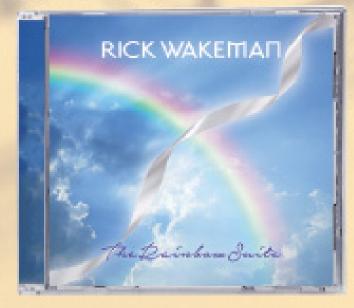
DVD / CD of The Gospels performed live in California - never seen before.

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 !!!



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks Director, Africa Region The Nature Conservancy

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



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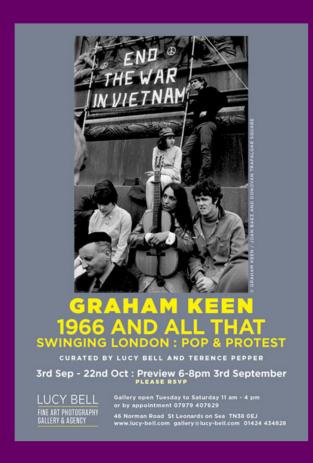
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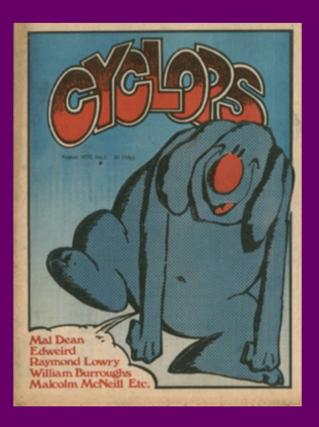
Further information at: www.deckchairproductions.co.uk





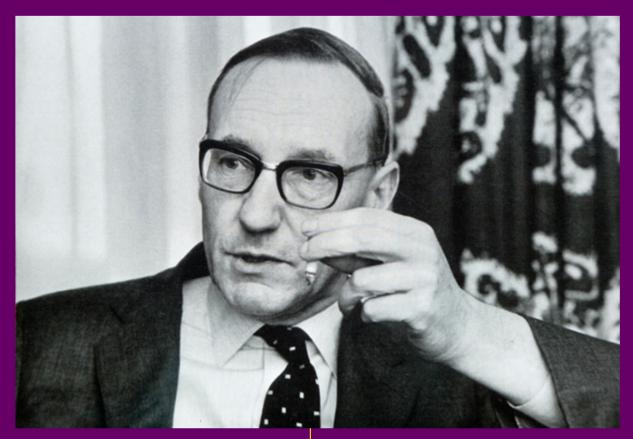


## Graham Keen's '1966 and all that' photo exhibition



Last week, Gonzo featured Alan Dearling's interview with Graham Keen. Because of deadlines, some of Graham's interview was omitted. Learn a bit more about William Burroughs at play, see the Muhammad Ali photo etc....





Alan: There are so many pieces of music, art and social history on show. I'd like to ask you about a few of them. First up — William Burroughs. Perhaps the most 'underground' of all the American 50s and 60s writers. When did you take his photo? And, after your days at 'IT', you co-ran a US-UK adult comic magazine, 'Cyclops', from July 1970, with Burroughs. What are your memories? Did it fail because it was over-priced at 3 shillings, whilst most US comix were about half that price?

Graham: No Cyclops folded because I had a nervous collapse. Matt Hoffman was a hopeless business manager, lost interest; his aim was to be Time Out's Books Editor, which he managed to do.

For a few years I worked with American journalist/poet Bill Butler who was linked to the gay (illegal) scene. He knew Wayne Sleep, George the bookseller, Bill Burroughs and Anthony Balch and through his partner, a West End stage manager, knew many people in the theatre world. Bill also ran a bookshop in Brighton called the Unicorn and had run into censorship problems over some of the American authors he sold. He interviewed and I photographed Jonathan

Miller (then filming Alice in Wonderland for the BBC), John Kasmin (the art dealer for Hockney), John Hurt (starring in 'Little Malcolm And His struggle Against The Eunuchs'), and William Burroughs in a seedy hotel in Earls Court. Some years later when I was living with a couple of poets in Westminster, Bill used to come round to dinner...

I thought I would be witness to some wonderful literary conversation, hear deep insights into the meaning of life, or at least some juicy literary gossip. Alas! after supper (wonderful cooking by Claude) we sat around the TV and Mary would switch from channel to channel, dissatisfied with everything, and all three drank vodka, smoked anything that I rolled up, and got blotto. Bill would then roll off home towards Piccadilly and we would worry about him but were disinclined in that state to do anything about it - but he was a survivor.

Alan: The Muhammad Ali pic meeting Michael X in London seems very tense to me. I think it took place at the Central London Mosque and was aimed establishing black power in Britain. What's the story-



line?

Graham: I got involved in Hoppy's London Free School, and through it met Michael de Freitas who changed his name to Michael X and was involved in black power movements in Notting Hill.

(He had been a rent collector and extortionist for Rachman, the slum landlord.)

He phoned me one day asking if I'd like to meet Muhammad Ali. So we went up to the Regent's Park mosque one afternoon and I was introduced to the champ as 'someone who is doin' good work for our people in the Grove'. I shook his hand, powerless to say anything at all.

Then the big retinue took off for the garden and I got in a few shots (the reason he asked me was so that he could get himself photographed with Ali). There are a few other notables in the pic including Herbert Muhammad, the son of Elijah Muhammad the founder of the Nation of Islam.

Alan: Your black and white photos of Yoko, Giacometti and Francis Bacon are incredibly bold. Real fine art. Is that how you see photography – back then and now?

Graham: No. The kind of photography I did was reportage, capturing the moment. There is a separate category of fine art photography with manipulated images, altered colour, collage etc that has a different aim. True reportage photography can be manipulated too, like the way the Soviets removed 'revisionists' from historical images in their early years. I cropped and cut things out of photos, but it was not so easy as it is now, with digital images that can be manipulated so easily.

Alan: Back in the 60s and early 70s, how far were the music, art and radical 'alternative' scenes inter-twined? I've heard it called 'situationist', by that I mean art as a kind of performance – is that how you saw it?

Graham: I really can't answer that one Alan. I never felt I was part of any 'scene' - thought of myself as someone who was 'out of the loop', probably because there were so many 'scenes' going on - you couldn't be part of all of them.

#### **DOGLEG**



Weekly Acoustic Jam Session Hosted by Dogleg

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

All styles, levels and listeners welcome

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LEWONROCK GUIDE



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

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



Twenty plus years ago I had a nifty little band called Jon Downes and the Amphibians from Outer Space (check us out on Spotify) and we had a particularly groovy piano player named James Farebrother aka Big Jim Crawfish. Today he contacted me on Facebook and we had the longest conversation we have had in fifteen years. And one of the things I asked him was: If you were dumped on a conceptual desert island, what would you take with you music wise?

## James's Top Ten

No rules eh? But ten albums is more music than ten tracks, so if I had to pick 10 albums...

Do I already have all the Beatles albums to start off with? If not, then if I had to pick one.. Revolver maybe? .. Damn hard tho.. Mind you, I have all the Beatles songs available on instant replay from my head.. Anyway, that's one. Revolver.

