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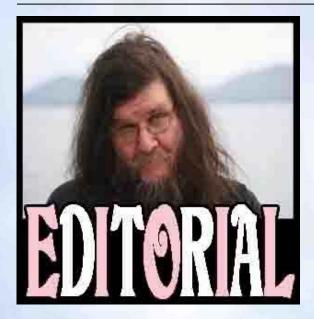
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THE THREE COMMANDMENTS OF GONZO WEEKIY:

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

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

Otherwise... enjoy



Dear Friends,

Welcome to another issue of this peculiar little magazine which I started four years ago basically because I have always wanted to do something of the sort, and because there wasn't (and isn't) anything within mainstream magazinedom that ticks all the boxes as far as I am concerned. Four years ago I had been working for my old mate Rob Ayling at Gonzo Multimedia for several months, and he asked me to see if I could come up with a record company newsletter. Well, even for a company with as eclectic a roster of artists

as Gonzo, a record company newsletter would be something fairly dull, so diffidently I asked whether he would mind if I instead did a Gonzo magazine? To my great pleasure he indulged me (which is something he has been doing on and off for years) and this magazine was born.

Over the last four years there have been lots of up moments, but - sadly - more than a few downers, as people who have been part of our collective musical landscape for the past four decades or so died. This is not particularly surprising, because - if you think of it - the vast majority of the rock and roll landscape traversed by people who grew up in the sixties and seventies (like me, and you, and I suspect the vast majority of people who read this magazine) was forged by people born during the first half of the 1940s, and those people are now in their mid 70s, and anno domini is marching steadily towards them.

Of those deaths, I would like to particularly note two of them. This isn't to say that the others don't or didn't matter, far from it. But in the context of this editorial I want to discuss two of them. The first took place in March last year, and the second a few weeks ago. I am, of course talking about Daevid Allen and Gilli Smyth, who - together and separately - were, are and always shall be, the core of a peculiar little art rock ensemble called *Gong*.

Now, I find it impossible to believe that there is anyone reading this magazine who doesn't know





who Gong are/were/will be. But as John Brodie-Good is having a look at the latest Gong album, which is - poignantly - the first record by the band, or (as far as I am aware, by any of the Gong family) since Daevid and Gilli's deaths, I have decided that this week I will dedicate the editorial in this issue to looking at Gong's singular legacy.

But first, just in case you have spent the past half century doing something ridiculously dull, and have had nothing at all to do with the more ridiculous flowerings of the British and Pan-European counterculture, we should - I think - have a brief history lesson.

Gong came into being almost by accident in the late sixties when Daevid Allen was refused entry

اللعنة لهم إذا كانوا لا تأخذ نكتة



back into Britain following European dates with Soft Machine. Deciding to stay in Paris, Daevid began working alongside Gilli Smyth and various musicians on what would eventually be recognised as Gong.

The first acknowledged recordings from the band were Magick Brother - Mystic Sister in 1970, then came the albums Camembert Electrique, Flying Teapot, Angel's Egg and You. The last three followed the fortunes of Zero The Hero and told the tale of the Pothead Pixies and became the Radio Gnome Invisible Trilogy.

Daevid Allen, Gilli Smyth and Steve Hillage have all recorded as solo artists and Gilli subsequently formed the offshoot Mother Gong. Occasionally the three have reunited as was seen by the release of the live Gong album recorded in 1977. A subsequent reunion at the Gong UnCon in 2006 became a full time proposition with the release of a new studio album in 2009.

Various permutations of Gong have worked together over the years under various names including Mother Gong, Expresso Gong, Gongmaison and Planet Gong. These included an amazing array of musical talent moving through the ranks of the band over the last forty years.

Their second album, Camembert Electrique, was originally released in France in October 1971 on BYG Actuel (catalogue number 529.353), and reissued in the UK in 1974 by Virgin Records (catalogue number VC-502), where it sold for 59p, the price of a single, a marketing scheme Virgin had used the year before for the album The Faust Tapes by Faust, in the hope that greatly discounted albums would give more exposure to the artists and encourage sales of their regularly priced albums, although these discounted albums did not qualify for album chart listings. By this time I was an avid reader of the music press. That spring one of the older boys on the school bus gave me a copy of something called The New Musical Express and I read it avidly from cover to cover.

The next week I bought my own copy, and soon I was reading all of the music papers each week. Then one day in the summer term I read in the pages of the 'NME' that a band called Gong were selling an album for 49p. Gosh I thought, and I went and bought it.

I had no idea what it was going to sound like. I vaguely thought that it might sound a bit like a Deep Purple album that someone had taped for me, and was totally confused by it when it didn't. But it was the only LP I owned and I had spent several weeks' pocket money on it, so I

persevered and grew to love it. And so, my life was changed for good. And I truly believe it was for good not for bad.

Because, although I have always had a childlike view of the omniverse, Gong, and in particular Daevid and Gilli were the first artists who showed me, and I suspect a whole legion of other schoolboys and girls at the time, that great art could be silly. That there was life beyond 4:4 but that it didn't have to be po-faced, and that there were other people out there who believed that there was, or at least should be, an invisible opera company high in the vasty wastes of the Himalayas. Serendipitously I discovered Gong at roughly the same time that I first read The Third Eye by Lobsang Rampa, which - although it was a load of hokum written by a plumber from one of the suburbs of Plymouth - did set me on a spiritual journey that paralleled, and often intersected and intertwined with the crazypassionate artistic one upon which Daevid and Gilli had launched me.

And I am by far from being the only one that this has happened to. I know a lot of people whose lives were irreparably changed by the folk from Gong. And are still being changed.

Fuck the politics which have bedevilled the Gong family over recent years. Although I am aware of them, and they are important, they are irrelevant to this editorial, because Daevid and Gilli gave us permission to be silly, but pointed out that it was possible to be cerebral at the same time.

They took the legacy of previous generations of savants like Robert Graves (the pair originally allegedly met Bloomdido Bad de Grasse in a cave on Graves' Deya property) and William Burroughs, ran with it and threw it like a hatful of confetti to the four winds.

Of course they will be missed, but they haven't actually gone anywhere because their spirits are all around us.

Love

Jon

JAN

Daevid Allen, Gilli Smyth, Jack Lancaster, John Shuttleworth, Dave Gilmour, Benedict Cumberbatch, Sharon Osbourne, Pete Doherty, Marillion, John Lennon, Unicef, Bono, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Claiborne Joseph Cheramie, Kashif Saleem (previously Michael Jones), Hagen Friedrich Liebing, Ollie Imogene "Jean" Shepard, Stanley Dural, Jr., Mike "Taffy" Taylor, Buster, Newquay, Ludo, Percy, Lemmy, Truddle, Owlie, Blossom, Friendly and Arthur, the Humboldt Penguins from Exmoor Zoo, Rick Wakeman, Martin Stephenson and The Daintees, Archie Fisher & Barbara Dickson, Binky Womack, Arthur Brown, Nils Lofgren, Jackie Lee, Henry Scott-Irvine, Electric Light Orchestra, Alan Dearling, Ryley Walker, John Brodie-Good, Gong, Mr Biffo, Roy Weard, Hawkwind, Xtul, Johnny Winter, Lemmy, Isaac Hayes, Grateful Dead, The Beatles, Richard Cheese

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

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LIONISING LANCASTER

"We Were Lions" is a single from the album "Jack Lancaster's Carnival of the Animals" to be released on the 1st of October 2016.

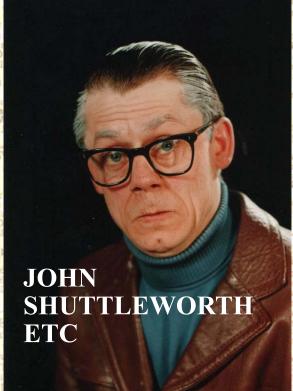
Lions in West Africa have been almost completely wiped out. The numbers in other part's of Africa are down by 50 percent from 30 years ago. It is estimated that that wild lions face the threat of extinction by 2050. A cruel fate for a creature who represents bravery, leadership and freedom. The stories are many... " A thorn in the paw" and numerous more tales.. The symbol of the lion has been adopted by almost every country in the world.... We were Lions. Currently there are about 35,000 lions surviving in the whole of Africa. Sounds like a lot? You could seat all of them as spectators in Yankee stadium ... with room to spare.

> https://www.cdbaby.com/cd/ jacklancaster3

No. 44 Front St.,







At last! John Shuttleworth's new live tour - My Last Will And Tasty Mint - can be officially announced, so I'm going to announce it - right now!

There, I've announced it (oof, that was a bit of an anti climax, wasn't it? After all that build up..)

The full list of tour dates can be viewed here http://www.shuttleworths.co.uk/pages/tour.html Book your tickets now!!!

Please note, one or two of Mr Shuttleworth's engagements are still not on sale. Once a designated parking space has been allocated to my artiste by the offending venues, then this situation will be remedied, so if your chosen show is not yet on sale, please keep checking the website.

The final show in the tour on Thursday March 30th at the Sheffield City Hall is a little bit different - it features a special guest appearance by punk rock favourite, Jilted John and his band (http://

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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

www.sheffieldcityhall.co.uk/events/John-

Shuttleworth-2017). Nice fun track, that Gordon is a Moron, wasn't it, though I'll have you know, I'm more of a man than he'll ever be! Oo, and there's now a set of Jilted John "fun" badges for sale in the JSAS shop (http://www.shuttleworths.co.uk/pages/ shop.html#Non

As well as preparing for the "Tasty Mint" tour, John Shuttleworth is currently busy putting the finishing touches to his new radio series (well, he's just copying the tapes onto my stack system with the Dolby button engaged so the hiss is reduced) though when I tried to clean the tape heads for him with a soapy rag John got quite irate! Series 2 of "John Shuttleworth's Lounge Music" will be aired in November on BBC Radio 4. More details to follow..

That's all for now, folks!

Tata from

Ken Worthington x





COMFORTABLY SHERLOCK: Actor Benedict Cumberbatch, the star of Sherlock and the upcoming Marvel film Doctor Strange, last night joined David Gilmour on stage at the Royal Albert Hall for a rendition of the Pink Floyd classic 'Comfortably Numb'. This is not the first time that David Gilmour has been joined on stage at the Royal Albert Hall to perform that particular song, in 2006 David Bowie also sang 'Comfortably Numb' in what was to be his final UK stage appearance

Benedict and David were introduced by mutual friends and when Gilmour asked the actor to perform the song he was only too happy to accept the challenge. Read on...

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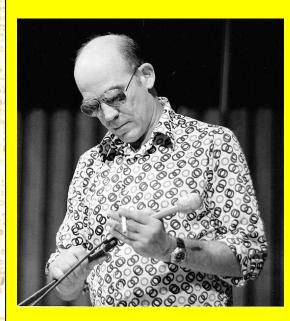
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WHO GONZO? WHY **GONZO? WHAT** GONZO?

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

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

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

"The importance of Liking Yourself is a notion that fell heavily out of favor during the coptic, anti-ego frenzy of the Acid Era--but nobody guessed back then that the experiment might churn up this kind of hangover: a whole subculture of frightened illiterates with no faith in anything.'

Hunter S. Thompson



THE OZ FACTOR: Sharon Osbourne plans to make her husband Ozzy pay for his infidelity for the rest of his life. The couple has patched up its marriage after the rock star's cheating scandal led to a brief split earlier this year (16), and now Sharon insists things are good again. But she won't let her husband forget what he did to her after she learned about his affair with hairdresser Michelle Pugh. During an appearance on U.S. chat show Conan on Tuesday (27Sep16), after Sharon was asked if she was going to make Ozzy pay for his actions, she chuckled, "Oh, big time. Yes!" But, confirming all is well in the marriage again, Sharon revealed she has always had problems with her husband's addictive nature, adding, "It's tough, you know, when you're an addict. He likes too much alcohol, he likes too much drugs, he likes too much sex. Everything is too much, so it's tough for somebody that suffers with that." Read on...

PETE'S BACK: Peter Doherty releases his new album, 'Hamburg Demonstrations' through BMG/Clouds Hill on Friday the 2nd December. The album is available to preorder now with first single 'I Don't Love Anyone (But You're Not Just Anyone)' along with 'The Whole World Is Our Playground' available as instant grats. Hamburg Demonstrations' was produced, recorded & mixed by Johann Scheerer (Faust/ Rainbows/Gallon Drunk/Omar Rodriguéz-Lopéz) at Clouds Hill Recordings, Hamburg (Germany) using an 8 Track 2" Studer A820 tape machine and mixed onto a 1/4" Telefunken machine. (http:// master cloudshillrecordings.com) Peter had always

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PRATT, DOWNES & SCOTT,

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

One Night Only



Featuring Joey Molland from "Badfinger"



Dears Open at 7:00 FM

Saturday September 17, 2016

Also Appearing:





Stone Baby

The Grip Weeds

MARK HOUR CALENDARS, TICKETS WILL GO ON SALE SOOM!

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The Gospel According to BAR

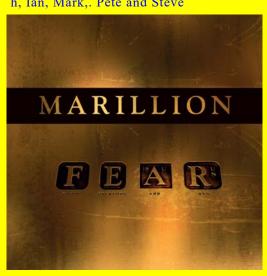
My favourite roving reporter has once again sent me something interesting Marillion camp. Therir spectacularly titled new album is ready for the world:

"Release day for our new album F*** Everyone And Run (F E A R) has finally arrived. PledgeMusic have posted out all the pre-order copies and hopefully they will be delivered to you today or within a day or two. If it hasn't already arrived then please go and login to your PledgeMusic account where there is a download waiting for you so that you can listen to the album while you wait for the postman!

If you didn't pre-order it, then it's now available to buy in record stores and via Amazon and iTunes etc etc. We have been amazed, astounded (and relieved!) by all the fantastic reviews that the media have been giving this record (we will put the reviews on our website soon). We hope that you all feel the same way when you hear it. If you don't, then please listen to it again - it will open itself to you with time.

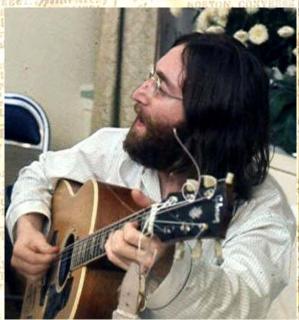
For the last time, thank you for your faith, patience and support. We look forward to playing this new music live on our upcoming tours and conventions (www.marillion.com/tour)

h, Ian, Mark,. Pete and Steve



wanted to record in Hamburg. He was referred to Clouds Hill Recordings and turned up on their doorstep unannounced the next day. He fell in love with the studio and based himself there for the next six months. The album will be available on CD, 12" vinyl and digital download. Read on...

