

GONZO

We have exciting news about the new **Pink Fairies** album together with **exclusive photographs of them in rehearsal**, Jon burbles on about **Alan Bennett** and the movie of **The Lady in the Van**, Doug goes to see **The Specials**, and Alan meets **Lenny Helsing**, whilst we run a book review a century and a half late.



#205

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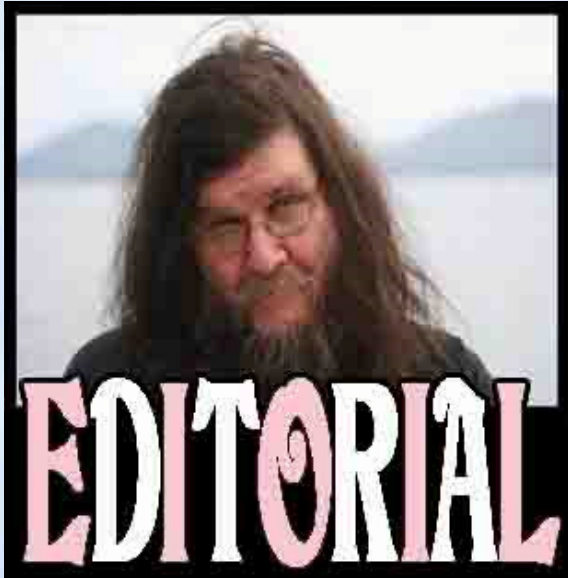
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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of the *Gonzo Weekly*, a magazine which is my favourite music periodical, mainly because I got fed up with reading a magazine that did not tick all the sundry boxes that I wanted it to tick, so I started it myself. And although we are not quite there yet, we are closer than any other music magazine I have ever read has been, with the possible exception of very

early editions of *The Word*, a magazine for which I had very high hopes until it became too smug for its own good. Like I say, it is my favourite music magazine, and I hope that it is yours as well.

I don't usually write about films in these pages. This is basically because I am not a film buff, and on the whole I find it much easier to burble on about music, politics, butterflies or the mammals of Hong Kong, than I do movies. This is not to say that I never watch films. Of course I do, but on the whole I just don't engage with them in the way that I do music and books.

However, this week I saw - completely by accident - one of the best contemporary films that I have ever seen, and I am struggling to write about it. When I say "completely by accident" I mean that I was completely uninvolved in the selection process. Corinna saw the trailer online, and - as she is a big fan of Maggie Smith - when she saw it for sale at the supermarket, she bought a copy.

The Lady in the Van, which was released late last year, tells the true story of Alan Bennett's strained friendship with Miss Mary Shepherd, an eccentric homeless woman whom Bennett befriended in the 1970s



“...as she is a big fan of Maggie Smith -
when she saw it for sale at the
supermarket, she bought a copy. “

before allowing her temporarily to park her Bedford van in the driveway of his Camden home. She stayed there for 15 years. As the story develops Bennett learns that Miss Shepherd is really Margaret Fairchild, a former gifted pupil of the pianist Alfred Cortot. She had played Chopin in a promenade concert, tried to become a nun,

was committed to an institution by her brother, escaped, had an accident when her van was hit by a motorcyclist for which she believed herself to blame, and thereafter lived in fear of arrest.

The screenplay, reasonably enough, was written by Bennett himself, and one of the things that I found particularly moving about the film was the way that there were two, identical Alan Bennetts portrayed: the one who “lived” and the one who “wrote”. The two waspish Bennetts spent much of the film bickering with each other, and as a bad tempered writer who spends more time than he would have wished to admit talking to himself, I saw more of myself in this portrayal than I felt entirely comfortable with.

Last year, the film was launched at Hay on Wye, and *The Daily Telegraph* wrote:

“When a member of the audience asked what Miss S would have thought of being immortalised on film, Bennett replied that she would have thought it was her due. She believed herself to be “a person of significance,” he explained. Here was a woman who had, after all, once sent a letter addressed to “Someone in Charge of Argentina” in an attempt to explain to General Galtieri that “Mrs Thatcher isn’t the Iron Lady. It’s me.” She fully believed she would become prime minister. “When I’m elected,” she asked Bennett, “do you think I



اللجنة لهم إذا كانوا لا تأخذ نكتة



shall have to live in Downing Street or could I run things from the van?"

Now Miss Shepherd's papers are kept in the Bodleian Library in Oxford. Bennett, meanwhile, was awarded a handmade silver medal at the end of his conversation with Hytner: the Hay Festival Medal for Drama. He looked down at it, and mumbled that he found it impossible not to think of it as a chocolate coin wrapped in foil. The conclusion? Whether one is or isn't a person of significance is merely a matter of opinion."