And I'd have to have a couple of Steely Dan albums, so Aja and Countdown to Ecstasy, then. And I'd have to have some Snarky Puppy, so 2013's We Like it Here. Incredibly unpretentious, unindulgent jazz fusion, my favourite!

So then, I want something to keep my spirits up, what better than Nick Drake? Bittersweet Bryter Layter, I think - I don't think I could handle Pink Moon on the desert island! So that's 5 already..

The gruff, heartfelt voice of Tom Waits to lull me to sleep.. Rain Dogs would do quite nicely. I got to have a bit of Miles Davis, so although it's not the most original one, Kind of Blue kind of has it all. Coltrane and Cannonball Adderley on saxes, sublime Bill Evans on piano, spaced out drums and bass, Miles grounding everything with his dark velvet sparsity...

OK then for classical, have to be Glen Gould on piano playing Bach - preludes and fugues, maybe Goldberg variations, although that's Hannibal Lector's favourite..

Then a double album, (Cheating!) Alchemy Live by Dire Straits, cracking live versions of all their best songs pre 'Brothers in Arms' - (Sultans of Swing, Tunnel of Love, Telegraph Rd etc), with extended Knopfler guitar solos and great piano playing too.

Then for an uplifting soundtrack-of-my-youth album, the Stone Roses eponymous debut..

Drug-laced acerbic ditties with the spaced out Ian Brown, the marvellous Squire guitaring and heavenly Reni the drummer (possibly the best ever) Is that my lot?

Damn, I forgot Bowie! And the Velvet Underground! What was I thinking..?!





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

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

From 1993 for a decade he was the editor of an anarchic video games magazine on Channel Four Teletext. It was called Digitiser and contained some of the most gloriously funny bits of off the wall dicking about that I have ever read. Biffo happens to be a friend of mine and as the relaunched Digitiser 2000 is just as stupid and just as funny as ever, we shall be featuring a slice of Biffo every week from now on.

#### HOW BIASED ARE GAMES JOURNALISTS? - BY MR BIFFO

The other day I got a message from a Digitiser2000 reader pointing me towards a Polygon article about Sony's PlayStation Pro strategy. Said piece was highly critical - though, admittedly, no more than other articles I've read - and I actually agreed with all of it. However, the Digi reader suggested that it was further

evidence of the website's bias against Sony. I don't read a lot of Polygon - if I'm honest, the layout of the site sort of confuses me - so I wasn't aware of any bias. And if I was, I wouldn't have really cared anyway. Nevertheless, I did look into this accusation and discovered... well... I discovered accusations that Polygon was anti-Sony, pro-Nintendo, anti-Microsoft... and on and on. Surely, they can't be pro and anti every gaming format simultaneously? Can they?

It's a familiar story - back in the original Digitiser days, we would get letters accusing us of exactly the same thing. We ended up coining the phrase "We hate everyone equally", because we grew so weary of being accused by gamers of having a bias against their particularly console or computer. To which, obviously, they had their own bias. Frankly, I don't think we ever cared enough to actually have any sort of uncontrollable bias. A bias is quite a lot of work. It was, as stated, much easier to hate everyone equally.

There's a thick streak of format loyalty running through most gamers - I'm still a ZX Spectrum fanboy, even after all these years - and it's hard to see something you love being criticised. Especially when you've paid hundreds, or thousands, of pounds for it.

So are games journalists biased? Maybe some of them. It's inevitable. But it might not be to the degree you suspect. And it isn't actually a bad thing. Wha... whaa... whaaaaaa?!



http://tinyurl.com/jfkaxvc

## 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 lifethis 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..



n the spring of 1984 I was at the RSD warehouse prepping some gear for a Caribbean festival and carnival we were doing in Leeds. A guy came in and asked us if we knew any backline technicians who would be available for a few gigs in the summer with Roger Chapman. I gave him my number and said that I was not a guitar tech as such, but I could tune them and set amps up. If they were really stuck I would be happy to do it. I always liked Roger's music right from the days of seeing Family play Middle Earth way back in the '60s. The next day I got a call from Chris Youle, Roger's manager at the time and he asked me to come and see him in Bromley. He was also meeting another guy who was up for the job. After a fairly short conversation we were both hired.

The other guy was called Gordon Waters, and we divided the stage up between us. He would do the drums and the keyboards and I would look after the guitars and saxophone. We went along to 101

Studios in the Holloway Road to meet everyone and go over the gear. There were quite a few people crammed into that small room. The band consisted of Sam Kelly on drums, Geoff Whitehorn on guitar and vocals, Nick Pentelow on sax and keyboards, Brian Johnson on keyboards, and Tony Stevens on bass - with Roger on vocals of course! There was also Wilf Wittingham (tour manager and part time Fagin lookalike – it was he who came to RSD that day), Brian Gallivan, who seemed to have no particular function except to drive Roger to the studio and back, 'H' Griffiths, front of house engineer, and Ray Salter who did the monitors. Gordon and I had the job of driving the transit van to the gigs as well as looking after the gear. That was the beginning of a long friendship between the two of us. I think, in the five years that I toured with Roger, we never argued once.

Geoff's guitar set up was interesting. It was the first time I had come across those clamps that lock the strings in place once they are tuned. I also had to apply solder to the windings around the ball of the strings to stop them unravelling when he went savage on the whammy bar. I told him that I was not the kind of tech that would be able to take his guitar or amp apart and fix it, and said that he should show me exactly how he wanted it all set up and I would do it that way for him. This seemed to work. After an hour or so I pretty much understood how he wanted me to set the guitars up.

The gigs were a series of festivals in Germany and a few gigs in the Eastern Bloc. Roger had given a few tracks to an East German record company and they released an album. This meant that Roger was one of the few western acts to be allowed to play in East Germany. This also meant we had to get all sorts of documents and visa sorted out. Neither Gordon nor I had been in East Germany before – apart from the brief trip through the corridor to West Berlin, and my unmeaning excursion to the Polish border with Pink Floyd. When we had loaded the van with the back line we went to Chris Youle's house to get the money for the trip, and the information about which border post we were to go to, to cross into the east. Then Gordon and I set off to drive to Rostock, the first port of call.

East Germany was a stark place in the 1980s. Uniformly grey, as if it was the only colour that was allowed in this land. Buildings were either very old and crumbling, shored up with bad concrete patches or brand new square blocks with an austere uniformity to them. It seemed odd to cross from the jangle of colour that was the prosperous West Germany into this dark land. In

later winter tours of East Germany I noticed the fog that would shroud most East German towns, but even that would stop when it got to the border. Even the fog could not escape that totalitarian regime. It was a shock for travellers used to more western delights. The food was mediocre to bad and, even the good hotels had a miasmic smell about them, sort of stale and unwashed. One thing that struck me was that all through the time I was in East Germany every single toilet had the same pungent smell. There is a book that is well worth looking up if you don't know it. It is called *The Meaning of Liff* by Douglas Adams. It is very funny. I won't go into details, but the idea behind it was that there were things and experiences that had no names for them and lots of names doing nothing useful except hanging around on signposts pointing at places. Douglas Adams put the experiences and things together with the place names. It is a great book and I used to carry a copy around with me in my briefcase. I remembered a family holiday when we rented a house on the beach at Worthing, and a summer's storm dragged in acres of seaweed and deposited it on the beach to rot. That was the smell that seemed to hang around the East German toilets, and I called it Worthing.