IMAGINE UNICEF: UNICEF launched the world version of John Lennon's classic song



Imagine with the support of Yoko Ono, David

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Guetta and people from over 140 countries around the world. The UNICEF Imagine project, which launched on International Children's Day 2014, invited people to help re-record the iconic track. The resulting video, launching today, features a number of UNICEF Goodwill Ambassadors and global influencers, alongside people who uploaded their own version via a purpose-built App. Entries were received from every region of the world, including Antarctica and the International Space Station.

This world version of Imagine shines a spotlight on the 28 million children around the world who have been driven from their homes due to conflict. The video was previewed to world leaders at the United Nations Summit on Migrants and Refugees in the UN General Hall earlier this week. Read on...



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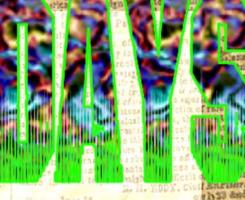
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Successor to WM. LEGGATE,) 188 MAIN ST.7

Scientists taught 23 riding horses of various breeds to look at a display board with three icons, representing wearing or not wearing a blanket. Horses could choose between a "no change" symbol or symbols for "blanket on" or "blanket off." Previously, their owners made this decision for them. Horses are adept at learning and following signals people give them, and it took these equines an average of 10 days to learn to approach and touch the board and to understand the meaning of the symbols. All 23 horses learned the entire task within 14 days.

THERE MUST BE A TENNIS ELBOW JOKE HERE SOMEWHERE

http://www.bbc.co.uk/news/uk-37051318

Experts have cast doubts on claims a British tennis player was deliberately poisoned at this year's Wimbledon. Gabriella Taylor, 18, spent four days in intensive care after doctors diagnosed her with a rare strain of leptospirosis, known as Weil's disease. Police are investigating whether she was deliberately poisoned. But Dr Anna Checkley, from the Hospital for Tropical Diseases, said she had "never heard of it being used as a poisoning agent".

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PRATT, DOWNES & SCOTT,

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ROMANS ROAMIN' JAPAN? http://tinyurl.com/zvnn4rd

10 old coins were found in Katsuren castle in Okinawa Five are believed to be from the Roman empire and one is from the Ottoman Empire. When archeologist Hiroyuki Miyagi heard that a bunch of ancient Roman and Ottoman coins had been unearthed from the ruins of an old castle in Okinawa, he initially thought it was a hoax."I couldn't believe they'd found coins from the Roman empire in Kasturen castle," Miyagi, who works at Okinawa International University, told CNN. Could this be proof that the Roman Empire's sphere of influence stretched far further East than has always been thought?

GOODBYE MR ED http://tinyurl.com/huctunu

There will never be a horse like Mr. Ed, the talking equine TV star. But scientists have discovered that the animals can learn to use another human tool for communicating: pointing to symbols. They join a short list of other species, including some primates, dolphins, and pigeons, with this talent.



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PRATT, DOWNES & SCOTT,

THE LAST WEEK AT GONZO DAILY

Sunday Monday Tuesday Wednesday Thursday Friday Saturday

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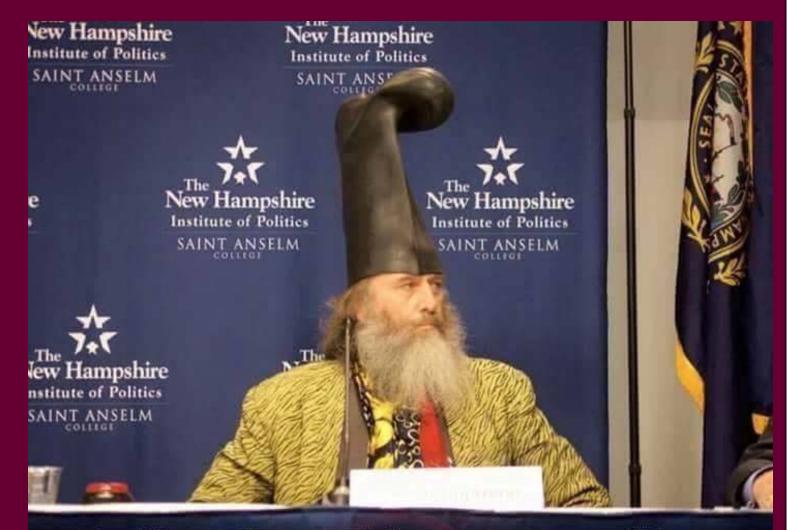
Two types of people visit rhino in the wild

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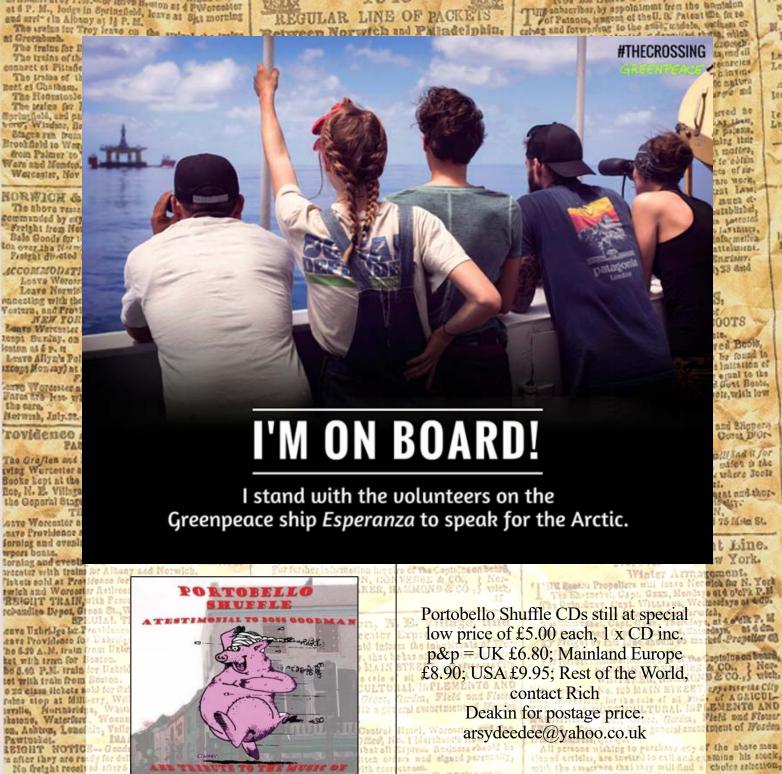
The weak and cowardly take a gun

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.

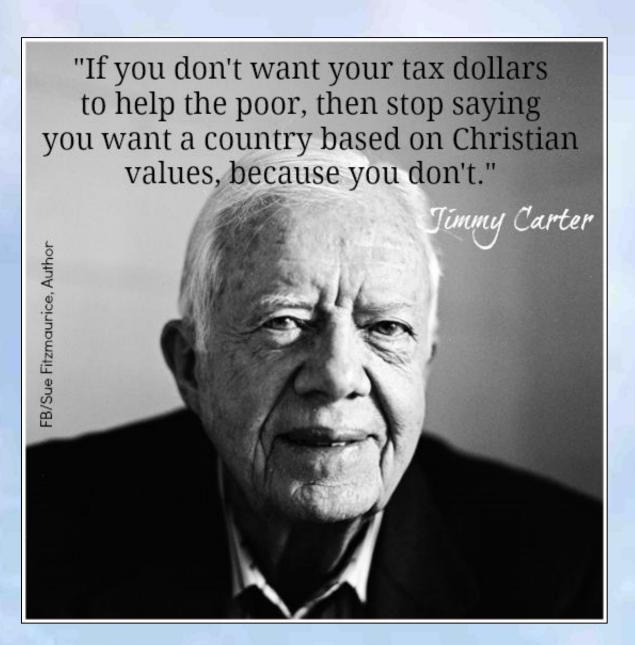


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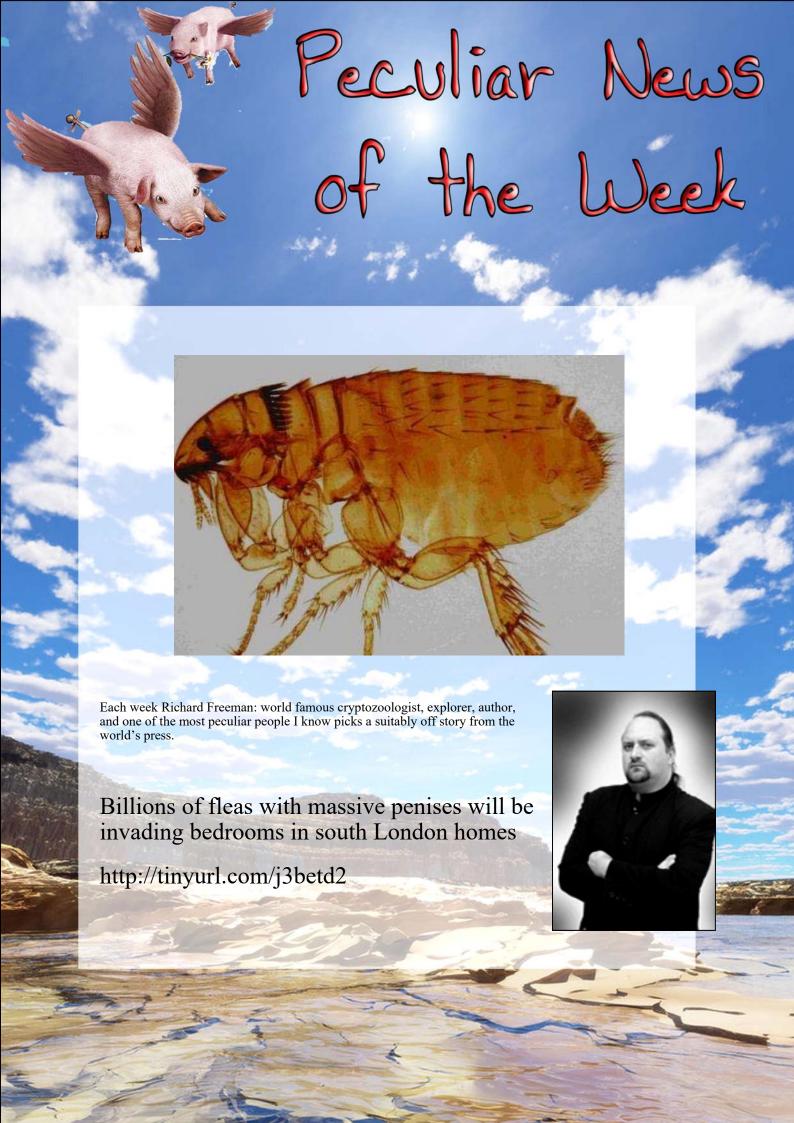
MICHAEL DES BARRES ON

MURNINGS BAM - HAM ET CHIZI SIRIUS ((XXXX))

(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.

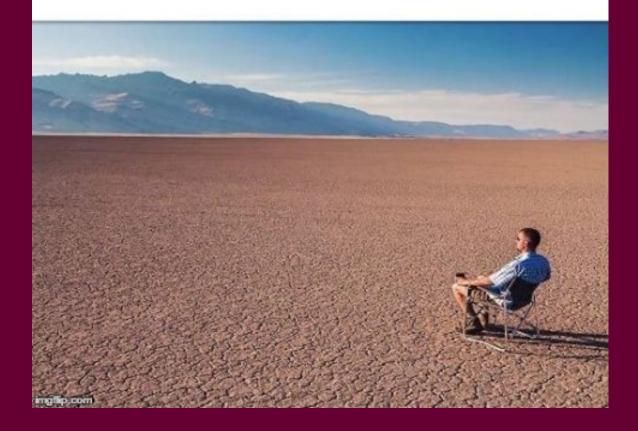








ME TRYING TO FIND GIRLS IN A PROG CONCERT





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!

DUE TO TECHNICAL PROBLEMS BEYOND OUR CONTROL THERE IS NO STRANGE FRUIT THIS WEEK





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.

FNP 252 09-23-2016 FIRST ROUND INDEPROG AWARD NOMINATIONS Steam Theory Ed Bernard The Aaron Cliff Experiment UNIFIED PAST Cloud Over Jupiter Murky Red Weston & Knade Quartet Gentle Knife el tubo elâstico Box Of Shamans The Dark Matter Trio Dog and the Universe of Swine Dirt Frideyhighturegressive.com 9:00 PM New York Time

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

UNIFIED PAST Album: Shifting the Equilibrium http://www.facebook.com/Unifiedpast/?fref=ts Cloud Over Jupiter Album: Cloud Over Jupiter http://www.facebook.com/CloudOverJupiter/?fref=ts

Murky Red Album: No Pocus Without Hocus http://www.facebook.com/MurkyRed/?fref=ts Weston & Knade Quartet Album: Metamorphosis http://www.facebook.com/Weston-Knade-Quartet -800992123342017/?fref=ts

Gentle Knife Album: Gentle Knife http://www.facebook.com/gentleknife/?fref=ts el tubo elástico Album: el tubo elástico http://www.facebook.com/ElTuboElastico/?fref=ts

Box Of Shamans Album: Belief and Illusion http://www.facebook.com/BoxOfShamans/? fref=ts

The Dark Matter Trio Album: Puzzle With No Pieces

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

Dog and the Universe of Swine Dirt Album: One or the Whole

http://www.facebook.com/MarquissMusic/ Host: Ronald Marquiss — with Jerry McGowan, Michael Matier, Stef Flaming and 18 others.

> 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

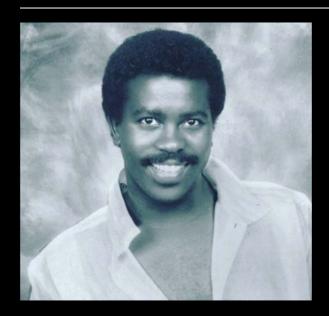
Why Do So Many Strange Things Happen in New Hampshire?

Mack, Juan-Juan and Cobra discuss the overabundance of weird things that have occurred in the Granite State over the years. UFO Researcher Ryan Mullahy, Correspondents Rob Beckhusen and Switchblade Steve join the conversation. Craft whiskey sponsor and Iraq war veteran Kevin Kurland stops by with a gift for the gang.



Listen Here

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



Kashif Saleem (previously Michael Jones) (1959 – 2016)

Saleem was an American multi-instrumentalist, singer, songwriter, record producer, artist, composer, author, director and educator from New York City. Kashif first taught himself to play a \$3 song flute at age seven and later the piano in the basement of his church. He studied Islam and changed his name from Michael Jones to Kashif, which means discoverer and inventor. He crafted his own distinctive sound, and together with Stevie Wonder, he was considered a pioneer in urban music thanks to his specific synthesizer technology approach and the introduction of MIDI in his production.