And after all, isn't this a lot of what this magazine is all about. We write about people who - in our opinion - are persons of significance, but whom - sadly - many people in the street have never heard of. And the only time that people who actually *are* household names (this year David Bowie and Prince Rogers Nelson come to mind) make it to the front cover of this periodical is when they die.

Like several other pundits I feel that parts of the final chapters were misjudged, and although the coda whereupon the *real* Alan Bennett watches the actor playing him as he unveils a blue plaque to his late quasi-tenant is very moving, the scene in the graveyard is uncharacteristically mawkish. But hey. Who am I to criticise?

Sadly Miss Shepherd was not commemorated by a *bona fide* English Heritage blue plaque, but as Bennett himself explains, he hopes the one placed there during the filming stays there:

"As written 10 years or so after Miss S died in 1989, I'd imagined a blue plaque to her being unveiled on the wall of no 23. Nick Hytner, the director, has made this wittier by having the camera pull back to show today's film crew recording the scene watched by real-life neighbours. This is their small reward for being so forbearing about the inevitable inconvenience the film has involved. But, as I wrote to all of them

beforehand, although it would involve them being denied their parking rights for six weeks, housing Miss Shepherd had meant I was deprived of my parking rights for 15 years. In the event, the scene turns out not quite as I'd imagined. There's a blue plaque on the wall, with a crowd of neighbours including Antony Crolla, who now lives in the house, and my (slightly embarrassed) partner Rupert Thomas, but then the camera catches me higher up the street as I bike down to the set. I join the crowd as Alex Jennings makes a little speech about Miss S, pulls the cord and the camera reveals the rest of the crew.

The plaque looks good and genuine, made, I believe, out of some rubbery material. I'm hoping it can be left in situ when the film is finished as it may enhance the value of the property, thus compensating for the dilapidations consequent on filming and the company getting the house on the cheap."

This passage sums up the charm, and indeed the very zeitgeist of the film itself. It not only plays games with the idea of fame, and importance, but even with the concepts of truth and fiction. It left out some of the more peculiar aspects of Miss Shepherd's life in order to make it seem more believable, and the whole affair was commemorated by a blue plaque which may or not stay *in situ*. The film was shot in exactly the locations where the *real* (whatever that means) events had originally taken place between 1974 and 1989, and many of the people who had witnessed the original events were there four decades on to witness their recreation.

It is the best contemporary film that I have seen in a long time, and I have every intention of going out to buy the book as soon as I am able. I urge you all to go and see it, if you have not already done so, and - please - write and tell me what you think. I truly would be interested to know.

Love and peace

jd



Alan Bennett, Maggie Smith, The Who, Boy George, Rolling Stones, The Last Shadow Puppets, Bob Dylan, Radiohead, Chuck Berry, John Lydon, Leonard Cohen, Bart Lancia, Alan Dearling, Clowns, Strange Fruit, Canterbury Sans Frontieres, Friday Night Progressive, Mack Maloney's Mystery Hour, Robert "Big Sonny" Edwards, William Nelson "Sonny" Sanders, Robert Bateman, Rick Wakeman, Martin Stephenson and The Daintees, Archie Fisher & Barbara Dickson, Binky Womack, Arthur Brown, Nils Lofgren, Jackie Lee, The Pink Fairies, The Specials, Lenny Helsing, Mr Biffo, Roy Weard, Hawkwind, Xtul, Little Richard, Michael Jackson, Elvis, Gizz Butt, Dean Martin, Bing Crosby, Martin Springett, The Gardening Club, Jules Verne, Neil Nixon, Keith Christmas

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,
(Sub Editor, and my lovely wife)
Graham Inglis,
(Columnist, Staff writer, *Hawkwind* nut)
Douglas Harr,
(Features writer, columnist)
Bart Lancia,
(My favourite roving reporter)
Thom the World Poet,
(Bard in residence)
C.J.Stone,
(Columnist, commentator
and all round good egg)
John Brodie-Good
(Staff writer)
Alan Dearling,
(Staff writer)
Mr Biffo,
(Columnist)
A J Smitrovich,
(Columnist)

Richard Freeman,
(Scary stuff)
Dave McMann,
(He ain't nothing but a Newshound-dog)
Orrin Hare,
(Sybarite and literary *bon viveur*)
Mark Raines,
(Cartoonist)
Davey Curtis,
(tales from the north)
Jon Pertwee
(Pop Culture memorabilia)
Dean Phillips
(The House Wally)
Rob Ayling
(The *Grande Fromage*,
of whom we are all in awe)
and **Peter McAdam**
(McDada in residence)

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

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

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

THE ^{gonzo} NEWSROOM

THE WHO MY GENERATION



BEFORE I GROW OLD: The Who fan club are apparently very excited to announce My Generation - Super Deluxe Edition, featuring unreleased songs, demos, mixes, remasters, new notes from Pete Townshend, a stunning 80 page book with rare and unseen photos, rare memorabilia and much more!