Whatever the country lacked in food and amenities it made up for in enthusiasm for the music. The band went down an absolute storm and we marched on through this short tour. Weimar was a lovely little town. It is famous for its cultural associations with Goethe and many other people. We stayed in the Hotel Elephant, whose booklet proudly trumpets a list of people who have stayed there, Bach, Liszt, Wagner, Thomas Mann and Tolstoy. It does not mention another famous guest. Adolf Hitler was pictured standing on the balcony addressing the crowd below. The room that lies behind that balcony is now the manager's office and not a suite, as it was back in the '30s when the photo was taken. Roger tried to get the manager to allow him to have his photo taken there, but was steadfastly refused. I have no doubt that it was a question he got asked a lot.





## Birmingham: The family Stone

#### **Bay windows**

My Brother lived in Birmingham till he was nearly thirty years old, just down the road from my Mom and Dad. And in all that time my Mother always did his washing for him. When she heard I was moving back here she rubbed her hands in glee. "Oo good," she said. "I can do your washing." Well I wasn't going to allow myself such an indignity, but we agreed on a compromise. I'd come over for Sunday lunch, maybe.

One day.

The following Saturday my Dad rang me up. "Your Mom wants to know if you're coming over tomorrow. Only we're just going shopping. She wants to know whether to get extra vegetables or not."

So that was that. In the game of Happy Families, Mothers hold the trumps.



Mary and Eddy Stone at the door of their house in Marston Green, Birmingham.

Photograph courtesy of Helen Stone.

"What time should I be there?" I asked.

"Come at 12," he said. "We can go for a pint."

When I arrived the following day my Mom said, "Dad can't go for that drink after all. He's got a funny tummy." We drank Spanish Brandy instead and a bottle of my Dad's home made Elderberry wine. So much for his bad stomach. I guessed that Mom had played another of her trump cards. She wasn't going to allow him to have me all to himself.

We were talking about old times, sitting around in their comfortable sitting room, with the gas fire blazing. "Remember that friend of mine, Joe?"

"The clever one, with the auburn hair? The one who was offered a place in a Grammar School but turned it down?"

"That's the one," I said. "Well I went to see him a few months ago. He lives in Weston-super-Mare now. He told me he used to fancy you."

"Is he an oldest child?" she said, trying to be modest.
"The oldest child always fancies older women."

"No, no," I said, "he meant it. He said all my friends used to fancy you."

"That's nice," she said. "Tell him I've been looking for a

Toy Boy."

"He's not exactly a Toy Boy," I said. "He's got three kids. One of them is at University."

"Well he's a Toy Boy to me," she said. "Younger than him anyhow," she added, indicating my Dad, who was just coming in from the kitchen.

"Why do I always get the feeling you're laughing at me," my Dad said.

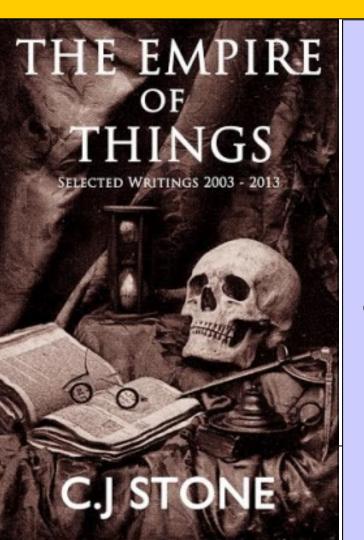
"So what's he doing now?" Mom asked.

"I dunno. Something in waste management, I think."

"You mean, he's a dustman?"

"A bit more posh than that," I said. "He's middle class these days. He writes books on the subject. He still supports the Villa though. He's a member of an Aston Villa supporters club on the Internet. Spends his time doing reports on Villa matches to fans in Norway and Australia.





## NOW AVAILABLE FROM GONZO MULTIMEDIA

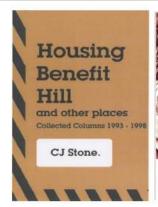
"Stone writes with intelligence, wit and sensitivity."

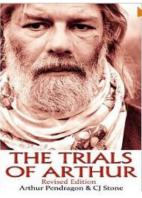
Times Literary Supplement

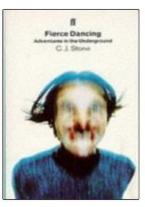
"Wry, acute, and sometimes hellishly entertaining essays in squalor and rebellion."

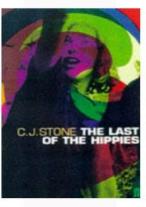
Herald

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







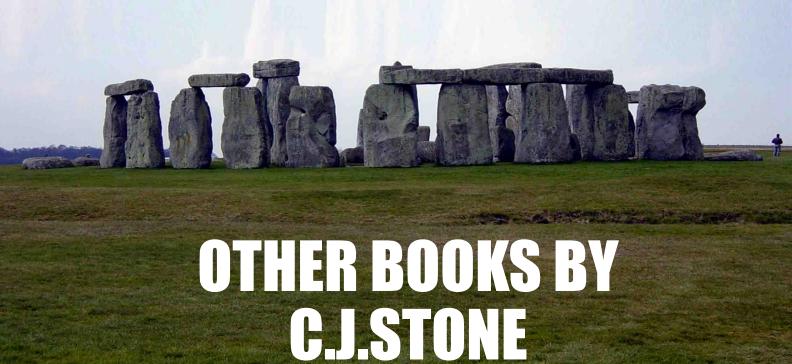


#### Housing Benefit Hill: http://www.amazon.co.uk/Housing-Benefit-Hill-Other-Places/dp/190259343X

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/





#### Spirits Burning

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

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

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

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



1. Our Crash
2. I Have Iwo Names
3. JigSawAnn 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





and currently is on the Dime a Dozen torrent site.

There aren't any surprises on the Hawkwind content on that site, by the way. Unlike some torrent sites, Dime is meticulous in only allowing torrents that comply with a band's policy on audience recordings (or bootlegs as they're often inaccurately called).

The only item of any real note is the 1973 Space Ritual show from New York City, which has had some work done on the track divisions since it was last seen on Dime. Hawkwind booties are generally of highly dubious quality, and the tape contributor's own comment is "As 1973 Hawkwind recordings go, this is far from the worst I've heard." That won't fill hift buffs with confidence.