In 1974, at the age of 15, Kashif was recruited as a keyboard player and vocalist to join the funk band B. T. Express. Seeking a more challenging musical assignment in 1978, Kashif exited B. T. Express and landed a job as a keyboardist for R&B musician Stephanie Mills.

In 1983, Kashif signed with Arista Records as a solo artist, and in 1985 Kashif teamed up with then newcomer, Whitney Houston, and in 1987, he produced "Love Changes", a chart topper in which Me'lisa Morgan was his duet partner. Between 1987 and 1989, Kashif continued to churn out the hits for Jermaine Jackson, The Stylistics, Melba Moore,

George Benson, Stacy Lattisaw, and many others. In 1996 he wrote and self-published the book "Everything You'd Better Know About The Record Industry".

Growing up in the foster care system inspired Kashif to lend his time and energy to help find ways to improve the lives of the more than 518,000 young people who are in foster care every day in America. In 2006, he created and founded Team iCare Foundation.

Kashif also wrote, directed, and produced commercials and corporate films for Hyundai Motors America, Casey Family Programs, UPS, St. Joseph Health System, Patten Academy, and many others. He produced and directed a ten-part documentary series entitled "The History of R&B Music and Its Influence on World Culture" for worldwide distribution. He died on September 25, 2016 at the age of 56.



Stanley Dural, Jr. (1947 – 2016)

Dural, better known by his stage name Buckwheat Zydeco, was an American accordionist and zydeco musician. He gained his nickname as a youth, due to him looking, with his braided hair, like the character Buckwheat from Our Gang/The Little Rascals films. His father was an accomplished amateur traditional Creole accordion player, but young Dural preferred listening to and playing rhythm and blues. He also became proficient at the organ, and by the late 1950s he was backing Joe Tex, Clarence

"Gatemouth" Brown amongst others.

He was one of the few zydeco artists to achieve mainstream success. The band performed with a large number of famous musicians from Eric Clapton (with whom he also recorded) and U2 to the Boston Pops.

In 1971, he founded Buckwheat & the Hitchhikers, a funk band that he led for five years before switching to zydeco. He began backing Clifton Chenier, one of the most legendary zydeco performers. Though not a traditional zydeco fan when growing up, Buckwheat accepted an invitation in 1976 to join Clifton Chenier's Red Hot Louisiana Band as organist. He quickly discovered the popularity of zydeco music. His relationship with the Chenier also led him to take up the accordion in 1978. After practicing for a year, he felt ready to start his own band under the name Buckwheat Zydeco.

In 1988, Eric Clapton invited the band to open his North American tour as well as his 12-night stand London's Royal Albert Hall. As even more doors opened, Buckwheat found himself sharing stages and/or recording with Keith Richards, Robert Plant, Willie Nelson, and many others.

Dural died of lung cancer on 24th September aged 68.



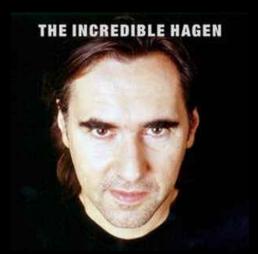
Mike "Taffy" Taylor (? – 2016)

Taylor was the former vocalist for England-based heavy metal band Quartz.

In the late '60s he was lead singer of beat group Lemon Tree, and in 1973 co-founded Bandylegs with Mick Hopkins (guitar), Derek Arnold (bass) and Malcolm Cope (drums). Bandylegs secured a recording deal with Jet Records in 1976, but changed their name to Quartz prior to releasing their self-titled debut album in May 1977, produced by Black Sabbath guitarist Tony Iommi. In spite of Iommi's assistance — and high-profile friends such as Brian May and Ozzy Osbourne, both of whom contributed to the *Quartz* B-side "Circles" — the band's busy touring schedule never translated to the level of sales they or their label hoped to achieve.

In the summer of 1981 Taylor left Quartz to focus on his own project Taffy Taylor's Big Roll Band.

He died on September 27th.



Hagen Friedrich Liebing (nickname "The Incredible Hagen) (1961 – 2016)

Liebing was a German musician and journalist, best known as the bassist for the influential punk band Die Ärzte.

In 1986, drummer Bela B invited him to join Die Ärzte. The two knew each other from early Berlin punk days. The band disbanded in 1988. Liebing tried his hand at journalism shortly thereafter. He wrote several articles for "Tagesspiegel", and was the senior music editor of "Tip Berlin" since the mid -1990s. When Die Ärzte reunited in 1993, he did not join them. However, he did join them on stage as a

special guest in 2002. In 2003, he published his memoirs "The Incredible Hagen - My Years with Die Ärzte". From 2003 to 2010 he headed the Press and Public Relations at the football club Tennis Borussia Berlin. Liebing died in Berlin on 25 September 2016, after a short illness.



Claiborne Joseph Cheramie (1938 – 2016)

Cheramie, better known by his stage name Joe Clay, was an American rockabilly musician from Gretna, Louisiana. His parents encouraged an early interest in country music; by the age of twelve he was a competent drummer. He then learned to play rhythm guitar and electric bass.

Clay began performing at that age in a country band, who were offered a spot performing on the local radio station WWEZ, and RCA subsidiary Vik Records signed him a few years later, while he was still in his teens.

For fifteen years, he drove a school bus in the New Orleans area, and in 1956, he appeared on *The Ed Sullivan Show*, a few months before Elvis Presley performed on it, and would later play guitar on some of Presley's recordings, but his manager would not let him tour outside the New Orleans area, and he never scored a hit.

After being dropped from RCA, he continued performing in New Orleans for over 30 years. In the 1980s, the rockabilly revival in Europe resulted in renewed interest in Clay; he then toured England in 1986. He died on September 26th, at the age of 78.



Ollie Imogene "Jean" Shepard (1933 – 2016)

Shepard was an American honky tonk singersongwriter who pioneered for women in country music. Shepard released a total of 73 singles to the Hot Country Songs chart, one of which reached the No. 1 spot. She recorded a total of 24 studio albums between 1956-81, and became a member of the Grand Ole Opry in 1955.

As a teenager, she played bass in the Melody Ranch Girls, an all-female band formed in 1948.

After Kitty Wells' 1952 breakthrough, Shepard quickly followed, and a national television gig and the Opry helped make her a star when few female country singers had enduring success. Her first hit, "A Dear John Letter", a 1953 duet with Ferlin Husky, was the first post-World War II record by a woman country artist to sell more than a million copies.

Because she was a honky tonk singer when the Nashville sound was popular, Shepard had just two charting country singles between 1956 and 1963. Those two singles, 1958's "I Want to Go Where No One Knows Me" and 1959's "Have Heart Will Love"; earned her the title of Cash Box's Top Female Artist of 1959.

She created controversy when she served as president of the Association of Country Entertainers, formed in response to Olivia Newton-John's CMA Female Vocalist of the Year win in 1974. The organization was intended to keep country music "pure" and criticized the pop influences at the time; Shepard admitted she was the driving force behind the ACE and abandoned the organization when it became clear that others did not have the passion for

the cause that she had (another factor was that two of her biggest backers, George Jones and Tammy Wynette, were in the midst of a bitter divorce). Shepard would come out in defense of "pure" country music again nearly forty years later, criticizing singer and TV personality Blake Shelton for a comment in which he referred to fans of traditional country as "old farts and jackasses".

In 2005, Shepard celebrated 50 years as a member of the Opry, and at the time of her death was the longest running living member of the Opry.

She died of Parkinson's disease on September 25, aged 82.



10 Humboldt Penguins: Buster, Newquay, Ludo, Percy, Lemmy, Truddle, Owlie, Blossom, Friendly and Arthur (Various – 2016)

The Humboldt penguin colony at Exmoor Zoo – some of whom were hand-reared and descended from the original 1982 birds - has been wiped out by avian malaria.

Danny Reynolds, the living collection manager at Exmoor zoo, said: "The protozoan pathogen cannot be easily identified in the blood of the penguins and dies very quickly so it cannot be seen with blood samples.

"Unfortunately, all drugs given from pathological reports had no effect and it is now known that once the malaria is contracted even the anti-malarial drugs cannot help the infected bird but the drugs can stop other penguins from contracting the disease.

"The problem for us was that our penguins were in summer moult, with skin exposed and typically do not feed well or regularly during this natural period of feather replacement which hid the symptoms".

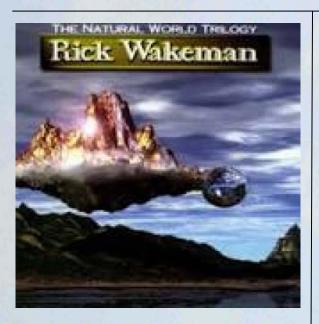
The zoo said it would consider whether to try to exhibit penguins again. Its statement added: "The disease may never strike again for another 25 years or more but could just as easily occur again next year – it all depends on what birds migrate through the avian malaria areas in Africa and if they visit Exmoor. If we do, then a lot of care will be given to any possible prophylactic treatments and stocks of the anti-malarial drugs will be available."

"Avian malaria can be carried by all wild birds and although is not infectious to us or the wild birds, penguins have never had to build an immunity to this as they live on or near the sea where the insects that carry the disease do not occur.

"This summer at least two other collections have also contracted the pathogen, which is a protozoa living in the blood of its hosts and usually spread by mosquitoes or biting midges from the original host bird."

It concludes: "Perhaps this is the time to say goodbye to some of the individuals we have looked after (some for 23 years or more) — Buster, Newquay, Ludo, Percy, Lemmy, Truddle, Owlie, Blossom, Friendly and Arthur. They are being keenly missed especially by those keepers who have given significant years to their care over time."





Artist Rick Wakeman
Title The Natural World Trilogy
Cat No. MFGZ006CD
Label RRAW

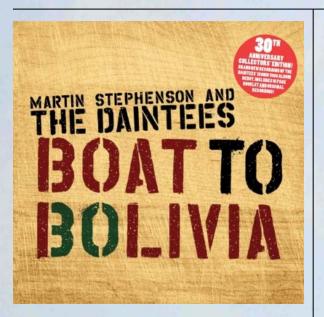
Well within the genre of new age, The Natural World Trilogy is Rick Wakeman's attempt at uniting all of the earth's tranquil elements and translating them through the use of his keyboards to produce relaxing and overly sedative music. Broken up into three separate discs entitled "The Animal Kingdom," "Beneath the Waves," and "Heaven on Earth."

Rick Wakeman
TWO SIDES OF YES 10 23 GIZ OWT

Artist Rick Wakeman
Title Two Sides of Yes
Cat No. MFGZ013CD
Label RRAW

The 'two sides' of the CD title are, respectively, new piano interpretations of Yes material ('Your Move', 'Long Distance Runaround', excerpts from 'Close To The Edge', and Anderson, Bruford, Wakeman Howe's 'The Meeting') intercut with previously released instrumental versions ('Wondrous Stories', 'Don't Kill The Whale' and 'Roundabout').





Artist Martin Stephenson and The Daintees
Title Boat to Bolivia 30th Anniversary
Edition
Cat No. BARBGZ104CD
Label Barbaraville

Here we have a brand new 30th anniversary recording of Boat to Bolivia, made at The Tolbooth, Stirling 2016.

The idea was to celebrate the albums 30th with a fresh live sound, the band has never been hotter and truly creates a great take on this classic record, where the songs are just as timeless as the day of it's release, bearing in mind, most of the songs would have been written between 1980 & 1982!

The Daintees showed an incredible range and idiosyncrasy for such young recording artists, and some of the guitar solos John Steel created back then are still etched in the ears of the listener since this truly weird album's release!

It's wonderful hearing his 2nd takes with a 30 year distance, just outrageously good man!

Here the artist gives you a 30 year gap between original and new, with the original guitarist on both albums Mr John Steel, who left the band after its recording, never to surface till some 15 years later, Martin wrote the song 'Goodbye John' for him, which featured on following classic album

'Gladsome, Humour and Blue' for his missing friend

It was Anthony's brother Gary who joined the band in early 1986 to tour the album and then play on the next three of The Daintees major and awesome releases

Also on this new version we have John Steel's wife Kate Stephenson on drums, who has been with the band for over ten years now, worked closely with Sam Brown, Herbie Flowers and Midge Ure before

teaming up with Martin and the gang, another weird thing is, Martin's childhood friend and Bassist Christopher Mordey, who only played Bass on Daintees very first single release Roll on Summertime, who also played on Martin's first 1978 demo of 'Neon Skies' recorded at Newcastle's Spectro Art's Centre, so Chris is a hardcore Daintee and is arguably, along with Anthony Dunn, the first Bass player of The Daintees, so has a very authentic and valid connection.



Artist Archie Fisher & Barbara Dickson
Title Through The Recent Years
Cat No. CTVPCD016
Label Chariot

In 1970, Barbara Dickson and Archie Fisher were invited by Decca Records to record a new album of traditional music. The resulting set, 'Thro' The Recent Years – The Folk Experiences of Archie Fisher and Barbara Dickson,' has since gone on to become an acclaimed collector's item for fans of traditional music but despite its popularity this release marks its first ever release on CD outside of Japan.

Digitally remastered from the original master recordings, 'Thro The Recent Years' features fourteen superb tracks including Bob Dylan's 'Tears of Rage' as well as a selection of new songs by Archie and Scottish folk stalwart Rab Noakes (who also provides guitar and backing vocals on the album.)

'Thro' The Recent Years' is produced by the legendary Ray Horricks whose long career as a producer included albums with Rod Stewart, Sammy Davis, Jr and Anthony Newley.

The CD booklet features a new interview with Barbara in which she looks back over her career in Folk music from her earliest days performing at the Howff in Dunfermline, through to her early recordings and influences and the eventual big break which took her on to become one of the most successful and well-loved singers of her generation.



Artist Archie Fisher & Barbara Dickson
Title Orfeo
Cat No. CTVPCD015
Label Chariot

Following on from his 1970 album, 'Thro' The Recent Years', recorded with Barbara Dickson, Decca Records invited Archie Fisher to record a follow-up solo set. 'Orfeo' features a mix of traditional songs and self-penned tracks which was ultimately released as Decca SKL 5057 later that year.

Barbara was once again on board, this time providing backing vocals with Rab Noakes, another friend of theirs from the Fife folk scene, playing guitar with Daryl Runswick featuring on bass and Bill Kemp on drums.

The album was produced by Ray Horricks who had been working with Decca Records and a handful of smaller labels throughout the 60's on a wide range of genres including folk albums by artists including Shirley Collins, Moira Anderson and Davey Graham, musical soundtracks and early singles by Rod Stewart, as well as several releases by Kenneth McKellar.

Of the eleven tracks on 'Orfeo', four are traditional with the others being new songs written by Archie. Looking back on the album, Archie comments that the songs were intended to be "very stylised and very chord-orientated and very much built around guitar tunes which were breaking away from the traditional songs and more towards jazz guitar and torch music."