During a break in touring in 2015, Pete Townshend discovered tapes in his audio archive featuring previously unheard demos for the album, along with three totally unreleased songs that The Who hadn't ever revisited - The Girls I Could Have Had, As Children We Grew and My Own Love. The 5CD box set is released on 18 November and is available to pre-order now. The 3LP and 2LP set follows on 10 February 2017. **Read on...**

BOYS KEEP SWINGING: Boy George was always "too uncomfortable" to ask for a picture with

David Bowie. The Culture Club frontman will be paying tribute to the Ziggy Stardust legend, who died aged 69 in January (16) after a short battle with cancer, at the U.K.'s Stand Up To Cancer televised event on Friday (21Oct16). While he refused to reveal which Bowie track he and an 140-piece orchestra will be performing at the event, George recalled his meetings with the Life on Mars star during an interview on Good Morning Britain on Wednesday (19Oct16).

However, he admitted that while he met Bowie on numerous occasions, he never asked for a snap with the singer. "I was always a fan - we had dinner together a few times but I was always a fan," he explained. "Funnily enough I never got a picture with him. It just wasn't cool. You know, like I met him and I was like, 'I can't ask him!'"

MARTIN STEPHENSON AND THE DAINTEES

BOAT TO BOLIVIA

30TH ANNIVERSARY TOUR 2016

NOVEMBER 2016

- 02 CAMBRIDGE, JUNCTION
- 12 STIRLING, TOLBOOTH
- 14 INVERNESS, EDEN COURT
- 17 DUNDEE, CLARKS
- 18 SALFORD, LOWRY
- 19 NEWPORT, RIVERFRONT
- 22 GLASGOW, KING TUTS
- 23 LEEDS, BRUDENELL
- 24 LIVERPOOL, CAVERN
- 25 BIRMINGHAM, INSTITUTE
- 26 CLITHEROE, GRAND
- 30 SHEFFIELD, ACADEMY 2

DECEMBER 2016

- 02 GATESHEAD, SAGE
- 03 LONDON, 100 CLUB

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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

There were no selfies when I met Bowie in 2005 - it was one of those things that I was too uncomfortable to go, 'Oh can I have a picture?' The 55-year-old is currently on tour with Culture Club and will be performing in Switzerland next Wednesday (26Oct16). While the group are still enjoying huge success, they didn't go down too well with the public when they first hit the industry. **Read on...**

SORE THROAT STONE: The Rolling Stones have cancelled their Las Vegas concert on Wednesday night (19Oct16) after frontman Mick Jagger was diagnosed with laryngitis. The 73-year-old singer was due to take to the stage with his group at the T-Mobile Arena in Sin City, but had to pull out after being advised by doctors to rest his voice. Jagger posted on Twitter after the announcement was made, writing: "I'm so sorry about the cancellation of Wednesday's show in Las Vegas, I've got bad laryngitis. I do apologise to everyone who bought tickets." A statement from the Stones added that the group "hope to have information about the possibility of rescheduling this date very soon." The Stones are next due to perform at the Vegas venue on Saturday (22Oct16), with that show unaffected at this point but the statement added there will be more information about this date in the near future. **Read on...**

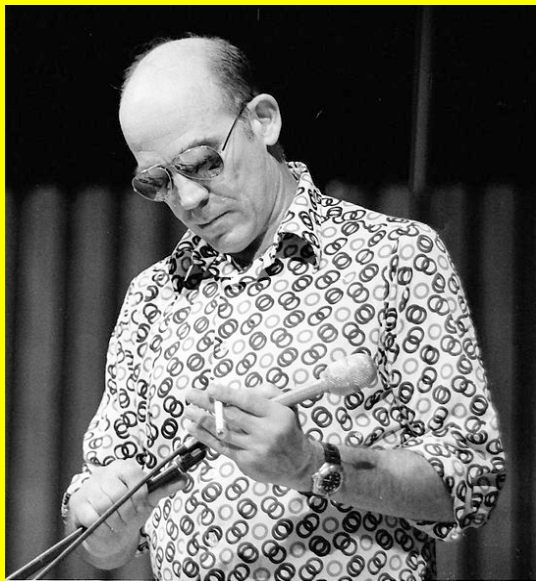
PUPPETS ON A STRING: The Last Shadow Puppets release 'The Dream Synopsis' EP on Friday, the 2nd of December 2016. The EP was recorded live in one day at Future-Past Studios, Hudson NY and features new versions of album favourites 'Aviation' and 'The Dream Synopsis' alongside a selection of cover versions, first heard live during The Last Shadow Puppets' summer touring. **Read on...**