Meanwhile, a brief snippet of Hawkwind personnel news: an item







## HAWKWIND PASSPORT APPLICATION

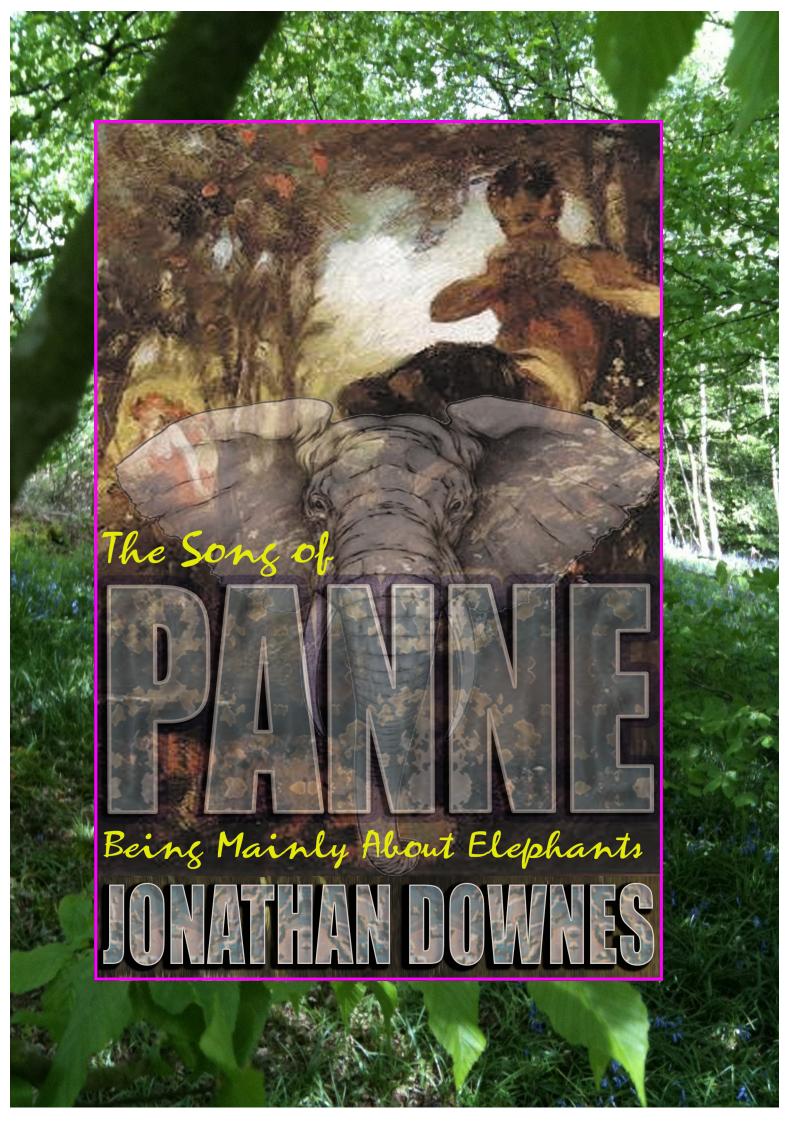


Greetings space travellers!
This is your Hawkwind Earth Visitors Passport application form.

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:



#### 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.

**XXVIII** 

The eco terrorist attacks continued, and - I have to admit - that I cheered them on from my safe place on the sidelines. A North Devon pet shop found itself in court following allegations of animal cruelty in the local paper. I cannot remember the details, but it was something to do with live guinea pigs being fed to a python, which is all very natural if you want to get all Jack London about it, but is both unethical and illegal under successive pieces of legislation that deal with Animal Welfare. They were acquitted on a technicality, but within days they had been raided by persons unknown one moonlit night.



HTTP://WWW.XTUL.CO.UK

#### HTTP://WWW.XTUL.CO.UK



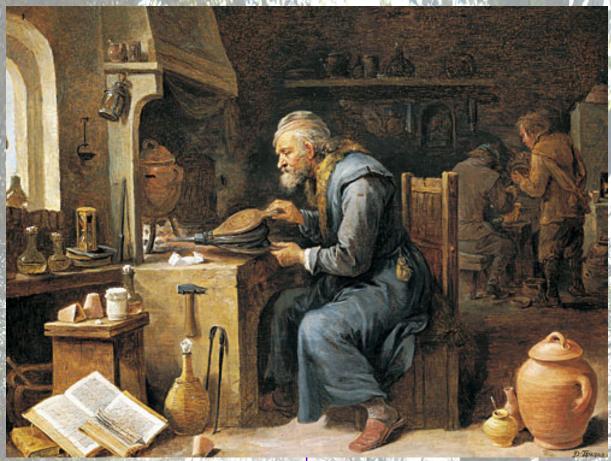
The animals in the shop were all taken, and the shop itself was vandalised to such an extent that it never reopened. The words "No Sense Makes Sense" were daubed on the walls in white paint, and the windows and all the shop fittings were broken, and the stock was either stolen or broken beyond repair. The till, however, was not touched.

I am not being overly poetic here when I describe it happening one moonlit night. As you know, if you have been following the narrative so far, me and full moons do not really go that way together, and I had been undergoing a pretty bad full moon when I was contacted by the local paper who had me on their books as an animal welfare advocate, and I told them that whilst I did not advocate criminal acts, to my mind people who abused animals, whether wild or domestic, got what they deserved. I pointed out that the words painted on the wall were a quote from Charles Manson, and I may also have muttered something about karma. Truly I should not be allowed to give interviews over the period of the full moon.

A few days later I had a visit from a female police officer, concerned that I had appeared to show sympathy for the wrongdoers. For some reason the newspaper had bigged up who I am and what I stand for, describing me as the director of a major animal research organisation. The policewoman was, I strongly suspect, expecting to find laboratories, animals in cages and men in white coats doing arcane things. As it was, everyone was out that day except for me, and what she actually found was a fat hippy eating diabetic chocolates and reading a dogeared copy of Psychic Self Defence by Dion Fortune.

I showed her around the CFZ, explaining that all the animals we have are rescues, except for a breeding colony of Rio Cauca caecilans; small worm-like creatures from South America. We are (as far as I am aware) the only people in the UK who have managed to breed these for at least half a century. We then settled down for a cup of tea and a chat, and instead of spending a difficult few hours discussing the animal rights attacks along the North Devon coast, and trying to convince her that I had nothing to do with them (which I

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hadn't, although I had probably expressed too much enthusiasm for them to a journalist, whilst in a moon-crazed state) we found ourselves discussing Dion Fortune.

Although Dion is a man's name, probably most well known these days for being the name of a flash in the pan singer from the late fifties and early sixties who had an international hit with a song called Runaway, Dion Fortune (born Violet Mary Firth, 6 December 1890 – 6 January 1946) was actually a woman. She was a British Christian occultist, Qabalist, ceremonial magician, novelist and author. She was a cofounder of the Fraternity of the Inner Light, an occult organisation that promoted her own philosophies which she claimed had been taught to her by spiritual entities known as the Ascended Masters. A prolific writer, she produced a large number of articles and books on her occult ideas and also authored a number of novels, several of which expound occult themes.

She was a remarkable woman, and rather than paraphrase it, I have lifted the next few paragraphs directly from Wikipedia:

"Fortune was born in Llandudno, North Wales, to a wealthy upper middle-class English family, although little is known of her early life. By her teenage years she was living in England's West Country, where she wrote two books of poetry. After time spent at a horticultural college she began studying psychology and psychoanalysis at the University of London before working as a counsellor in a psychotherapy clinic. During the First World War she joined the Women's Land Army and established a company selling soy milk products. She became interested in esotericism through the teachings of the Theosophical Society, before joining an occult lodge led by Theodore Moriarty and then the Alpha et Omega occult organisation. She came to believe that she was being contacted by the Ascended Masters, one of whom was "the Master Jesus", and underwent trance mediumship to channel the Masters' messages.