Barbara Dickson also feels that with 'Ofeo' Archie

was keen to break new ground. "He was definitely moving forward musically which was the most important thing I think."

'Orfeo' has been digitally remastered from the original studio master tapes and features detailed CD liner notes on Archie's long career as a traditional music pioneer.



Artist Binky Womack
Title Womack Style
Cat No. SR1DWB6102
Label World Domination Music

Womack Style is the latest album project from Binky Womack, a member of one of the most iconic music families of all time.

Binky has his own studio in Burbank, California (The Ear Hole Recording Studio) and acts as a producer to many top line artists. He also has a publishing company, Bindelari Music, which is represented by World Domination Music for the world excluding North America. Bindelari is also the vehicle for new acts such as Jae, as well as Binky's own material.

The majority of the songs are originals by Binky Womack and with all instruments being played by him and overall production in his hands, this is truly "Womack Style" music.

The musicianship is of the same high quality that we expect from any song/production from the Womacks and Binky's guitar work is outstanding.

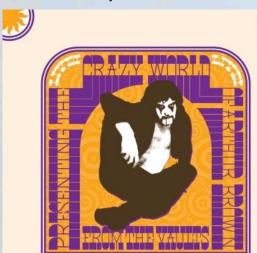
All tracks are available for licensing, sync and covers. Please also feel free to play any tracks on your show – all formats of each track are available on request from World Domination Music.

Binky is happy to supply station messages or other

sound bites and of course, is available for interviews, either via land-line, mobile or Skype.

All tracks are being promoted on radio in the USA and World Domination are arranging extra radio promotion throughout the UK and Europe through its trusted Partners.

Binky will be involved in the Memorial Tour for his late uncle, Bobby Womack and his set will include favourites from Bobby's pen as well as new material from Binky.



LIVE IN HEBDEN BRIDGE 2003



Artist Arthur Brown
Title Hebden Bridge Trades Club
9th June 1993
Cat No. HST298CD
Label Gonzo

Arthur Wilton Brown (born 24 June 1942)[1] 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.

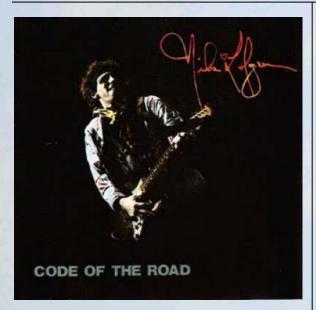
When the God of Hellfire returned to the stage in the United Kingdom after a strange anabasis in Texas when, together with Jimmy Carl Black (the Indian in the Mothers) he was painting houses for a living, pundits were surprised how vibrant and relevant he still was as an artist. Any thoughts that he was a novelty one hit wonder from the sixties vanished like the morning mist, and Arthur entranced audiences wherever he went. This show from 2003 will show you exactly what I mean.



Artist The Beatles
Title The Beatles Tapes
Cat No. GSGZ005CD
Label Greyscale

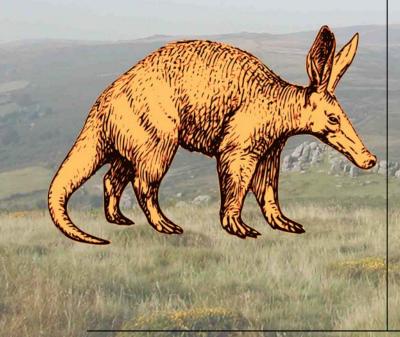
The Beatles Tapes from the David Wigg Interviews is an audio album of interviews with each of the four members of The Beatles: John Lennon (with his second wife, Yoko Ono), Paul McCartney, George Harrison, and Ringo Starr. British journalist David Wigg interviewed the individual Beatles at various points from December 1968 or January 1969 to December 1973, and excerpts from some of these recordings constitute the album's spoken words. Although he was a columnist ("Young London") for the London newspaper The Evening News, the interviews were intended for broadcast on BBC Radio 1's Scene and Heard. Interspersed among the interview excerpts are instrumental performances of Beatles songs, played by other musicians.

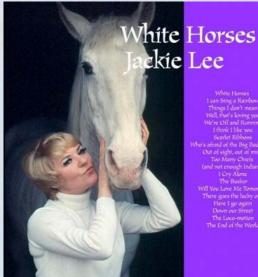




Artist Nils Lofgren Title Code of the Road Cat No. GSGZ009CD Label Greyscale

Nils Hilmer Lofgren (born June 21, 1951) is an American rock musician, recording artist, songwriter, and multi-instrumentalist. Along with his work as a solo artist, he is a member of Bruce Springsteen's E Street Band since 1984, a former member of Crazy Horse, and founder/frontman of the band Grin. Lofgren was inducted into the Rock and Roll Hall of Fame as a member of the E Street Band in 2014. Code of the Road: Greatest Hits Live is an entertaining tear through Lofgren's catalog, featuring most of the guitarist's best-known songs, plus a healthy selection of fan favorites, making it a solid live set for fans.





Artist Jackie Lee Title White Horses Cat No. HST372CD Label Gonzo

I never dreamt in my wildest dreams that when I was asked by Ben Nisbett and Micheal Carr if I would like to sing a little song they had written for hopefully a new TV series about White Horses that it would become so popular. I of course said I would be delighted to do so. I then went to Ben's office in Tin Pan Ally (Denmark Street, London) as it was known and heard the song and saw the lyrics for the first time. I must say I fell in love with it We then set the key for the arranger and a week or so later I was in the rather small Studio to put my voice to the arrangement that had already been recorded. It was then I decided to make something of this sweet little song. As there were about two tracks left I used them to double track my voice and put in the harmonies which I knew would work well for the song. Lucky for all of us it was accepted for the TV series and Voila, a little gem was born.

I am quite astounded that my recording of the White Horses theme song is still remembered so fondly and played on the radio so regularly. So many people have written to me personally to recall all the happy memories they remember as children about the series and my Recording. After so many enquiries I am delighted that this album has been released with the White Horses recording and tracks from my White Horses LP along with some other favourites of mine. It includes one track that has never been released before which was part of an album that I created with Christopher Gunning called Calendar which was very dear to my heart. The Busker was about April showers, the album was never released and to date The Busker is the only track known to have survived. I have also chosen several recordings I made as part of the Raindrops, a vocal quartet with my ex Husband Len Beadle, Vince Hill and Johnny Worth. They all went on to make their own individual contributions to popular music.



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

JON MEETS ILLEN ILLEN

Regular readers of my inky fingered scribblings here and elsewhere will know about my mate Dave McMann who died earlier this year. He was a regular contributor to this magazine, and it seems that his contributions haven't finished and he is still influencing editorial decisions from beyond the grave.

A year or so ago he sent me a news item about a campaign to save London's historic Tin Pan Alley. I signed the petition and then promptly forgot all about it. But then, this week, I received an email mailshot about the same campaign, I read it and was so impressed that I contacted the organiser.

For those of you not aware, Denmark Street is a street on the edge of London's West End running from Charing Cross Road to St Giles. It is near St Giles in the Fields Church and Tottenham Court Road station. The street was developed in the late 17th century and named after Prince George of Denmark. Since the 1950s it has been associated with British popular music, first via publishers and later by recording studios and music shops. A blue plaque was unveiled in 2014 commemorating the street's importance to the music industry.

The street was originally residential, but became used for commercial purposes in the 19th century. At first, metalwork was a popular trade but it became most famous as Britain's "Tin Pan Alley" housing numerous music publishers' offices. This market declined in the 1960s to be replaced by music shops and independent recording studios. The Rolling Stones recorded at Regent Sound Studio at No. 4 and popular musicians often socialised around the Gioconda café at No. 9, including David Bowie and the Small Faces. Elton John and Bernie Taupin wrote songs at offices on the street through the 1960s, while the Sex Pistols lived above No. 6, and recorded their first demos there. It's where Bob Marley bought his first guitar and it's where David Bowie parked up his camper van.

In 2009, Denmark Street was identified in English Heritage's "Heritage at Risk" register as being at risk in view of the nearby development of Crossrail. Particular attention was drawn to No. 26, which is a Grade II listed building. In 2010, Camden London Borough Council identified the street and adjacent properties as a Conservation Area. In 2013, the council announced that Denmark Street would be redeveloped by the architectural firm ORMS



VESTMINSTER NEWS

Film plans to pay tribute to Tin Pan Alley

CROWDFUNDING for a new film about Tin Pan Alley is being sought as West End moviemakers rush to capture the story of Denmark Street before the face of it is changed forever.

As at least 15 long-stand-

As at least 15 long-standing music businesses have left London's main music street since redevelopment started in 2012, producer/director Henry Scott-Irvine is making a major documenary that will record the history of Tin Pan Alley. The street which was once the hub of the West End music scene and where rock stars bought their guitars has lost its recording studios, The 12-Bar Club and many other music landmarks.

Mr Scott-Irvine, who has led the Save Tin Pan Alley campaign for more than two years, said: "So much of what was once the glorious face of Denmark Street has gone for good and as this street was once the epicentre of London's music scene, a film has to be made for posterity.

"Rockers guitar shop at No 5 was vacated, The Dobro Centre at 21 was vacated, Bryant's Music Store on the corner of Denmark Street and Charing Cross Road, vacated, the SIN Dancehall has been demolished, Celine the Luthier at 21 has gone, Vintage & Rare guitars at number 6 has gone and The 12 Bar Club has been closed



Producer-director Henry Scott-Irvine is making a major documentary that will record the history of Tin Pan Alley

Picture: Gerard McNam

and boarded-up. There are many other wonderful music stores in the street which have also been lost as the redevelopment ploughs on. "The last surviving

surviving recording studio in Denmark Street, in the basement at number 22, closed its doors for the final time on June 1st, after 62 years as a non-stop working music studio, which saw everyone from Billy Fury to Terry Dene, Jimi Hendrix to Jimmy Cliff, Jamiroquai to Mumford & Sons and Noah & The Whale to Dizzee Rascal - who all either recorded or rehearsed there. If you also add to this sad mix the loss of The Asto-ria, The LA and The Metro Club, all gone to make way for the Crossrail development, then you can see why so many Londoners miss how the area used to look.

But before more music shops go, Mr Scott-Irvine is to film the history of the street, with veteran residents and top stars expected to take part.

"We have unique access to all sorts of people who have worked and lived in Denmark Street, from former members of The Sex Pistols to an elderly former prostitute," he said. "The film is going to be a modern day Canterbury Tales, telling the unknown stories of what was once the most famous and most loved music street in Europe. I've worked as a film-maker and writer in the music business for 40 years, and this documentary will be a career highlight."

Go to@SaveTinPanAlley

Go to@SaveTinPanAlley on Twitter or you can visit www.SaveTPA.tk/contact

as part of a major development in conjunction with the Crossrail construction work around Tottenham Court Road tube station and Centre Point. The proposed development includes the construction of an 800-seat subterranean performance venue. Numbers 1–6 and 17–21 Denmark Place, which run parallel along the back of the street, and the York and Clifton Mansions will be demolished, along with partial demolition of No. 21 Denmark Street.

The scheme has been condemned by the local music industry and shopkeepers. Writer, filmmaker and founder of the Save Tin Pan Alley campaign Henry Scott-Irvine launched a petition to stop the planned redevelopment, which has gathered 10,000 signatures. In an interview to *Mojo*, Scott-Irvine said "This should be stopped", adding that Denmark Street "should be given full heritage status like Covent Garden Market, Hatton Garden and Savile Row". He discovered that, although demolition was scheduled to start in late 2014, the plans were approved by the newly elected borough council. Consolidated Developments,

developers for the new site, stated they were "committed to preserving and enhancing the rich musical heritage of Tin Pan Alley".

Now a crowdfunding campaign has launched to help fund a new film entitled 'Tin Pan Alley Tales', telling the history of the famous musical street.

Henry Scott-Irvine hopes to raise funds in order to tell the story of an area that's slowly being transformed by Crossrail. (Since 2012, at least 15 music businesses have closed their doors, including The 12 Bar Club, Enterprise Rehearsal Studios and a number of guitar shops.) He says the film will be 'a modernday Canterbury Tale' told by ten people who have lived and worked in the street over the past century, with rarely-seen archival footage featured alongside their stories.

On the bill so far are former Sex Pistol Glen Matlock, who lived and rehearsed at number six, 1950s British skiffle musician Chas McDevitt, who had an office on the street in its music publisher heyday, and author Will Self, with rumours that Ozzy Osborne and



Keith Richards could also be making an appearance. The Rolling Stones and Black Sabbath famously both recorded their first albums at Regent Sounds Studio. Scott-Irvine says the film will give a voice to 'both the famous and the unsung heroes of Denmark Street – these will be their tales, their memories, their passions.'

The aim is to raise at least £25,000 in a six-week period to cover copyright clearance costs for the archival footage, music clearances and post-production costs. In exchange for your support, funders will receive a range of reward bundles, including limited-edition guitar-shaped enamel badges, t-shirts, posters and tickets to concerts and screenings.



But there are other protests which some people believe are counterproductive. In January 2015, following the closure of the 12 Bar Club and clearance of Enterprise Studios on Denmark Place, a group of musicians and supporters squatted in the club's premises and staged a demonstration in the street, protesting against redevelopment. Former Oasis manager and head of Creation Records, Alan McGee supported protestors, saying "you really couldn't say a bad word against any of them. And they know the law, so they can't just be thrown out of there." However, a report in The Independent judged the protest to be misguided, as most shops along the street were still trading.

So the battle lines have been drawn. And some of the parties involved are playing exceedingly dirty. I became enthused by what I read about the campaign and so I telephoned Henry for a chat.

I think Dave McMann would have been proud of me.

Listen Here

Douglas Harr Ear Candy for the Hungry Audiophile ELECTRIC LIGHT ORCHESTRAS SUMMER BASH

Electric Light Orchestra (ELO) was an enduring British band that deftly combined orchestral instrumentation and infectious pop rock. Founder Jeff Lynne was principal writer and producer, leading the band through several incarnations, all influenced by The Beatles, Chuck Berry and other rock pioneers. From 1972 to 1986 ELO racked up more than a dozen top 20 songs on UK and US charts. Now billed as *Jeff Lynne's ELO* they have been back out on the road with Lynne up front, long time band member and arranger Richard Tandy on keyboards and a crack group of musicians and vocalists, including Lynne's daughter, as backup.