alongside a selection of cover versions, first heard live during The Last Shadow Puppets' summer touring. **Read on...**

DON'T CRITICISE WHAT YOU CAN'T UNDERSTAND: Nobel Prize committee officials remain confident Bob Dylan will attend their annual ceremony to accept his Literature honour, even though he has yet to respond to their invitation. The celebrated folk rocker was named the recipient of the 2016 Nobel Prize for Literature on Thursday (13Oct16), when he was praised for "having created new poetic expressions within the great American song tradition". All of the Nobel Prize winners are traditionally celebrated at the end-of-year Nobel Prize Award Ceremony in Stockholm, Sweden, but officials at the Swedish Academy, the organisation which decides the honourees, are still waiting to hear from Dylan.

According to *The Guardian*, Professor Sara Danus, Permanent Secretary of the Swedish Academy, told state radio, "Right now we are doing nothing (to chase Dylan up). I have called and sent emails to his closest collaborator and received very friendly replies. For now, that is certainly enough." **Read on...**

RADIO HEADS: A symbol associated with band Radiohead has appeared at the site of Britain's Glastonbury music festival. Sharp eyed fans spotted people painting the band's 'angry bear' logo onto the grass in front of the festival's half constructed main 'Pyramid' stage on Wednesday (19Oct16) on a BBC webcam. The angry bear symbol first appeared in



WHO GONZO? WHY GONZO? WHAT GONZO?

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

- [A potted history of his life and works](#)
- [Rob Ayling explains why he called his company 'Gonzo'](#)

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

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

Hunter S. Thompson

the artwork for the group's acclaimed 2000 album *Kid A*.

Radiohead, who are fronted by Thom Yorke, have been heavily tipped to headline the 2017 festival since they released their ninth studio album, *A Moon Shaped Pool* in June (16). The group last headlined the Pyramid Stage in 2003, although they played a secret gig at the festival's Park Stage in 2011. Speaking to BBC Radio 1 earlier this month (Oct16) Radiohead guitarist Ed O'Brien said, "To be asked to play at Glastonbury again would be magic. I also think Glastonbury is like our spiritual home. It is the mother of all festivals... there's nothing like that one... it would be great to play there." **Read on...**

HEY CHUCK: Chuck Berry, one of the pioneering artists in all of rock music, turns 90 today and to prove that its 90-years-young, he has announced a brand new studio album. Chuck, out next year via Dualtone, is Berry's first studio album since 1979's *Rock It*. While you would think that Berry would just rest on all of his accolades in his later years, he explained why he went back in the studio. "This record is dedicated to my beloved Toddy [wife of 68 years, Themetta Berry]. My darlin' I'm growing old! I've worked on this record for a long time. Now I can hang up my shoes!"



Plus, to make this record even more amazing, Berry not only recorded the album but also wrote the songs and produced himself. Berry's band includes son Charles Berry, Jr., daughter Ingrid Berry, Jimmy Marsala, who has been with Chuck for over forty years, Robert Lohr and Keith Robinson. **Read on...**