Fortune and Charles Loveday claimed that in 1922, while undergoing trance mediumship in Glastonbury, they were contact by Masters who provided them with a text, The Cosmic Doctrine. She became the president of the Christian Mystic Lodge of the Theosophical Society, but believing the society to be uninterested in Christianity, she split from it to form the Community of Inner Light, a group later renamed the Fraternity of Inner Light. With Loveday she established bases in both Glastonbury and Bayswater, London, began issuing a magazine, gave public lectures, and promoted the growth of their society. Fortune also wrote prolifically, publishing both non-

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fiction works and novels, through which she sought to promote esoteric ideas in a fictional format. During the Second World War she organised a project of meditations and visualisations designed to protect Britain. She began planning for what she believed was a coming post-war Age of Aquarius, although she died of leukemia shortly after the war's end.

Fortune is recognised as one of the most significant occultists and ceremonial magicians of the early 20th century. The Fraternity she founded survived her and in later decades spawned a variety of related groups based upon her teachings. Her novels in particular proved an influence on later occult and modern Pagan groups such as Wicca."

Psychic Self Defence is probably her best known book.

After finding herself the subject of a powerful psychic attack in the 1930s, she put together a detailed instruction manual on protecting oneself from paranormal attack. This classic psychic self-defence guide explains how to understand the signs of a psychic attack, vampirism, hauntings, and methods of defence.

Everything you need to know about the methods, motives, and physical aspects of a psychic attack and how to overcome it is here, along with a subject which I find particularly interesting; a look at the role psychic elements play in mental illness and how to recognise them.

I don't necessarily agree with everything that she wrote, and said as much to my guest from the Devon and Cornwall Constabulary, but it is a fascinating book, and one which I revisit every few years, especially when I feel particularly paranoid in the wake of one of my own mental health episodes.

I was impressed to find out that my visiting policewoman (I am not sure whether I am allowed to call them that any more) was also a devotee of Ms Fortune, and that while she had (in her words) "kept her birth name for her job", had dubbed herself 'Dion-Isis' for the persona who carried out various intense occult activities.

It is amazing how the nuances of a name can change in such a short time. Nowadays the name "Isis" is regarded with horror because it is of the names by which The Islamic State, whose vile predations across the Middle East have shocked the world over the past few years. But the original Isis was, after all an Egyptian Goddess.

Isis was worshipped as the ideal mother and wife as well as the patroness of nature and magic. She was the friend of slaves, sinners, artisans and the downtrodden, but she also listened to the prayers of the wealthy, maidens, aristocrats and rulers. Isis is often depicted as the mother of Horus, the falcon-headed deity associated with king and kingship (although in some traditions Horus's mother was Hathor). Isis is also known as protector of the dead and goddess of children. She was first worshiped in ancient Egyptian religion, and later her worship spread throughout the Roman Empire and the greater Greco-Roman world. Isis is still widely worshiped by many pagans today in diverse religious contexts; including a number of distinct pagan religions, the modern Goddess movement, and interfaith organisations such as the Fellowship of Isis.

Isis is also the name of a song by Bob Dylan which is why my friend Richard Dawe in Teignmouth named his daughter after her (a decision which, in these post-Daesh days, I suspect he might be regretting. Isis is such an emotionally charged name these days that a dog of that name had to be "written out" of a currently popular period TV drama rather than offend the sponsors or advertisers, and a quick Google search will turn up lots of stories about how the windows, or cars of people with that name have been vandalised by the unthinking cohorts of morondom, convinced they are striking a blow for Christian values.

She (the Goddess, not the *Downton Abbey* dog, or my mate Richard's daughter) is often seen by modern occultists, especially those who believe Margaret Murray's theories of a pan-European Dianic religion, as being conspecific with Diana, and the original European Mother Goddess. So for my visiting policewoman to have named herself after one of the aspects of the Mother Goddess, and her favourite author in subjects from the road less travelled, was an eminently sensible, not to say logical, thing to do.

Our conversation was brought to an untimely end, however, by the arrival home of what Star Trekkies would not doubt have dubbed 'the away team'.

There was shopping to unload, dogs to restrain, and all sorts of other items of domestic complicationitude far too dull to enumerate. So I bade a swift farewell to my visitor, assured her that she would always be a welcome visitor under my roof, and dealt with what I had to deal with as she walked out the gate and up the hill.

And you know what? I never saw her again.



# Thom the World Poet

#### **Rob Ayling writes:**

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

#### AGE

#### WHEN YOU ARE YOUNG

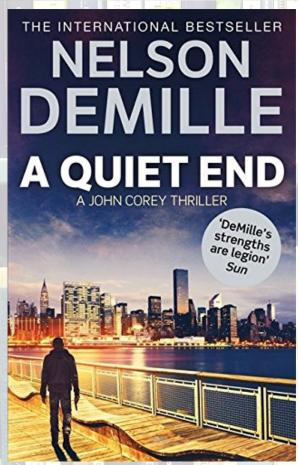
You can live on nothingin a squat or a slum or the wreck of a room in a house or a home

that seems totally inadequate for others
(Rich can hotel and cruise their lives away
They can always buy a holiday get away

One percent owns 99% anyway!
One or two live in tents in the Green Belt in trees,caves,yurts,mudbrick adobes like in New Mexico

More will explore shared accommodationspoverty makes for compromised associations.
Then from roomshare to room to flat to home
to family home/when family grows-alone.
This is where elder care comes into seek a space for those declining.
Each stage a different scale of needeasier to be conscious ,communicative and ambulatory
But we fall, and this is not Eden. Every Body Needs a Home. Zen





**Paperback** 

Publisher: Sphere (June 2, 2016)

Language: English

ISBN-10: 0751544620

ISBN-13: 978-0751544626

" A soft breeze fluttered the white, blue, and red Russian flag in front of the U.N. mission. I remember when the Soviet hammer and sickle flew there. I kind of miss the Cold War. But I think it's back."

I suppose it doesn't actually fit in with the right on, peace and love image that I cultivate here and elsewhere, but I enjoy reading espionage thrillers. And something that nobody who enjoys such things can hope to avoid is the way that they have changed over the past twenty years or so.

The late eighties and early nineties saw an

unprecedented (at least within living memory) period of political upheaval as the USSR fragmented and Communism across Europe became a distant, and not very pleasant memory. Or at least that was the way that the western news pundits pictured it. The reality was something somewhat different. When the Centre for Fortean Zoology sent a five man expedition to Karnadino-Balkaria, a small Russian state in the Caucasus mountains in 2010 many of the people that they met bemoaned the end of the USSR, saying that under Communism, their lives had been better and there was full employment. However, I guess that there are, and will always be, two sides to every story.

Until about 1990, spy thrillers were almost entirely dealing with the big bad spectre of Communism, and the antagonists were always Russian or eastern European. The few exceptions to this were usually when the antagonists were members of the Oglaigh na hÉireann and were portrayed as saying "to be sure" a lot.