Seeing the new ensemble last week September 10, 2016, on the second of three sold-out nights at the

Hollywood Bowl was like stepping back in time, as Lynne, band, and orchestra faithfully replicated every note of the original ELO compositions, along with a few newer tracks from Lynne's most recent album. At around 80 minutes, incredibly, nearly every track on the set list was originally a hit or at least massively popular FM radio staple for ELO, including "Evil Woman," "All Over the World," "Livin' Thing," "Telephone Line," "Turn to Stone" and on through seventeen songs, ending inevitably with "Roll Over Beethoven," which as one would expect, highlighted the immense contribution of the Hollywood Bowl orchestra let by conductor Thomas Wilkins while fireworks lit the night sky. Highlights for this fan included "Mr. Blue Sky" during which original Tandy



http://diegospadeproductions.com/







mouthed the refrain on an original or sound-alike vocorder, and "Wild West Hero," a suite that always showed off their more creative side.

Lynne has never been much of an extrovert onstage. Going right back to the band's beginnings he stands in place, letting the music and his clear vocals communicate his message, saying almost nothing between track save for brief salutations. In fact, original band members who are no longer part of the group, including long time partner Roy Wood, along with violin and cello players were the most physical performers, accentuating the music back in the day. Today a lot of the expression falls to always -upbeat bass guru Lee Pomeroy and a couple of the other current players who are inclined. To augment this, the staging has always been and continues to be spectacular. The band made extensive use of unique lighting including then-emerging laser lights, and they continue in this tradition today. The stage at the Bowl, with its semi-oval canopy, lighting rig, front projections and fireworks, as seen recently when Pink Floyd's David Gilmour played there, offer an opportunity to masterfully present these impressive lighting and visuals. It's an entertainment on its own-threatening to but not rendering music as accompaniment to the spectacle. Instead, Lynne's ELO with orchestra gave us a great show, leaving the audience enthralled long after the

last notes faded.

By the time this article hits Gonzo, ELO will have left the states, as they scheduled a mere five nights in Los Angeles and New York. They play Wembley in London next year – the only scheduled appearance I see for now. In my view, this would be worth a trip over the pond or for Brits, into crowded London for an evening of strange magic!

AFTERWORD:

Way back when I originally say the band, they followed the tour I saw with an extensive world tour in support of their 1977 opus Out of the Blue, stopping south of Los Angeles at Anaheim Stadium on August 26, 1978. The show, like the prior tour, was a visual spectacle that included extensive use of laser lights and a huge disc-shaped spaceship as the stage's canopy, resembling the UFO depicted on the cover of the album, a now legendary stage design. The same show came to London's Wembley Arena, attended by the Duke and Duchess of Gloucester with proceeds going to the Invalid Children's Aid Association. This concert was professionally filmed, produced and directed by Mike Mansfield and lasting just over an hour. The footage was originally screen on BBC television,

http://diegospadeproductions.com/

ELO at the Hollywood Bowl 2016





and has been released on home video over the years. In 2015 it was again remastered and released as part of a generous Blu-ray set from Eagle Rock Entertainment as *Out of the Blue – Live at Wembley*. It's a highly recommended disc that perfectly captures the original band.

Out of the Blue, Live at Wembley (2015), Eagle Rock Entertainment, 205 min., 1.33:1.

After short clips of pre-show introductions showing the band and royalty, the lights go down and ELO is introduced by Tony Curtis as "the most outstanding rock group in the world today." The stage's UFO canopy rises to swelling orchestral sounds, revealing the group as they launch into "Standin' in the Rain." The film includes thirteen of the songs that were included in the show's set list on that tour, including a number of the band's most popular tracks. In addition to the opener, many songs from Out of the Blue are featured including "Night in the City," Turn to Stone," "Sweet Talkin' Woman," "Mr. Blue Sky," and the expansive album highlight "Wild West Hero." Jeff Lynne and Kelly Grocutt stand together at center stage, Jeff in his trademark dark glasses and mostly stoic demeanor, Kelly in his tight silk suit. Their vocal harmonies are fantastic, as any listener of the band would attest, and the songs are presented live at a level

of quality that rivals the original studio recordings.

As to the film itself, the imagery is clear and colorful. There are plenty of perspective shots capturing the overall stage and innovative use of laser light effects. Camera angles are varied, most often taken from fixed positions at stage left, right and center, but also frequently including shots from the stage, allowing for close-ups of founding drummer Bev Bevan, keyboard player Richard Tandy, and lead violinist Mik Kaminski. Dueling cellists Hugh McDowell and Melvyn Gale also get their due, which is important, as these players form a string section that set the band apart from their contemporaries. The film editing by Barry Stevens is creative, employing an acceptable number of framing devices including colorful letter-boxes, image overlays, zooming shots and other features that keep the presentation interesting without being distracting. The audio is fabulous, achieving an excellent balance of crisp shimmering highs, and deep lows.

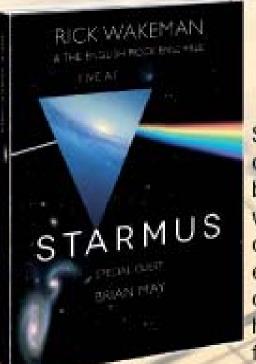
Film Strip: (top to bottom) (a) Jeff and Kelly most frequently shown from stage-right perspective (b) Mik on violin with an example of the tasteful, judiciously used framing (c) Richard on keys captured close by so that his technique may be viewed (d) Dueling cellos from Hugh and Melvyn, shot from the stage (e) perspective shot of band, laser effects, and UFO canopy

http://diegospadeproductions.com/



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!









Ryley Walker: 'Golden Sings That Have Been Sung' (Dead Oceans, 2016)

This is his third solo album, having also put out an improvisatory jam album, 'Land of Plenty' with fellow guitarist, Bill McKay in 2015. It follows the widely acclaimed albums, 'All kinds of you' (2014) and the mesmerising, 'Primrose Green' (2015). He is a derivative, but gradually evolving artist. He may yet become one of the musical prophets of his generation — it seems to be on the cards. Almost every review of his albums mentions his 'influences': some combination

of John Fahey, Bert Jansch, Davey Graham, Pentangle, Tim Buckley, John Martyn, Nick Drake and even Van Morrison. Quite a list of alumni to be compared to!

If you want a taster of his live performance, try, 'Summer Dress' – plenty of hints of John Martyn with extra emotional angst and grit. Sometimes he's too laid back on his albums so far. But live he obviously lets rip a bit more: https://youtu.be/kwW_k6OKLUU

Great stuff – you too can get messed up with a potent mix of twelve string guitar, whiskey and psychedelics. And here's the link to Ryley's full performance on Radio KEXP: https://youtu.be/gN5Bm-MhPUE

alan dearling

So, what's my personal reflection on the new album?

'Golden Sings That Have Been Sung' is a two disc offering, with eight tracks on the main disc and a 41 minute improvised version of 'Sullen Mind' from the first disc, on disc two. A difficult and indeed sullensoulful tune, extemporised and extended. He's got a great gyrating style, controlled virtuoso, note-bending, hypnotic and a mixture of components from jazz, classical, world and folk idioms. The new album is less of a 'floating meditation' than on his previous outings. The words seem more world-weary and personal. It's a gradual move into more of an indie-rock territory, a slight but perceptible drift away from the folk-jazz fusions of his previous recorded outings.

He's an old-style American troubadour from Rockford, Illinois; just 27 years old, who plays and sings hard for his still mostly couch-surfing lifestyle. I've yet to see him live and in person, but the reviewers all comment that he's not standing still and is himself highly critical of his first recorded endeavours. He's an artist 'on the move', and this is slightly more of a Ryley-with-a-rock-band record. Less about near-perfection in finger-picking. And the songs are somewhat more structured. And the arrangements on tracks like the opener, 'The Halfwit in Me' are 'heavier' – indeed to my ears, the recording is a tad 'muddy' – too much bass and reverb. I had loved the clarity of recordings on 'All kinds of you' and 'Primrose Green'.

But this is a strong set of new material, 'the halfwit in me (him), kept (keeps) on keeping on'. The tracks seem to share a yin and yang, call and response style.

'Golden sings
That have been sung
Wise ass wisdom
Wasted on the young'
(from 'A Choir Apart')

And you get a lot of Ryley 'mmmming', occasionally 'yelping', and jazzing along with the music, as he hones control of his voice as an instrument in the mix. Even shades of the jazz end of Joni Mitchell, with the husky smoke-filled, late-night

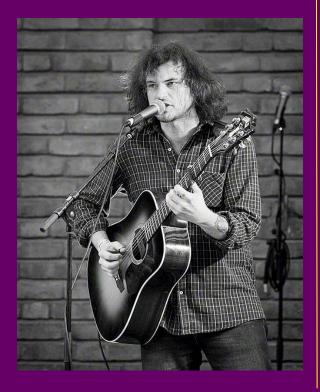






ambience of wine, cocktails, unrequited love and a viola for company, particularly on 'Funny thing she said to me'. 'Sullen Mind', as is implied in the title, a dark brooding affair.

'Naked ladies in the sunlight, they adore me



And I can only turn and walk away, Because I only have a Christian education.'

But, once again, but even more so, as with much of the album I'd love the recording to be cleaner, clearer and of much higher fidelity. This sounds like a great performer and performance filtered through a sock-filled cocoa tin. I've spent lots of hard-earned money on hi-end sound systems and some of this new album significantly frustrates my ears. I'm left unsatisfied, in anticipation of 'what it could sound like'.

I'm a true believer in Ryley Walker. He's a 'changing man', as Paul Weller might say. You can even see it in his photos. The first one is from Primrose Green era and the second, from the 2016 tour.

The material on 'Golden Sings' is his strongest to date and he is developing his own unique musical persona. Or, as he sings on 'The Roundabout', 'I think my dad wanted a daughter'.

Maybe a better mix will surface later on. Meantime, check out his UK tour dates for mid-November at: http://ryleywalker.com/

THE COMPLETE GOSPELS

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

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



Amazingly enough, just a few weeks earlier, Rick had met the famous tenor Ramon Remedies 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 / GD 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.





GONG - Rejoice! I'm Dead!

One of our greatest losses last year was Daevid Allen (Dingo Virgin, Bert Camembert plus many other alias) but the plan was that Gong, the musical ensemble he most famously led, was to continue after he had flown to the planet itself. And so it has come to pass...a new Gong album sans Daevid.

So, who are the new Gong band?...they are all relatively new, there are no Flying Teapot pixies here, although one or two make guest appearances. Unsurprisingly

John Brodie-Good

perhaps, Dingo himself appears briefly, vocally on one track, and is credited with writing two and co-writing the lyrics for another track. The last, 'classic' Gong lineup, recorded the quite excellent 2032 album 'back' in 2009. 2014 saw I See You, with Daevid plus most of the current members. Fabio Golfetti is the one name I do know, a guitarist from Brazil, who has worked with Dingo on many occasions, especially in South America, and who also played in the (Brazilian) Invisible Opera Company of Tibet. IOCCT are part of the greater Gong family and there is at least a UK and I think an Australian version too (this is Gong after all!). I have two of the Brazilian's outfits CD's, they are both largely instrumental, very pleasant gentle jazz space rock and very well recorded. Fabio is joined by Ian

Kapital is another fast rocker, with somewhat Hawkwind-like distorted vocals and the Batman theme tune in there

"Rejoice. I'm dead. At last I'm free."

East, who plays flute 'n sax, Cheb Nettles on drums, Dave Sturt on bass and all fronted by vocalist Kavus Tarabi (apparently Daevid's choice).

This new album came together the old-fashioned way, the guys spent some weeks playing together in London in the spring this year. None of this 'computer files' sent over the internet type of stuff. The really good news is, it seems a pretty fine effort from first listens.

Side 1

The Thing That Should Be kicks offs with some nice band power chords, anthemic vocals, Fabio ripping a few flurries off and some pounding drums rolls, Lazza-style Fairies springs to mind and then closes with somewhere.

Side 2

(I know this is a CD but this is also Gong! The vinyl version is a double)

Model Village is a dreamy little number with some nice light synth keys from Dave, phased vocals, a very late 60s feel, nice. Didier Malherbe (Bloomdido!) guests on duduk, a wooden wind instrument which gives a 'saharan' type of sound. (Check out Magdalene from the Zero2Infinity album, or even better, the live video version on You Tube). Beatrix is a short, oddity really. It's very quiet, in fact it sounds distant. Daevid can be heard talking in French, with some very sparse acoustic bass, with piano



and sax later on. Visions is an ambient piece, Fabio glissing away, some floaty sax and Dave playing hi bass EBow. Kavus provides some medieval sounding choral vocals.

I wondered what an EBow is too...

'Welcome to the world of Direct String Synthesis. The principle is simple: a focused feedback loop directed at a single string. This produces a powerful infinite sustain, rich in harmonics, for incredible guitar sounds. It's like amplifier feedback with greater control and predictability, at any volume, even through headphones. This hand-held synthesizer provides an amazing variety of textures and tonal slurs. It's virtually an instrument in itself.'

Side 3

The Unspeakable Stands Revealed is a longer piece, which sounds like it originated from a jam. A gentle beat with crashing cymbals is peppered with sax, gliss guitar, and some nice walking bass lines. Fabio switches to lead and the vocals come in. The vocals are unfortunately rather far back in the mix throughout, this track in particular is a prime example. It sounds like the guy is in a different room. The SQ overall is OK, a definite digital sheen and it does get a bit murky when they are all at full tilt.

Side 4

Bloomdido is back for some more dukduk in the intro to the penultimate track, Through Restless Seas I Come. A more sombre feel as the band send Daevid on his way, poetic words and then the band crank it up a bit. I would imagine (and may soon find out), a good number live? Insert Yr Own Prophecy is the closer, an older-style Gong ditty (Camembert period), with some lovely bass lines in the middle, fading into Fabio's guitar picking floating, intertwined with spacey sax and echoey vocal refrains. Nice.

I'm sure this one will be in my best of the year, but you do miss him, and Yoni, the vocal and lyrical gymnastics, the humour, wit and social comment, and general gentle madness. It will be interesting to hear what the 'new guys' do next, they most definitely sound like a 'band', perhaps another 'concept' album (yeah!) but we will find out in the sands of time.......

Gong are out on the road soon, in the UK in November. This album is more than good enough for now however, so I've bought a ticket for Cardiff on the 21st. Will let you know what happens.....