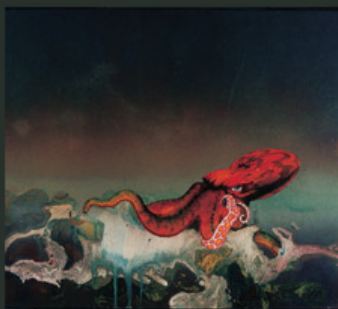


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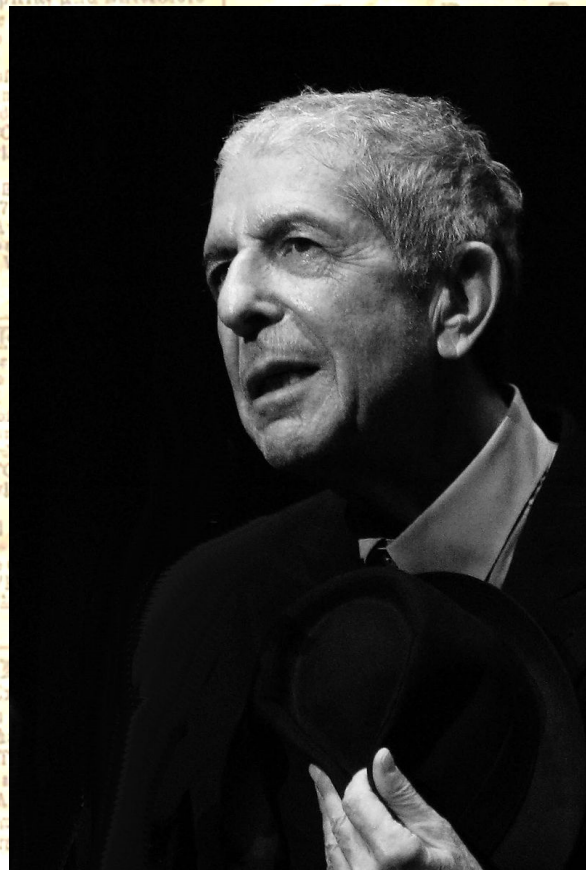
THE ^{gonzo} NEWSROOM

NATIONAL TREASURE: John Lydon chose to walk away from popstar fame and fortune as it was too boring. The Sex Pistols frontman became a household name in the '70s thanks to his bands anarchic music and attitude. John didn't court fame for long though, and after leaving his stage persona Johnny Rotten behind upon exiting the band, John formed lesser known group Public Image Ltd. "I am not a pop star," he declared to The Big Issue. "I deliberately walked away from that side of life, which was there, open and willing to accept me. But I didn't want it. I didn't want to be another pop star making millions. It is just boring. Impossible."

"I couldn't justify it because I question myself all the time about whether what I am doing is the right



thing. And once you have sold your soul to the money bags, that is it. You can't buy it back. I'd end up another one of those horrid comedians that do those chat shows." **Read on...**



LAUGHING LEN LIVES: The big news in Leonard Cohen circles last week, besides the impending release of his new album *You Want It Darker*, was the fact that he said he was "ready to die". In this week's *New Yorker*, the singer recited a new poem and said "I don't think I'll be able to finish those songs. Maybe, who knows? And maybe I'll get a second wind, I don't know. But I don't dare attach myself to a spiritual strategy. I don't dare do that. I've got some work to do. Take care of business. I am ready to die. I hope it's not too uncomfortable. That's about it for me." This week, Cohen did a Q&A in Los Angeles and, according to *Billboard*, he was walking back his statement "I said I was ready to die recently and I think I was exaggerating. I've always been into self-dramatization. I intend to live forever." Later in the evening, he said "I hope we can do this again. I intend to stick around until 120." **Read on...**

The Gospel According to BART



**Bart
Lancia**

Steppin' out Sports

Talking Sports



Sports, especially the professional versions, have changed a lot in my lifetime. I guess that's true in life as well. I'll try not to sound like someone's grandparent ("in my day we walked to school barefoot blah, blah, blah"), but some things just have to be said (or written). Depending on your age, you may not even have taken notice, but, well, here we go.....

Television began the great changes in pro sports, starting with the NFL Title Game between the Baltimore Colts and the NY Giants. (And before you think it, NO I was not yet born, so...). The game went into Sudden Death overtime, and helped to expose the whole country to the NFL. While the 1st Super Bowl wasn't until 1966, when the two competing leagues (the AFL & NFL) agreed to stop fighting and eventually merge, creating a huge money package for TV and the league. Before that, players in the NFL would actually have to find jobs in the off-season. As a young (very young) boy in Pennsylvania, I would get to meet Eagles players who lived and often worked locally, usually in some sort of sales position, to take advantage of their celebrity status. Can you imagine Victor Cruz out selling cars in Hackensack in February and March?

Organized labor would also come to sports, starting in the late 60's. The various strikes over the last several decades are a testimony to the unions' influences over pro sports, with the ultimate event, the canceling of the World

Series in 1994. The 2004-2005 NHL season would be completely canceled as well, starting as an owners' sponsored lockout of the players union. Pro football would have its share of labor strife, once even using substitute players to compete in NFL games.