Then came the end of the Cold War, and thriller writers like Frederick Forsyth were forced to change their schtick and write about the events in the former Yugoslavia, or - and this became more prevalent as time went on - about terrorist threats emanating from the Middle East.

Nelson DeMille is an author of whose books I am very fond. He was born in 1943 which makes him approximately the same age as many of the musical artists featured in this magazine, but whereas many of the aforementioned rock and rollers did their best to avoid going to Vietnam, DeMille saw action as an infantry platoon leader with the First Cavalry Division in Vietnam. He was decorated with the Air Medal, Bronze Star, and the Vietnamese Cross of Gallantry, and was awarded the Combat Infantryman Badge.

Several of his novels are either set in Vietnam, or have the Vietnam War looming over them as a major plot device, but - eventually - he, too started writing about the Middle East. One of his most successful series features a wisecracking, cynical, and oddly anarchic character called John Corey. He has a healthy disrespect for authority, a dry and engaging wit, and frequently crosses the

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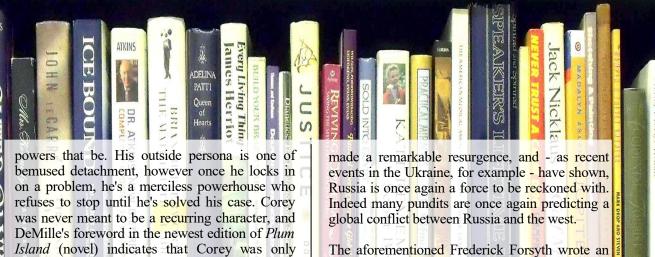












refuses to stop until he's solved his case. Corey was never meant to be a recurring character, and DeMille's foreword in the newest edition of *Plum Island* (novel) indicates that Corey was only brought back by popular demand. DeMille stated in the same foreword that he deliberately wrote Corey as the most 'un-PC' character possible as many authors became more politically correct.

In *Plum Island*, Corey is a New York homicide

In *Plum Island*, Corey is a New York homicide detective, on medical leave, and a lecturer at John Jay College. In *The Lion's Game*, Corey has left the NYPD and become an agent for the fictional FBI Anti-Terrorist Task Force (ATTF) in New York City, which is based on the real-life Joint Terrorist Task Force. Together with his wife, high flying FBI lawyer, Kate Mayfield, they had a string of adventures fighting off the Islamist terrorist menace.

And now, Corinna gave me John Corey book #7 as a birthday present, and I enjoyed it very much. There. We got the "was it any good?" part of the review over and done with. Of course it is good. Of the twenty or so Nelson DeMille books that I have read, I enjoyed all but one of them (for some reason I could never get my head around his 1984 book 'The Talbot Odyssey'). And at least one of his books ('Word of Honor') makes it into my all time top ten novels by anyone.

As I seem to have written quite often in these pages, I find myself in a quandry when writing reviews of fiction because I truly do not wish to spoil anyone's enjoyment of the book by revealing anything of the plot. This isn't a problem when reviewing non fiction books. For example if I am reviewing a book called 'The Swallowtail Butterflies of Hong Kong', it is taken as a given that the book is set in a small archipelago on the coast of southern China, and that it features several hundred butterflies of the family *Papillionidae*. But, as I have said, with fiction it is different.

So I will hardly mention the twists and turns of the admittedly exciting plot, but I do want to compliment DeMille on having successfully taken prompts from the slings and arrows of outrageous whatnots: Russia was severely damaged by the fall of the USSR, and lost much of her position on the World Stage. But she has The aforementioned Frederick Forsyth wrote an excellent novel called 'Icon' which was set in Russia during the times immediately following the collapse of the USSR, and portrayed a country on the verge of falling apart in which - or so he reasoned - a return of the power of the church and the Tsar was the only way forward for this knackered and fragmented country. But times have changed, and DeMille has written a magnificently paranoid novel about the new Cold War, which is getting colder and more warlike with every month that passes.

#### And the other thing?

For five novels John Corey's wife Kate Mayfield has been a major protagonist of almost equal stature to Corey. And to be quite honest, they were threatening to begin to come across as a golden crime fighting couple like those portrayed on early 1980s comedy dramas. I even began to think that Ernest Borgnine would make an appearance.

But DeMille has done something very brave. Despite the fact that one gets the impression that he is very fond of both characters, he has developed a rift between them; Mayfield hardly appears at all in this book. And he has written her out in a real life way rather than in the dramatic way so beloved of thriller writers. Most thriller writers would have had her shot through the heart by terrorists, and muttering a moving soliloquy as she lay cradled in her husband's arms and her life blood trickled away.

But real life break ups are much less dramatic. Often they don't even involve a big scene. To misquote T S Eliot:

"This is the way a relationship ends, THIS is the way a relationship ends, Not with a bang,
But with a whimper"

And so it is for Mr and Mrs Corey. Mr DeMille, you have done it again. You truly are one of the greatest thriller writers on the planet today.

Fucking A Dude!

MY OF ASCIENTIFIC DISCOVERY JUFF COLDRESS.







## ROCk and ROLL

# a cabinet of enionities

In Victorian times every well-bred Gentleman had a 'Cabinet of Curiosities'; a collection of peculiar odds and sods, usually housed in a finely made cabinet with a glass door. These could include anything from Natural History specimens to historical artefacts.

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

But people send me lots of pictures of interesting, and, may I say, peculiar things. But once again this week it is over to my lovely wife...

One of my Cotton Traders 'walking' boots moved on its own the other night. It did! I was the only one downstairs, and had been for ages, apart from the cats. I had been in and out of the kitchen several times to lock up, get a biccy etc., and the light had long been turned off.

Just before I went to bed, I went back in to collect a bottle of pop for Jon and didn't bother to turn the light on as I could see from the light in the dining room. I noticed a shape on the floor by the kitchen sink and saw it was the aforementioned boot. These are usually kept by the back door on the other side of the kitchen.

They are heavy and bulky, and there is no way a cat could have moved it, and I certainly didn't. And it was not there earlier when I had the light on either. I had been at the dining room table all the time and didn't hear or see a thing.

Pretty damn awesome eh?

But back to this week's cabinet entrants I suppose.

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H. E. HUTGERRY SUNG (Successor to W.M. LEGGATE,) 186 MAIN ST. Y. MANUFACTURES and Dealer in HARNESSES, SAD LARS. Also, Trunks, Palines and Corput Sage. Coach Gla and Tulg WHIFS, &c. 83" Realpring done at thors notice. through the for goods to be returned by this Especial through the Harnden & Co'R Omes. 8 Cont Street Oppicing.—HARNDEN & CO'R Omes. 8 Cont Street Oppicing.—HARNDEN & CO'R Omes. 8 Cont Street Oppicing.—HARNDEN & CO'R Omes. 8 Cont Street Oppicing.

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Brand New PREMIUM VIOLIN VIOLA with MUSICAL NOTES COFFEE MUG CUP GIFT DRINKWARE - AU \$19.95 (Approximately US



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"Violin with Musical Note Design. For the musicians in your house!