For more details of the band, upcoming tour, discography etc......

http://www.gongband.net

DOGLEG



Weekly Acoustic Jam Session Hosted by Dogleg

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

All styles, levels and listeners welcome

facebook - dogleg Musician/Band







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

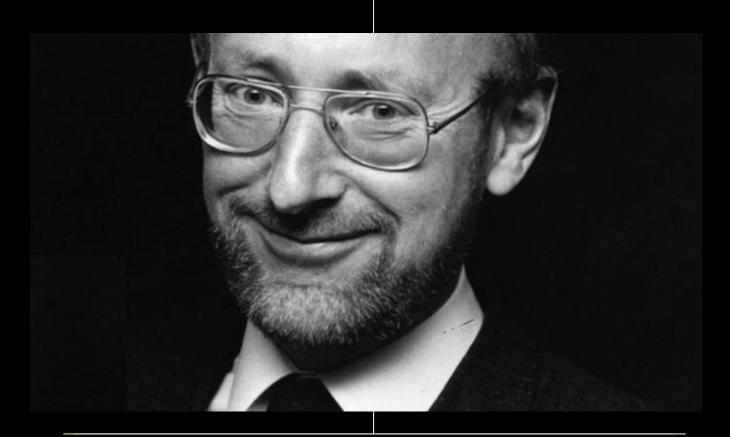
From 1993 for a decade he was the editor of an anarchic video games magazine on Channel Four Teletext. It was called Digitiser and contained some of the most gloriously funny bits of off the wall dicking about that I have ever read. Biffo happens to be a friend of mine and as the re-launched Digitiser2000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

IT'S NOT FOR US TO TELL YOU WHAT TO DO WITH THESE AWKWARDLY POSED PHOTOS OF SIR CLIVE SINCLAIR... BUT YOU MIGHT WANT TO SHOW THEM TO YOUR DENTIST

If it wasn't for Sir Clive Sinclair, the gaming landscape would be very different. His ZX Spectrum was the biggest-selling home British computer of the 1980s.

However, the Spectrum isn't the only thing that Sir Clive done (not to be confused with Clive "Grandad" Dunn): he was also a pioneer in the field of calculators, digital watches, and ill-considered electric vehicles.

Here's a gallery of classic photos of Sir Clive, which you're free to do anything with - including showing them to your dentist, if you want.



http://tinyurl.com/z79w27g

WORDS FROM THE WEARD



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

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

We were getting near to the end of the tour but the German promoter had another trick to pull on us. We had played The Metropol in West Berlin on the 19th October, right at the start of the tour, and sold it out. They decided they would put a second show in there since we were heading to East Germany anyway. The original tour took us from Sindelfingen, which is down in the south, past Stuttgart, to Aachen, which is on the Belgian border. We had decided the best way to make sure we were there on time would be to drive overnight from the gig because part of the route took us through the 'Ruhrgebiet', that tangled mess of industrial towns and autobahns in the east part of central Germany. Going through there in the early hours of the morning would avoid the traffic jams. It was only when we were in Aachen that Chris told us we would have to overnight to Berlin after that show to get in to do the extra gig. So that was two nights without sleeping then. We got to Berlin and put the gear in. The Metropol is a tall building and the gig is in the top of it. There is a lift, but it is not very big so a lot of the gear has to go up the stairs making the load in a very slow affair.

Bombshell number two was dropped on us after the soundcheck for that gig. The next show was also in The Metropol - but in East Berlin - a stone's throw from the gig we were in, but we had a matinée to do so we would have to go straight there after the gig. We loaded out of the West German Metropol and drove straight to Checkpoint Charlie to go through the usual checks and questions before being granted visas and other papers and passed through to the East. The East German counterpart to The Metropol was very different. The West German one was pretty punk in its way. It was an old theatre but had been ripped apart and turned into a rock venue and late night disco. The East German one was a hall unchanged from its roots back in the days of music hall.

We did the gig and were taken off for a meal and thence to check into the hotel. I had almost forgotten what one of those looked like. No time for much more than a wash though because it was back to the theatre for the evening show. These three gigs were recorded live and released on an EP called 'Shadow Cross The Wall — Live in Berlin' a couple of years later. They were are also added to the extended version of 'The Shadow

Knows' when that album was released on CD.

At the end of that marathon we went back to the hotel to take some welcome, and much needed, baths and showers. It had been an early gig so we were back by 10pm, which was a bonus. We were just relaxing and contemplating going to bed early when Brian knocked on our door.

'C'mon boys, we're going to a disco,' he lilted at us, so we dutifully followed him to the band's bus, and went off to an East Berlin disco.

I was pretty tired by then, but I threw myself into the spirit of things and bought a bottle of ludicrously cheap Sekt. We were joined by a bevy of scantily clad young ladies who were eager to talk to westerners. The bubbly flowed and I wound up with one of these women on my lap. I had a glass of Sekt in my hand and fell asleep — pouring the drink straight down her cleavage. I woke up when she slapped me and stormed off. It was then I realised that the band had left and I was struggling to recall the name of the hotel I was in. It was one of the few moments in my life when I cannot recall how I got back, but I woke up in my bed - in the right hotel as well.

We continued on into East Germany. One thing that continually puzzled me as we drove through the bleak fields and grey towns of the East was the continual prescience of large pipes by the roadside. These pipes seemed to go for miles and sometime reared up and went, like a bridge, across the road to continue on the other side. I kept asking people what the pipes were for and the response was usually, 'Pipes? What pipes?'

I was beginning to wonder if this was some East German secret weapon that no one was supposed to mention, and it was not until later I found out that the factories would convert any excess heat they produced as a result of the manufacturing process into hot air and then pump this into the people's homes to heat them in the winter. A good by product of the communist ideal, but there was not a lot of evidence that communism was giving them any other benefits. The shops were all pretty empty and the few goods that were in them were similar to the kind of product we had in the '50s and early '60s. The only things that were of any quality were the low tech ones, glassware and the like. Back in the summer, when we had been here last, Chris had got us to drive the van to a toy shop in the town. We marched in and in the centre of the room was a large train layout on a board, with stations, houses, little trees and people. Chris went up to the counter and announced, 'I want to buy that' and pointed at the layout. The man nodded and started getting the boxed trains down from the shelf.

'No,' Chris explained, 'not those. That!'

The man in the shop was stunned. There was a

convoluted conversation for a few minutes in which Chris explained that he did not want new trains and track in boxes, he wanted the ready built layout. After a while money changed hands and Gordon and I carried the whole thing out of the shop with Chris walking along beside us, twirling the end of his moustache and saying, 'Conspicuous consumption. That's what we want. Let's show them some western excess.'

The thing was that we were being paid for the gigs in East German marks and this was a 'soft currency'. There was no way you could exchange the money for western money because there was no official exchange rate. Apart from that it was illegal to take the money out of the country. They would actually ask you to open your wallet at the borders to show you did not have any notes in there. Roger had an East German bank account because he was also being paid for the albums that he sold over there, but the rest of us were struggling to find a way to spend the money. There was really nothing to spend it on. When Chris flew back from East Germany they asked if he had any East marks. He said, 'I don't know.'

They made him open his wallet and there were a lot of East German banknotes in there. Chris removed them from his wallet and gave them to the border guard, 'Here you are, you can have them.'

The guard said he could not accept money and that Chris would have to open a bank account and put them in there. They went across the airport to the bank and started going through the process of opening an account. Chris looked round and saw a Red Cross collection box.

'Pass me that,' he said, and proceeded to cram the notes into the box. There was more money there than some of these people would have earned in a month.

'There you go,' he said, 'Now you'll have to break your fucking leg to get any of it.'





DRUIDS

"Are you a druid?" she said.

"Pardon? Whatever gave you that idea?" I said, slightly bemused. It's not often you get asked a question like that. Not in the stairwell of one of the blocks on Somerset Meadows it isn't.

Her name is Mrs Rivers. She's quite deaf. She screws up her face and watches my mouth when I talk, but she doesn't hear what I'm saying. It's easier and more polite to listen than to talk, so that's what I do. I listen, and I never did find out what made her think I was a druid.

So she launched into this story, about the time she

lived in Salisbury and went to Stonehenge for the solstice. This was in 1964, she said. It was very different in those days. There weren't any fences and you could mingle freely with the stones. She went with a friend but they got the date wrong so there was no one there. But then they went back the next night and that's when it all happened.

She was laughing while she told me this.

"And then the druids turned up," she said. "They all had on those white headdresses, you know, and they were blowing trumpets, up in the air. No one seemed to know what was going on. We were all just milling around waiting for something to happen,



and then the sun came up and we all went home."

I laughed. Not much has changed, I thought. The last time I went to Stonehenge for the solstice the sun came up and we all went home too.

After that Mrs Rivers and I smiled our goodbyes. I carried on down the stairs while she carried on up, and we've never had occasion to talk about Stonehenge again.

Somerset Meadows is where I live. It's a cul-de-sac consisting of a number of red-brick blocks set in spacious communal lawns.

There are no gardens in Somerset Meadows. Every so often a man comes and buzzes round on a sit-down mower cutting the lawn and there are benches lined up on the sunny side of the blocks where people gather in the summer months to drink tea and chat. The small flower beds lining the blocks are tended communally. You get to know your neighbours very well around here. Your neighbours are never very far away.

It's also full of old people.

I don't quite know why that should be. It wasn't designed with old people in mind. Not everyone is old. I just think that, not having gardens to tend, and with a residents association to take care of the external repairs, it tends to suit older people.

Also I think that some people have been here since it was first built, way back in the 60s.

There's a lot of infirmity and the occasional death to witness.

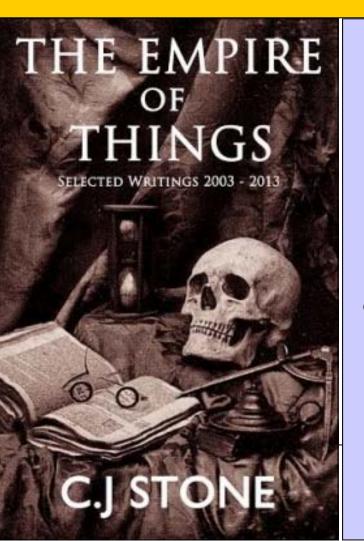
I've been meditating on mortality ever since I came here.

But I liked Mrs Rivers' story. She went to Stonehenge thirty five years ago, nothing much happened and she still remembers it.

How like life that is.

Well what actually happened is that the sun came up. The sun comes up every day, of course, but we're not always around to witness it. What made it memorable for Mrs Rivers is that she was at Stonehenge and she saw the druids. They blew their trumpets in the air in the eye of the sun in order to celebrate the moment, turning it from a mundane event into a magical one.





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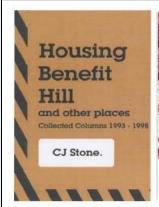
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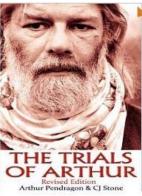
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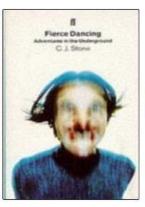
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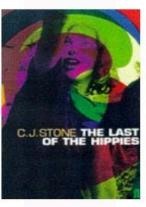
Herald

"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

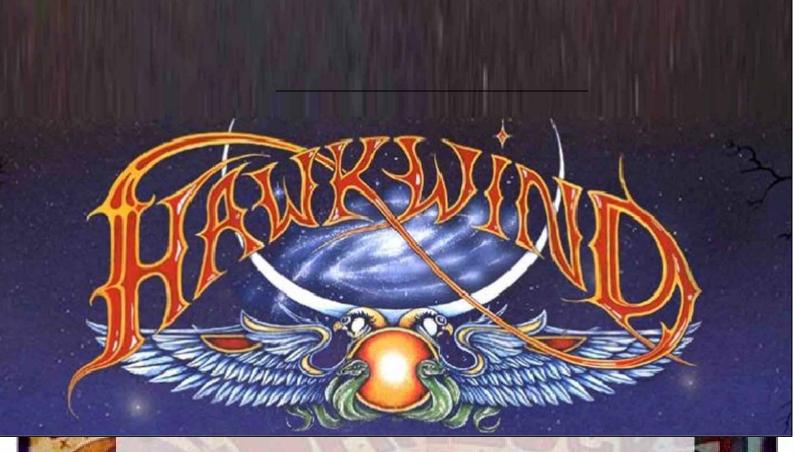
The Trials of Arthur: http://www.amazon.co.uk/Trials-Arthur-Revised-Ronald-Hutton/dp/0956416314/

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OTHER BOOKS BY C.J.STONE



The Masters of the Universe do seem to have a steady stream of interesting stories featuring them, their various friends and relations, and alumni. Each week Graham Inglis keeps us up to date with the latest news from the Hawkyerse..

Buddy, can you spare me a ritual?

During a quiet phase in the Hawkwind universe - at least in public - fans on Facebook have been rummaging through their scrapbooks and displaying old posters and gig tickets on the internet. It's now been suggested (or resuggested) that fans post to the group a photo from their private collection of Hawkwind pictures, the aim being that those of decent enough quality could be used as the group's header photo for a day or two.

Personally, I've long felt that 1981 was a particularly good year for gig tickets, although one ticket from 1972 proves that Hawkwind had a back-up space rock performance plan in mind while on tour that year. Interestingly, the 1981 design was used by a wide number of venues across the UK, with only differences in paper colour being the distinguishing feature at a distance. For instance, while the Liverpool ones were green, the Newcastle ones were orange.

CITY HALL
Northumberland Road, Newcastle upon Tyne 1
Friday, 15th December, 1972, at 7.30 p.m.

HAWKWIND
The Spare Ritual
IN CONCERT

ALL TICKETS TO BE RESERVED
BALCONY 80p SEAT E 1

Booking Agents: City Hall Box Office
Northumberland Road, Newcastle upon Tyne (Tel 20007)
This Portion to be retained.

Meanwhile the 2008 offshoot band Hawklords have said that "due to circumstances which are completely beyond our control, the show in Swansea, at The Scene, on 20th October has been postponed until next year." That particular slot in the tour schedule has now been filled by a show 40-odd miles up the road at The Cellar Bar, Cardigan.

Tickets are £10 on the door and the support band for that gig is Sendelica, a western Wales 'psychespace-rock band' whose work (we are told) blends early psychedelic outings, occasional heavy riffing, and electronic ambient. The description sounds rather good, really.

The Hawklords tour kicks off on Thursday 13th October in Frome at The Cheese & Grain and takes in places north of Frome, including

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

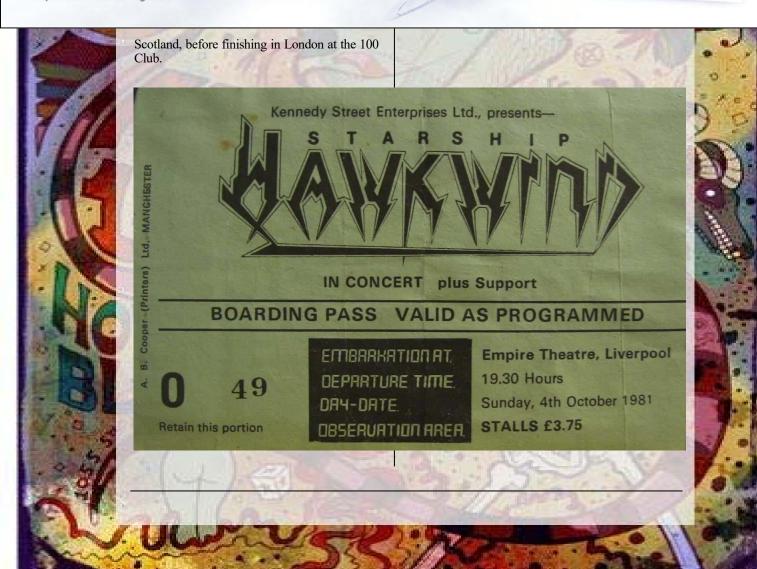
A sci-fi adventure ... resurrected by Don Falcone & Mack Maloney,

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 ...