Money, of course, is the real culprit of much of what we've discussed here. Yet, because of the money brought in by TV, endorsements, and even governments, sports has grown by leaps and bounds. Think of all the beautiful stadiums our teams play in, many paid for with taxpayer dollars. Even in foreign countries, governments looking for world-wide acceptance and recognition subsidize huge facilities, like the Olympics. My passion for Formula 1 racing has expanded as well. Whereas the sport was mostly confined to Europe, with a single race in Montreal, Canada my only real chance to see a race, it now has 21 races around the globe. Races taking place in Shanghai, China, Abu Dhabi and Bahrain, and Russia are mostly paid for by the governing bodies of these far-off nations. Think of the cost to run a race at night through the streets of Singapore, with thousands of temporary lights set up exclusively for the event (and for

paying customers around the planet). Nothing like this existed in the late 70's when I discovered the sport.

Athletes and their attitudes towards their respective sports have changed as well. One need only think of Odell Beckham Jr. for example. In this day of multi-million dollar contracts, coaches can often be powerless. While this is not a new phenomenon, it seems to be growing into an accepted part of sports, rather than a rare exception.

I do not yearn for "the old days", as many my age do. Sports now is more exciting than ever, with more opportunity to see and attend games than I could have dreamed of in my youth. My season-tickets to the Philadelphia Eagles are among my prized possessions. Media outlets around the world now make it much easier to follow our favorite sports, on a 24-hour-a-day basis. One can wish for a little less strife in the world, a cure for some horrible diseases, and some more food chances for the poor, but sports is still just a diversion from the real world, and should remain that way. See you in Two.....

G'Night Sheila!!

STRANGE DAYS



ALL HAIL ASGARDIA <http://tinyurl.com/hgxmvy6t>

Proposals for the “first nation state in space” have been unveiled by a team of scientists and legal experts, who say the move will foster peace, open up access to space technologies and offer protection for citizens of planet Earth. Dubbed “Asgardia” after one of the mythical worlds inhabited by the Norse gods, the team say the “new nation” will eventually become a member of the United Nations, with its own flag and anthem devised by members of the public through a series of competitions. According to the project website, Asgardia “will offer an independent platform free from the constraint of a land-based country’s laws. It will become a place it in orbit which is truly ‘no man’s land’”.

CLOWNING IN SCANDINAVIA <http://tinyurl.com/zp3e8l2>

A man in southern Sweden has been stabbed by an unidentified attacker wearing a clown mask, police say. “A man born in 1997 was stabbed in the shoulder by an unknown person who ran away,” police in Halland county said on their website. The attack comes as a wave of hysteria about sightings of “scary clowns” sweeps the United States and several European countries, including the UK. The Halland county incident was not the first involving clowns in

Sweden. In the centre of the Scandinavian country two people in clown costumes threatened to kill a woman. “She was extremely frightened,” a police spokesman told the Aftonbladet newspaper, adding that there was nothing funny about the craze. On the same day, a group of men in clown outfits surrounded four 10-year-old children and threatened them with what turned out to be fake chainsaws. The interior minister, Anders Ygeman, has called for calm.

CANADIAN FINNY TRIBE <http://tinyurl.com/j7mm3f3>

Judy Allred is not subtle. “You have no life, honey,” was the first thing she said to me. I had called Allred, who works as a loan closer on home sales in Idaho, to help settle a local mystery of the supernatural, or at least the gullible. It was Allred, you see, who was sitting next to the water on Mayne Island 49 years ago, wearing an uncomfortable and dangerous mermaid costume and attracting the attention of passing ferry passengers. “Several witnesses said the mermaid had a large fish, apparently coho salmon, and one swore she had taken a bite out of it,” the Daily Colonist said on June 13, 1967. The Colonist, the only newspaper to report on the incredible sighting, published a photograph allegedly taken from a ferry. The next day, the Colonist said the mermaid had been at Helen Point, on the northwest corner of Mayne Island..

SEND IN THE CLOWNS



My friends, please share...read first...

Our Free Cultural Spaces (FCS) group appears to have gone very quiet.

Individually, I am sure we continue to be vocal, challenging, and trying to share ideas, fun and frolics.

Perhaps, maybe, our time to become better known has come. I continue, slowly, to build the FCS Web of Hubs www.freeculturalspaces.net

An IDEA:

Children (apparently) are now afraid of clowns. Everywhere. Around the World. Clowns are paedophiles. Creepy...

<http://www.bbc.co.uk/news/world-us-canada-37567132>

We will be locked up. Keys thrown away, if we appear in public as clowns.

They should not be afraid of us. Many of us are teachers. Sages. Artists. We hold the hands of children and those of older folk. Onwards, sideways, upwards, forwards, backwards...and just perhaps, we are the clowns to DO it!