16oz ceramic mug with colour Violin handle and musical note design.

I think I would be pretty horrified and upset if my violin actually ended up as bent as this one.

Goods remaining at depot 48 for delivery will be charged stor-after 8 P.M. W March 25.

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"rolling stones- smuzzle puzzle- LARGE-SEALED - 1983-168 identical pieces! SEALED VERY CHALLENGING PUZZLE approx. 15 X 15 "GREAT GIFT FOR the summer party house !!"



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#### SHAMELESS SELF PROMOTION TIME

WORCESTER MALERLE YARD,

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





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ER HARRINGTON.



at 6 P. M., lodge in Springfield, leave at Springfield.

and art's cia Albany at 14 P. M.

The creims for Troy leave on the arrival the trains at Greenbush.

One for the pros methinks.

Portrait, 1000 Piece Jigsaw Puzzle.

What a brilliant puzzle! Not the subject matter that

is, but the fact that the pieces are so weirdly shaped.

Photomosaics by Robert Silvers Elvis Presley

"Photomosaics by Robert Silvers Elvis Presley

Elvis Presley Portrait 1000 Pieces. Thousands of

miniature photographs combine to make one

Two slightly out of the ordinary puzzles in one

week! How is that for synchronicity? Mind you the

first one is the most puzzling out of the two. I have

The Beatles Yellow Submarine upcycled chairs

"Enjoy a one of a kind tribute to the 60's in your

own home. These custom hand-painted chairs are

based upon the Beatles "Yellow Submarine". The

pop art style chairs have been painted in bright, vibrant acrylic colors. The backsides of the chairs

have also been painted in a Pepperland style. These chairs have three layers of polyurethane to offer

protection so that they can be functional pieces of

These chairs measure approximately 51H x 16W x

I suppose this is the sort of thing you would either

love or hate. Personally I think these are really

eing May l.

never seen one with such squiggly pieces before.

by Artist Todd Fendos - US \$1,610.00

Measures approx 50x70cm when complete.

awesome portrait!

Portrait,1000 Piece Jigsaw Puzzle - US \$14.99

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REGULAR LINE OF PACKETS Between Norwich and Philadelphia. Beil on WEDNESDAY of cathagest.

The Line is composed of the following Pacinis:

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There are also more in this seller's shop, which are equally as awesome.

Marganhpoottet

Cool huh?

Bruce springsteen signed Guitar - £2,500.00

"This guitar was signed in 2006 in Birmingham after a gig. The guitar has been authenticated by AFTAL and simply looks stunning. A guitar like this is very hard to come by, this is the business!! Plain and simple. Any questions please ask away!!"

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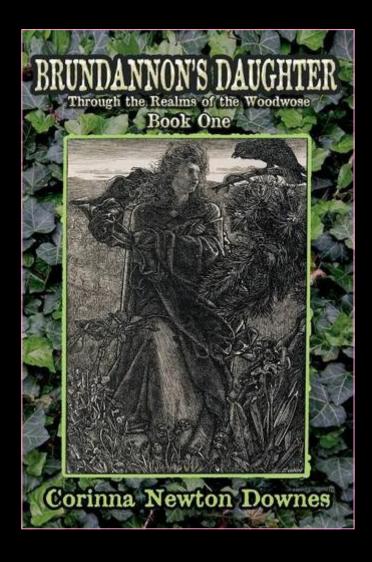
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AHUFACTURER and Dealer in HARNESEES, SAB W. Dilbe, BRIDLES, Couch, Chalco and Dreit COL-LARS. Also, Trunks, Paliters and Carpit Sage. Couch Gly and Trily WHIFS, &c. gr Realpring done at short motles.



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

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REGULAR LINE OF PACKETS

Between Norwich and Phindelphia.

Seil en WADNESDAY of each age.

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Available from iTunes, Amazon etc

B. E. HUYUMMYSUR

(Successor to WM. LEGGATE,) 188 MAIN ST.Y



HOW CAN I TELL YOU?

I wonder if it was in the same bus shelter as Eric last week? (This of course will only make sense if you read said item for Eric last week, if not it will be as nonsensical as trying to use a chocolate teapot when making the afternoon brew).

Winter/Genocide

GAME BRAND NEW MOTOWNOPLOY FACTORY SEALED - Comes with Motown CD - US \$39.99

illage, and

"GAME IS BRAND NEW FACTORY SEALED. COMES WITH MOTOWN CD TO LISTEN WHILE YOU PLAY. RARE"

Another Monopoly spin off! But I love the 'Lost Voice' substitute for 'Go to Jail'. Clever!

Ta ra for now

OFFICIAL HARNDEN & COTE Office. 8 Cent: Error OFFICIAL HARNDEN & COTE Office. 155 Main St. Benton; J. H. ENIGHT'S HAT STORE, 155 Main St. Worsenser.

Feb 25, 1947.

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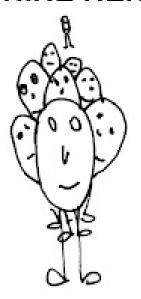
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#### THE NINE HENRYS





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

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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



"Let go! Let Go" were the last words Henry heard before he did his Bungee Jump



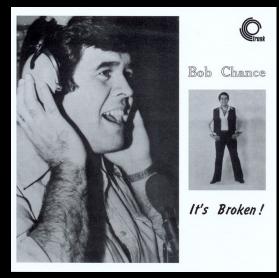
This book, which was released by Gonzo last year is an erudite catalogue of some of the most peculiar records ever made. The authors have lined up, described and put into context 500 "albums" in the expectation that those of you who can't help yourselves when it comes to finding and collecting music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

Bob Chance: It's Broken (Morrhythm Records, 1980) Homemade hokum of the highest order.

Basically, another of those languishing in the gutter and dreaming of the stars efforts from an underappreciated autodidactic genius; subsequently rediscovered, re-evaluated and revived online. Chance's 1980 album earned a 2012 reissue on Trunk Records, including a vinyl release. In the 32 years since its original unleashment the seven tracks and little more than half an hour of music on offer gradually earned the kind of cult following that

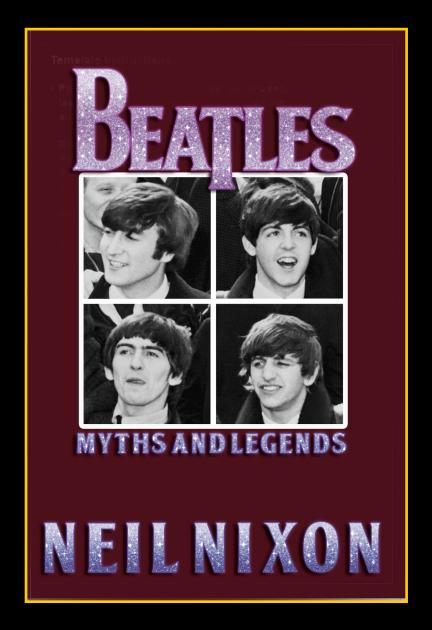


breeds interest. Of all the praises heaped on Chance's mangled menagerie of styles DJ Shadow's pithy trio of words: "hairy forearm disco" may well be the best place to start. It's Broken remains riveting largely because each nugget and nuance of musical intent makes plain its aim but often spends its duration hinting at something else entirely. The album wears its tinny production and moments of limited musical ability well because the lyrical flourishes, blasts of solo instrumentation and Chance's middle-of-the-road/man of the people vocalisations give it the kind of hokey, hominess that has left listeners loving his efforts, even when they're also laughing at the quantity of musical cheese on offer.