- Our Crash
 I Have Iwo Names
 JigSawflan Flies A digSawShip
 Live Forever Live Forever
 My Life of Voices
 Let's All Go Cloud Puffing
 Stellar Kingdom Spaceships At The Starting Line We Move You Tripping With The Royal Family Xara's Poem For Those Who Are Searching Rolling Out
 Angel Full Of Pity
 Right On The Mark
 This Time: This Space
 So Strong Is Desire
- Multimedia spiritsburning.com

STARHAWK HAWK HUNTER, A MYSTERIOUS TRAVELLER FROM THE DISTANT P RESCUES TWO SPACEMEN FROM A NEAR-FATAL CRASH...





HAWKWIND PASSPORT APPLICATION

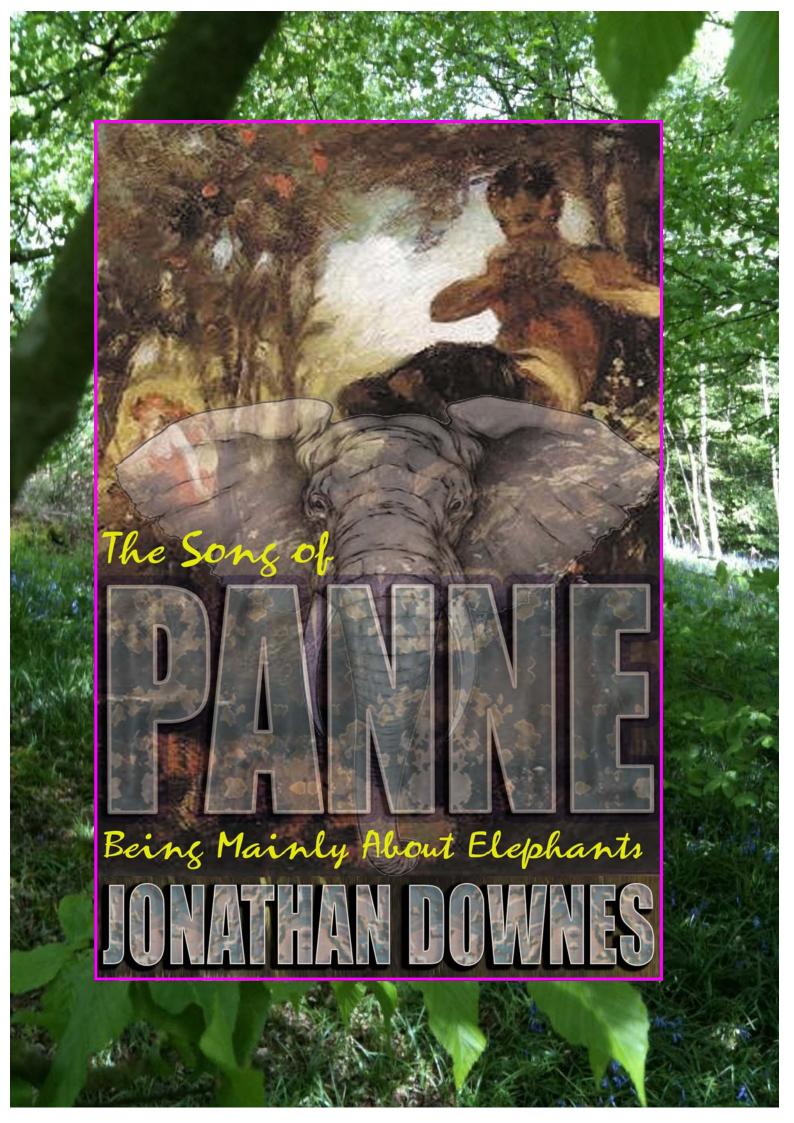


Greetings space travellers!
This is your Hawkwind Earth Visitors Passport application form.

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.

XXXX

Robert Heinlein's novel *The Moon is a Harsh Mistress* which was published in the early 1960s gives complex instructions to any would be revolutionary who would want to start a revolutionary organisation. Heinlein's fictional lunar revolutionaries used the same system of clandestine cells as the French Resistance, the Viet Cong and the Provisional IRA amongst others. For those readers not familiar with the concept, a clandestine cell structure is a method for organising a group of people like resistance fighters or terrorists in such a way that it can



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more effectively resist penetration by an opposing organisation (such as a law enforcement organisation).

In a cell structure, each small group of people in the cell know the identities of only the people in their cell. Thus, a cell member who is apprehended and interrogated will not know the identities of the higher-ranking individuals in the organisation. Depending on the group's philosophy, its operational area, the communications technologies available and the nature of the mission, it can range from a strict hierarchy to an extremely distributed organisation.

Whoever 'Dionysus' was, he obviously knew what he as doing because right from the beginning he utilised this tried and tested system. But he gave it a twenty first century twist. He used Facebook.

Now, before I go any further I had better explain. I wouldn't personally spy on my children; I consider it a gross breach of trust, and having grown up with parents who abused my privacy I wouldn't do it to anyone else. But in view of what happened to Lydia's daughter, one can – I think – pardon her for being what is, I believe, in the current vernacular called a 'helicopter parent', or in her case a 'helicopter grandparent' but who is counting? Those jolly nice folk at Wikipedia provide this definition:

"A helicopter parent (also called a cosseting parent or simply a cosseter) is a parent who pays extremely close attention to a child's or children's experiences and problems, particularly at educational institutions. Helicopter parents are so named because, like helicopters, they hover overhead,

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overseeing their child's life."

Lydia, it transpires, became worried about the amount of time that her granddaughter was spending talking to people on this Facebook page (rightly, as it turned out) and so — rather than confronting her — did something very dubious and opened a Facebook account of her own under the name "Little Miss Bossyboots" and she joined the Kewl Chix page, and — utilising a talent for subterfuge that I would never have guessed at during the year or so that we were an item, a decade and a half ago — she wormed her way into her Granddaughter's peer group.

The Kewl Chix page which had lasted a few months, and which had attracted my exgirlfriend's granddaughter, was only one of a series of transitory Facebook pages, all aimed at attracting the disaffected young teenage girls of North Devon, and all only lasting a few months before disappearing into the digital primordial soup from whence it had come. 'Dionysus' was remarkably adept at recognising girls on the cusp of womanhood who could be bent to his will.

Nobody actually knew who 'Dionysus' was, but his profile picture was of a remarkably handsome young man, stripped to the waist, and with a garland of flowering ivy in his immaculately groomed shoulder-length hair. Perfect dream fodder for the disaffected adolescent kewl chick.

Every few months, when he started a new Facebook page he would invite a whole selection of girls to join, and cleverly moulded them into a seemingly harmless, and mutually supportive, community of animal lovers who would raise money for animal charities, have sleepovers where they would braid each other's hair and talk about the things that young teenage girls talk about.

But all of the time he was carefully cherry picking the ones that he felt would be most suitable for his long term project. Then, without warning, he would close the page, and open another, with the same *modus* operandi.

But he would take the chosen few with him and they would become the core members of the next group. And for over a year this chosen few included both 'Little Miss Bossyboots' and her Granddaughter Dorcas.

But if you are thinking that this was a state of affairs which couldn't possibly last, you are perfectly correct. It couldn't and it didn't. Although neither of them recognised it, Dionysus was running quite a complex organisation, and both Lydia and her Granddaughter rose through its ranks quite rapidly, Dorcas, because she fell hook, line and sinker for Dionysus' boyband good looks, and her Grandmother because life as the daughter of a preacher in a nonconformist sect had made her remarkably good at subterfuge.

Slowly, as the months passed, 'Dionysus' started to drop hints that these social pages



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were just the front end of something far bigger and something far more noble. Something called The Maenads.

One day, however, the whole house of cards came crashing down. Both Dorcas and Lydia received messages from 'Dionysus'.

Why are you both writing and posting from the same IP address?" he wrote. Dorcas immediately realised what must have happened.

Dorcas, went screaming to her Grandmother. "How fucking *dare* you interfere in my life like that?" she yelled impassionedly. "Who the fuck gave you the right to spy on me?"

Lydia did what the family had always done in circumstances of social stress, and hid behind some well-chosen lines from the Old Testament. But Dorcas wasn't having it. "Fuck the Old Testament and Fuck You" she screamed, and ran off to barricade herself in her bedroom.

It was the last that Lydia ever saw of her, because that night she climbed out of her bedroom window, with her favourite belongings crammed into a voluminous knapsack, and ran away.

But that isn't the end of the story.

You may remember that earlier in this narrative I touched upon a grisly triple murder at a local zoo. And you may remember me saying that the CCTV cameras had picked up images of what appeared to be naked girls with soil streaked skin, brandishing weapons.

One of the seamier of the national newspapers eventually picked up on the story, and had somehow got hold of stills from the CCTV tapes. They published them, making sure that the nether regions of the young women were obscured by typesetting, but that the tits and bums on which such newspapers thrived were clearly visible.

What Lydia, a committed Christian and social prude, was doing reading such a downmarket publication I do not know. But read it she did, and she immediately recognised one of the girls. For there, scowling at the camera, brandishing a hatchet like the one we keep by the fireplace for last minute log paring, naked as the day she was born, but with mud streaked over what parts of her body were visible to the newspaper readership, was Dorcas.

"Fuck me ragged," I said.



Thom the World Poet

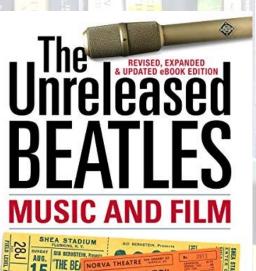
Rob Ayling writes:

"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!!"

ONE RACCOON MORNING

D H Lawrence said it betterabout that surprise when confronted by Naturehe with a gold snake in a Sicily morning me with a started raccoon today in South Austin He threw a stick at this "messenger from the Underworld" I threw the last of my morning banana That frozen stare turned to swift appreciationdid s/he know it was food i was throwing? Was this early morning raccoon at home in my garden? Offerings i had laid out for all those stray cats and dogs who wander via necessity like Buddhist beggars/now gone finding licked clean plastic singing bowls in the morning I know we -Birds, Beasts and Other Creatures will all have to return to the Garden. Like some Ark, it may shelter two of every creature. But how come only one bright surprised raccoon awaits me each voluntary morning garden day? And where (my dear)-are my deer?





RICHIE UNTERBERGER

"THE BEATLES

Format: Kindle Edition File Size: 15542 KB Simultaneous

Device Usage: Unlimited

Sold by: Amazon Media EU S.à.r.l.

Language: English ASIN: BOOOR1J4P0

Back in 1988, around the time that I first met Gonzo Grande Fromage Rob Ayling, I wrote my first book. Called Take this Brother, May it serve you well it was about bootleg recordings by The Beatles and it wasn't terribly good. I haven't read it for over twenty five years, and I don't even own a copy, although there is one in the reference section of Exeter Central Library if you are really that interested.

About the only good thing about it is that my then wife Alison sent a copy to Yoko in New York, and I have - proudly hanging on my sitting room wall - a Christmas Card from her reading "To Jonathan, Happy Christmas War is Over love Yoko and Sean" which is one of my more prized possessions.

Actually, writing the book was such a gruelling task it put me off listening to the band for many years. After all, once you have listened to all the scream drenched concerts from the 1964 American tour back to back, you tend to lose the will to live.

But I have been vaguely interested in Beatles bootlegs ever since, downloading a few here and there, although I stopped being any kind of a collector years ago. However, this book has been on my radar for some years, and I finally got around to buying it - and I blush to admit that it was as an ebook on my iPad - the other day, and I sat down to read it.

I must say that it is heavy going in parts, just because Mr Unterberger has done such a magnificently thorough job in chronicling every teensy weensy piece of minutiae that could possibly be found about the band. And I blush to say, that as someone who once set himself up as an expert on the subject I probably didn't know more than a quarter of the material presented. This is quite probably why my own, inadequate, little book is not listed in the bibliography.

Unterberger actually presents very cogent answers to a couple of conundra that have always puzzled me; most notably, how The Beatles got so good so fast. Because if you listen to their early pre-fame recordings they really were not terribly good. In fact some of them were terrible, and - I am sorry to say for example, it is quite easy to see why Pete Best got the boot. On the basis of his drumming on the EMI audition take of Love Me Do, for example, I would have kicked him out of my band as well.

It has always been suggested that it was the addition of Ringo, that made an almost surrealchemical synergy, creating a perfect whole. Well, although I believe in magick, and have written a few humble things about it, I think that is far from being all the story. Unterberger goes through a vastly ignored period in the band's recording career, the





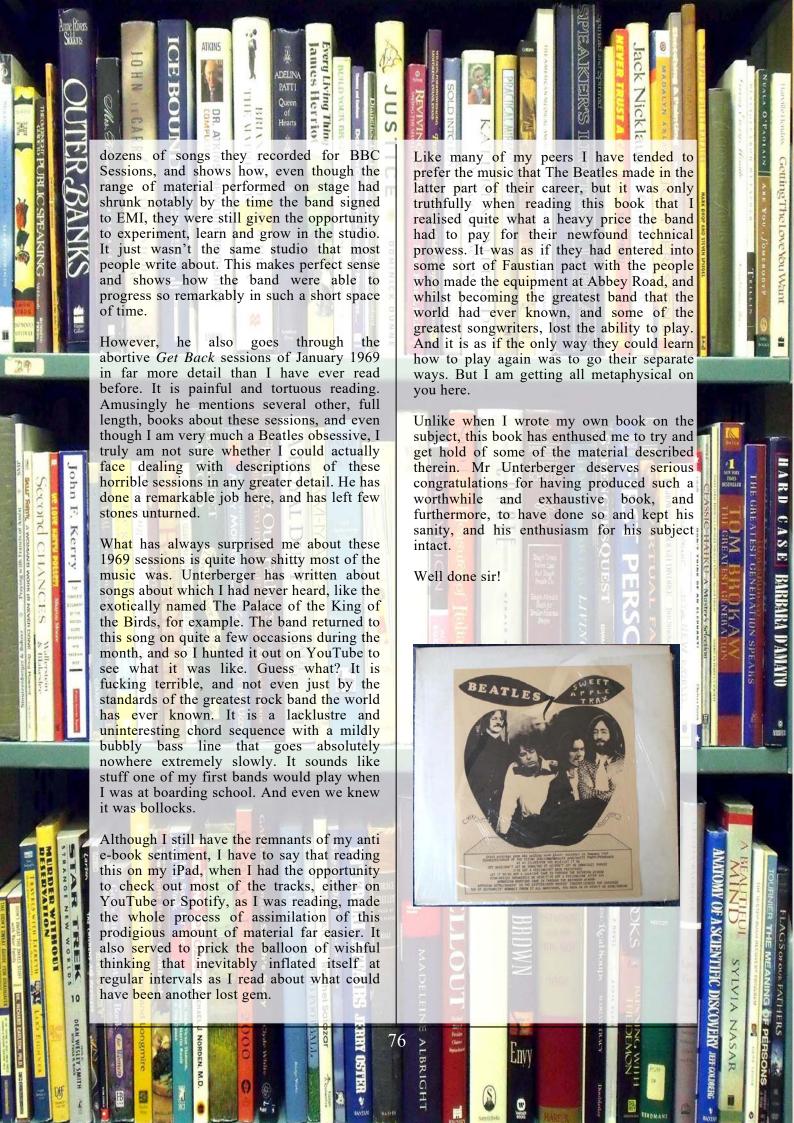


















ROCk and RO

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...