Futurological Clowns.

Let's try and get some publicity FOR clowns. We are the Darkness that brings LIGHT!

If you vaguely agree...Please share...discuss...and if you agree, let's act on it. 'In praise of clowns'

Love
On Om

....ushh (for) for our opponents... with our love and care and kindness from Uzupis...Christiania...Ruigoord...Boom...and lots of other places...for ever onwards.

In Uzupis earlier this year, clowning allowed our group - the Free Cultural Spaces Symposia - to interact with each other (from around the world) and with the locals and tourists - old and young alike - without language. With a smile and a laugh.

In Australia I worked with some wonderful hospital clowns. Called 'clown doctors' over there, originally formed under the umbrella of the 'Humour Foundation' in the wonderful world of OZ! And, internationally, it's a fairly well known way of providing comfort and therapy to children and young people in institutional settings. It's even been successfully extended to work with older people.

alan dearling



Here are a couple of links:

<http://www.clowndoctors.org.au/>

http://www.pmh.health.wa.gov.au/services/clown_doctors/index.htm

www.hospitalclown.com/

And on the negative side - the 'fear' side:

A good friend of mine, Dave, sent me this note, which indicates that people I would expect to join in with, and work alongside as a clown, are running scared.

Dave told me:

Alan - I used to enjoy the clowns most of all at the historic GY circus when I was a kid - they made me roar with laughter. How sad they are now seen to be frightening. I daren't dress up as one as you never know what the parents might think these days. They don't even have any clowns or animals at all at the circus in Yarmouth these days.





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

— Desolation Row by Bob Dylan

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

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

LETS TALK ABOUT GIRLS

<http://tinyurl.com/znce5wj>

The United States has made a "shocking" entry in a list of the best and worst countries to live if you are a girl due to a lack of gender parity in government and a terrible mortality rate for women of colour.

Despite being the world's biggest economy, the U.S. ranked 32 out of 144 countries in the Girls' Opportunity Index—a report published by leading charity Save the Children today. The country came in lower than Algeria and Kazakhstan, and 17 places behind the U.K. A number of high-income countries have performed considerably worse than might be expected. Australia, for example, came in at 21, contrasting significantly with its position in number 2 in the UNDP's Human Development Index (HDI).

CEO and president of Save the Children, Carolyn Miles, tells Newsweek the results are largely down to the country's low



proportion of female MPs and relatively high adolescent fertility rate. Maternal mortality figures also made it impossible for the U.S. to rank any higher. "One of the most shocking aspects of this report is the discovery that some of the developed countries have the worst cases of women being underrepresented in government," she explained.



Democracywatch

The subscribers, by appointment from the Commission
of Patents, inquest of the U. S. Patent Office, for re-
ceiving and forwarding to the said agents, notices of
inventions to be patented, & deposited therein, which
will be sent free of expense and risk and will dis-
patch the necessary Papers, Specifications, Assignments, and all
the necessary Papers and Drawings; will make enquiries
into American and foreign laws, to test validity of in-
ventions, and render advice to inventors and others, in relation
to the same.



Boston: J. H. ANTHONY & CO. 100 N. BOSTON ST.
 Worcester: E. S. LEONARD.
 Feb 25, 1877. 6W
 NEW YORK: J. C. GIBBS & SCOTT.

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

THE LAST WEEK AT GONZO DAILY

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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



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

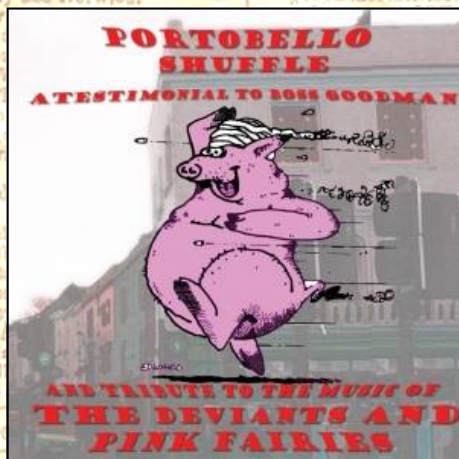


In New Hampshire, a man calling himself Vermin Supreme filed for the presidential primary. He said in his administration, every American will receive a pony. He also plans to defeat ISIS by going back in time.



I'M ON BOARD!