Chance clearly fancied himself as a pop star in a very mainstream sense. "Brown Skinned Girl" and "Honey Lips" which open the proceedings are hook laden toe tappers, the first an up-tempo peon to a dark skinned woman, the second a sugary sax -drenched slice of young-innocent-love ballad that wears its fifties roots on its sleeve. Cuts five and six - "I See Her" and "Colors" - repeat the formula touching on a style of gleeful and unrepentant sunshine pop that makes The Osmonds sound muscular by comparison. It's well into Archies and Spanky and our Gang territory. Settled around the scarier moments of the album these pop gems give some credence to Johnny Trunk's assessment of It's Broken as "a touch of Giorgio Morodor, a bit of The Beach Boys and a sprinkle of Glen Campbell as a serial killer.'

The disco moments cascade out of the speakers in the extended workouts of the title track, a bizarre exercise in down the line disco beats, minimal vocals and a lengthy slabs of instrumentation including a competent guitar solo mixed with mystifying restraint. The closing "Jungle Talk" is entirely instrumental, presenting a choppy near-dance percussion and layered instrumentation all noodling away in a collision of cod-disco, cheesy light entertainment and production genius. The Tarzan call that erupts well inside the final minute of "Jungle Talk" is – probably – the moment you know you're listening to Chance's unique talent

and not some random demo lifted from a cassette in Todd Rundgren's car. And then there's "The Van Man," a cautionary tale warning against the activities of a roving sexual predator; apparently sincere despite its cheerful tempo and catchy hook. The song earned a place in the celebrated 365 Project's online repository of audio strangeness. Given the competition from the rest of Bob's output "The Van Man" had to be special to make the 365 cut and it does, indeed, deliver the show-stopping moment to anchor this album. Having described the sleazy modus operandi of the title character, Chance focuses on the action taking place in the van and delivers a killer line: "Oh no, the adult toy!!" in a voice both horrified at the sexual predation and still aiming for the wholesome musical middle-ground of The Carpenters. Whether his original hand-written lyrics had a double exclamation mark isn't clear, we think it's justified for a moment so far beyond satire it marks It's Broken out as an undisputed member of the outsider music club, and a singular delight which – like many of its bedfellows in this book – defies imitation.



New from Neil Nixon at Gonzo Books

£9.99





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

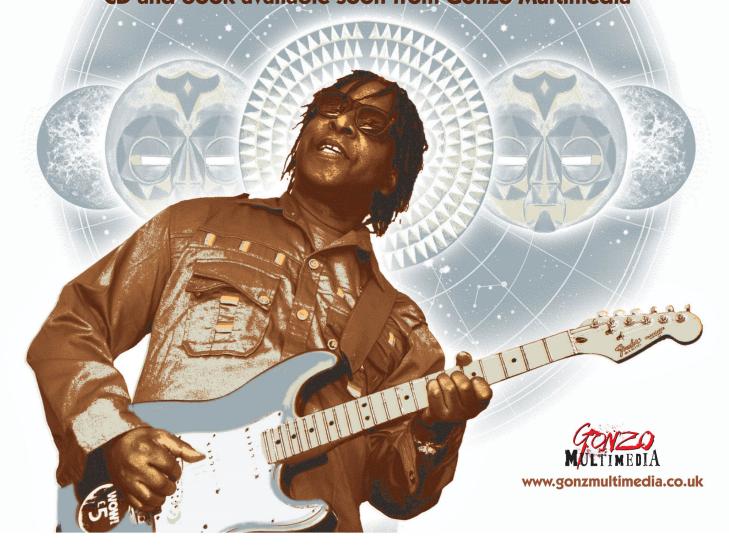
Rock 'n' Roll and UFOs is an anthology of music from Gregg Kofi Brown's career and contains previous unreleased songs, remixes and demos, with many guest musicians and artists such as Sting guitarist Dominic Miller, Bomb da Bass, Osibisa, the cast of the Who's Tommy, The Chimes' Pauline Henry, the Who's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

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

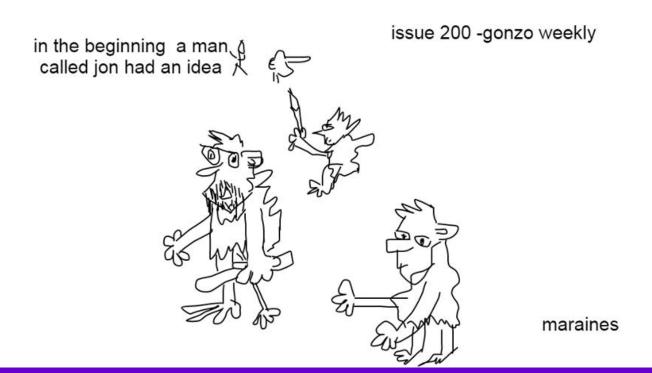
His first tour in Gambia and Senegal West Africa supporting African superstar **Youssou N'dour** is well documented, as is his work in the African and West Indian music scene in the UK.

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

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







We really have improved on the magazine production front. I remember only too well the time when it would take us two whole days to write the damn thing, and we would regularly still be working on it at three or four on Saturday morning. Now those days are - I sincerely hope - well in the past as we seem to be able to put the thing together in one long afternoon and evening. What is it that has made all the difference? It's simple... teamwork.

I am very grateful for the team of stalwarts that we have built up. I am not going to say that "I have built up" because although I may have been the facilitator, the whole thing has grown organically rather than be thrust together like The Dirty Dozen. But as I wrote elsewhere on a totally unrelated topic earlier this week, if we are the 'Dirty Dozen' bags me be Ernest Borgnine.

We are, as I seem to have said in nearly every issue of this magazine for the past two hundred weeks, living in strange, disturbing, but undeniably interesting times. And, if I am to be painfully honest here, I cannot see them getting any better any time soon.

The world around us seems to be getting ever more brutal and implacable. And I am not just talking about life on the world stage here. Earlier this year an old friend of the magazine died, but it was only this week that I heard from his long time (38 years) partner, that her line manager at work had tried to stop her going to his funeral on the grounds that because they were not married it wasn't a "serious relationship". The line manager, by the way, was not born until six years after our friends had originally got together.

Such coldness, and mean-spiritedness beggars belief. But it is everywhere now, and threatens to tear apart what little is left of our society. So magazines like this, which act as nodes whereby people come together and make friends and build relationships of all kinds, are - at least as far as I am concerned - increasingly important.

So do I have a message for you all on the occasion of our two



hundredth issue? Well, yes I do. For the second time in my life I shall take as the sacred text of my sermon the words of the blessed Bill and Ted. "Be excellent to one another, and....party on dudes".



I don't think that one need say any more than that.



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