What d'ya mean it's Friday? Already? For goodness sake, what happened to the days in between? But I only managed to shut the blasted cabinet doors yesterday morning (03.32 to be precise – and I know that's right because the multitude of clocks and watches situated within told me so) due its state of overcrowding.

And I have got to open them again already? You cannot be serious.

You are?

Well alrighty then, but don't expect me to clear up afterwards this time, cos ain't nobody got time for that.

Actually I can get away from actually putting the first item in as it is too big anyway. What a bonusthanks Mr Lennon.

Life Size John Lennon The Beatles Abbey Road 1:1 Full Size Statue Rare - US \$2,650.00

"Life-size statue of John Lennon from The Beatles Abbey Road album cover. Super rare and hard to

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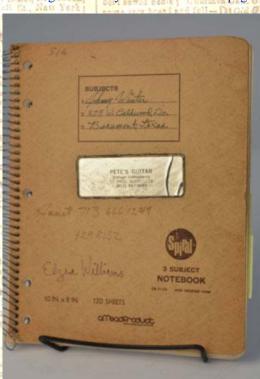
find. A true collector's item. Measurements: Base: 35.5 x 17.75 inches. Height: 5.75 ft (69 inches)."



that it may be some with corre

Johnny Winter's Personal Notebook (c) 1976 Lot 407 – starting bid US \$4,750.00 (seller's estimate US \$12,000.00 - US \$15,000.00 Part of a live auction event on Saturday, Oct 1)

"This spiral-bound notebook was indisputably of value to Johnny: he even took the care to list his name and current address (in his hometown of Beaumont, Texas) on the front cover, in the event of it being misplaced. It contains approximately 120 sheets of heavily written pages. Dates within the notebook suggest it was used by Winter circa 1976, the time when he was collaborating closely with his idol, the blues legend Muddy Waters. Several pages



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SHAMELESS SELF PROMOTION TIME

WORCESTER WARRED YARD.

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



for dally ory will be charged stor-after 5 P.M. W March 23.





ER HARRINGTON.



of good quality, and at fall prices. Werecater, May 10. 19m

at 6 P. M., lodge in Springfield, leave at 9 Percreater and arrive in Albany at 14 P. M. The craims for Troy leave on the arrival the trains at Greenbush.

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feature notes related to their collaboration, including

a list titled "Second Muddy & Johnny Blues Stuff,"

a list of artists Muddy wanted to play with (artists

such as Charlie Daniels, Greg Allman, and James

Colton) and Muddy Water's phone number written

at the top. Later pages feature a to-do list in

preparation for Muddy Water's Tour. Most touching

of all, perhaps, is a page towards the end of the

book, where Winter has drafted several versions of

the dedication for his album "Nothing but the

Blues" to Muddy Waters. The multiple attempts to

write the dedication in many styles suggest how

important it was to Winter to say just the right thing

to honor his idol. [...] And if that were not enough,

a single page about halfway through the notebook is

empty but for Johnny Winter's large, clear signature. Second-to-last sheet features an IOU

agreement between Johnny Winter and someone believed to be Randy Jo Hobbs based on the

signature, regarding the acquisition and owing of

Valium. Additionally, on one of the final pages of

the book appears to be a unsent letter from Johnny

to Susan, who he would later make his wife, talking

about plans to see her family, signed, "Love,

This is just one of a plethora of Johnny Winter

notebooks and other bits and bobs going up for

Lemmy Tea Towel - Motorhead - £9.50

from Providence connect at

Johnny."" will rea twice a day

auction tomorrow.

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REGULAR LINE OF PACKETS Between Norwich and Paladelphia.

The Line is composed of the following Paciets:
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"We had to have a tribute to the mightly Lemmy, so here he is our marvellous Lemmy tea towel comes in rock n roll black n mustard...and is ideal for Motorhead fans everywhere. Will look great in any kitchen, although we like to frame ours! Each one has been hand screen printed in the UK, using 100% cotton and hand finished."

Awesome.

Art Deco Bronze Black Musician Piano Player Singer Music Memorabilia Decor Gift - US \$279.00 (Approximately £214.81)

"Condition: This sculpture is in perfect condition." Bronze Dimensions with Marble Base: Height 17" x Width 11" Marble Dimensions: 5" X 7"



Height without base: 15 " Inventory: 74Y49012147

The late Isaac Hayes was a singer, songwriter, and voice actor. He lent his talent to creating the hit theme song for Shaft winning him the Academy ward for best song. This sculpture is an innovative interpretation of the musician. Hayes is singing a soulful melody as his are passionately fixed shut. The sculpture takes an abstract form, his arms are invisible. A detached pair of hands dance on the piano. A large treble clef is on the piano with a

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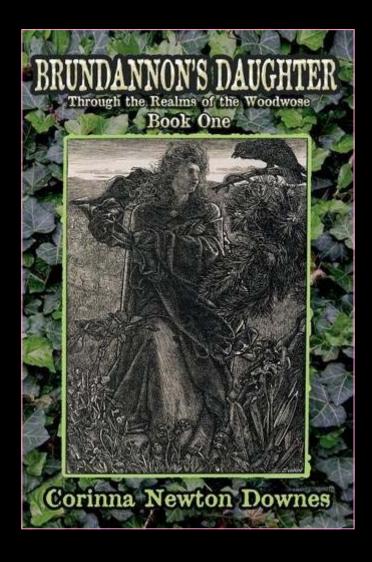
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OFFICIAL HARNDEN & CO'R OMAS. & CORT STREET Desired J. H. ENIGHT'S HAT STORE, 163 Main St E. S. LEONARD. Warenier. Peb So. 1847.

R. E. MUTURIMOUN Successor to WM. LEGGATE,) 186 MAIN ST.7 MANUFACTURER and Dealer in HARMSELES, SAB IVI. DABS, BRIDILES.—Couch, Glaice and Dreit GOL LARS. Also, Trunks, Paliters and Corpit Sage. Couch Gly and Trity WHIFS, &c. gr Realpring done at short motios.

PRATT, DOWNES & SCOTT,



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

of P. M., lodge in Springfield, leave at Six morning at arrive in Albany at 11 P. M.
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REGULAR LINE OF PACKETS Between Norwich and Paladelphia.

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MIKE DAVIS HOW CAN I TELL YOU? Winter/Genocide Available from iTunes, Amazon etc



microphone coming out from the top. This fine

sculpture was crafted using the lost wax method. It rests on a black marble base. It is signed by the artist Fisher."

Not something I would have on my shelf, but it is very cleverly done. I am in awe of the facial detail.

Grateful Dead Photo Collage 1000 Piece Jigsaw

Puzzle 21.5"x27.5" Deadhead Garcia - US \$49.95

DEADHEAD FANS! **GRATEFUL DEAD COLLECTIBLE** PUZZLE. "COLLAGE" 1000 **JIGSAW** PUZZLE 21.5" X 27.5"

Puzzle pieces are in new condition in opened box. Box has some shelf wear. One corner of the bottom"



I still think it looks like the Mekon.

To space and beyond, and perhaps see you next



H. E. MUTURALISTIN

Successor to WM. LEGGATE,) 186 MAIN ST.7 MANUFACTURER and Dealer in HARMSELES, SAB IVI. DABS, BRIDILES.—Couch, Glaice and Dreit GOL LARS. Also, Trunks, Paliters and Corpit Sage. Couch Gly and Trity WHIFS, &c. gr Realpring done at short motios. OFFICIAL HARNDEN & CO'R. Office. & Cont. Street.

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Pob 35, 1847.

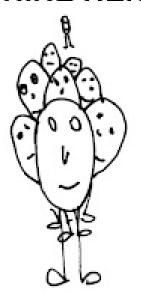
PRATT, DOWNES & SCOTT,





THE NINE HENRYS





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

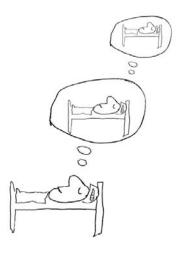
They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks to Gonzo Multi-Media the Nine Henrys are brought together in a compendium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



Inception



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.



Richard Cheese:
Aperitif for Destruction
(Surfdog, 2005)
What?
Loungecore reimaginings of hardcore sounds

If you're unfamiliar with the undisputed genius of Richard Cheese (Dick Cheese: geddit?) then a couple of sentences here will explain everything. Cheese's stock-in trade involves cocktail jazz reworkings of hardcore anthems and rock standards; occasionally amended for added comic effect. His vocals are assured. He carries the cheery nightclub singer comic persona to perfection and most of his tunes present his performances against a tight cocktail jazz backing alternatively swing and holds back. Cheese albums mix and match the new and old to perfection and Aperitif for Destruction is arguably the best mix and match job in the Cheese catalogue.

Sixteen stonkers line up as follows: "Me So Horny," "People Equals Shit," "Welcome to the Jungle," "Brass Monkey," "Let's Get It Started (i.e. a re-working of "Let's Get Retarded"). "Man in the Box," "Been Caught Stealing," "The Girl Is Mine," "You Oughta Know," "Enter Sandman," "Sunday Bloody Sunday," "We Are the World," "Do Me," "American Idiot," "Add It Up," and "Somebody Told Me." It might be the same joke from beginning to end but Cheese's timing is perfect so each song offers some twist on the original performance that suggests he listened hard and put in the effort to make his version memorable.

For the most part Cheese's ability to amuse without offending the original fans holds up though his version of Nirvana's "Rape Me" (featured on another album: The Sunny Side of the Moon) does announce the song as "one for the ladies." Aperitif for Destruction opens with one of Cheese's best performances; his take on Slipknot's "People Equals Shit" is done in a cheery and accessible manner and you'll know a few seconds into Cheese's swinging delivery of "Come on, motherfuckers, yeah yeah..." whether it's your kind of joke, or not. The one anomaly here – Michael Jackson/Paul McCartney's "The Girl is Mine" – fits in well when you realise the staged – "I'm her forever lover" – argument at the end is carried out between Cheese and (apparently) Professor Stephen Hawking.



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

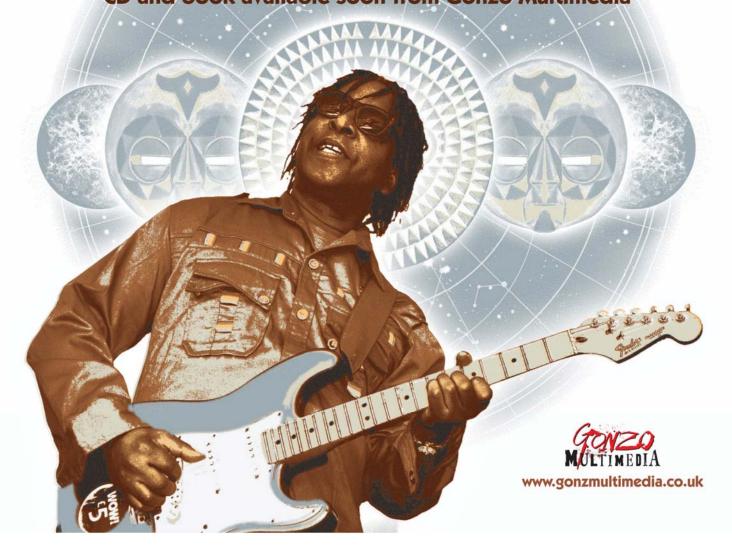
Rock 'n' Roll and UFOs is an anthology of music from Gregg Kofi Brown's career and contains previous unreleased songs, remixes and demos, with many guest musicians and artists such as Sting guitarist Dominic Miller, Bomb da Bass, Osibisa, the cast of the Who's Tommy, The Chimes' Pauline Henry, the Who's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







On Wednesday I wrote this on my blog:

"I spent the afternoon filming with a charming young lady called Vic and her crew for a Hallowe'en special on ITV. Unusually for many of the TV presenters with whom I have worked over the years she was as intelligent and insightful as she was beautiful and I enjoyed myself immensely and then had cake."

I would like to expand on that although I am perfectly aware that somebody is going to accuse me of racism or sexism. But it is not actually *me* who is being either racist or sexist.

I have been doing television talking heads for years, and have noticed over the past twenty years that there is a pronounced move towards having female TV presenters, and furthermore female TV presenters who tend to be from ethnic minorities.

Now, before we go any further, I have no problem whatsoever with that, Women are 52% of the population, and should be more widely distributed across all parts of the workforce, and as we are a multiracial culture in this country we should have TV presenters who reflect that. However, over the years I have noticed a distressing tendency towards TV Production Companies hiring young women apparently for their eye candy qualifications rather because they are going to be good at their jobs. And distressingly this is something which seems to be even more noticeable with non Caucasian TV Presenters with whom I have worked. I remember working with an incredibly beautiful Chinese/ American girl who was so dumb she couldn't even follow the simplest of instructions, and was so busy preening herself as she walked along on one occasion that she walked into a tree.



And sadly this is not an isolated occurrence.

When Vic walked into my office on Wednesday I must admit I thought "here we go again", but I needn't have bothered. She was witty, charming, erudite and intelligent. In short all the qualities that one would like somebody who is going to spend the next three and a half hours interviewing you to have. And yes, she was a very beautiful girl as well.

Let's hope that she is the vanguard of a new trend.

I apologise for there being no Strange Fruit this week, but the radio player on the Gonzo website has gone tits up, and whilst I am sure it will be fixed, it will not be fixed in time to get this week's issue out in time to all you people out in readershipland who are eagerly awaiting it...



BEEFHEART AT HIS BEST Live on stage





www.gonzomultimedia.co.uk