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



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

MICHAEL DES BARRÉS ON

LITTLE STEVEN'S
UNDERGROUND GARAGE

MAXIMUM ROCK AND ROLL

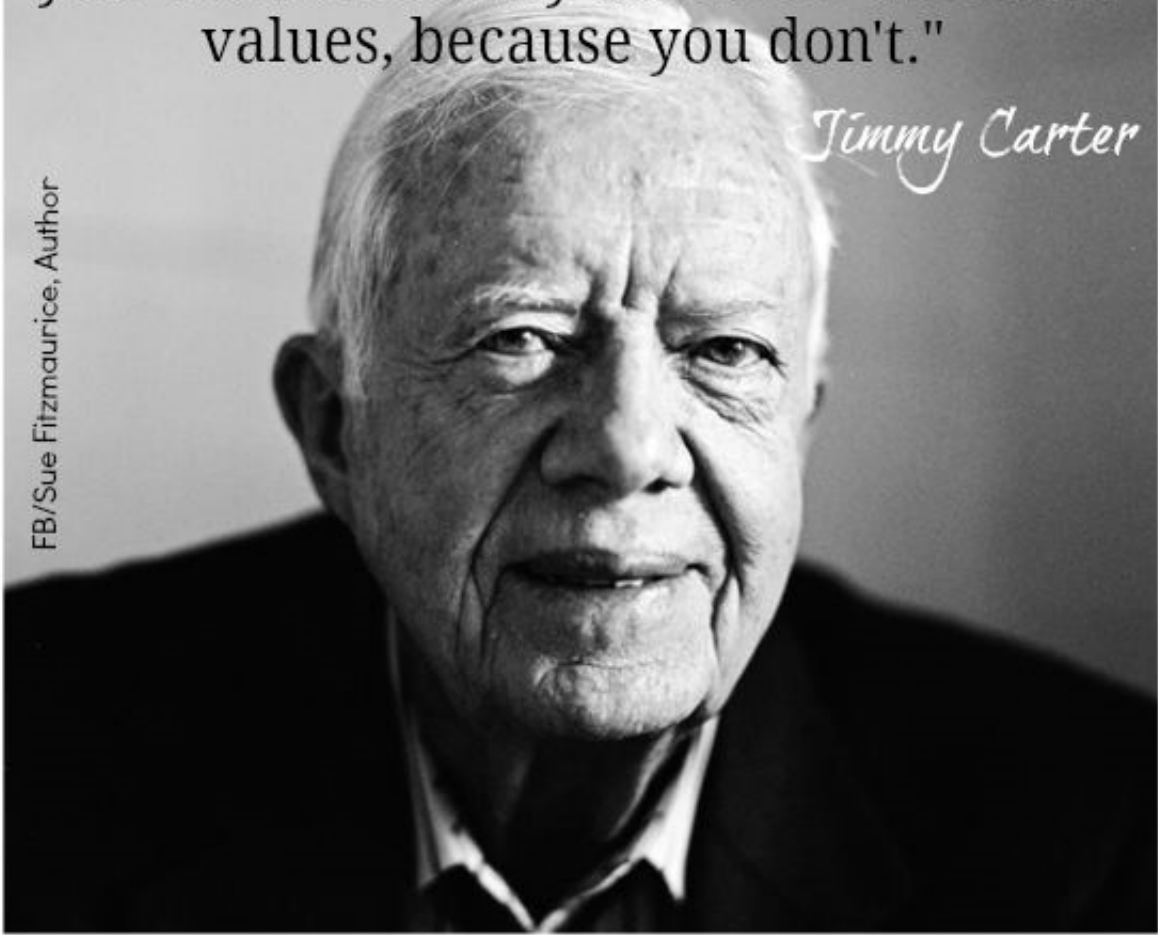
MORNINGS 8AM - 11AM ET CH21 SIRIUS | ((XM))
SATELLITE RADIO

(FILLING IN FOR ANDREW LOOG OLDHAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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Peculiar News of the Week



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

Insurance against Loch Ness Monster

<http://tinyurl.com/z6tzl5q>





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.

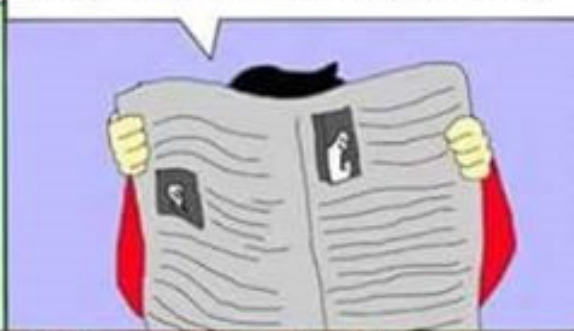
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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

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



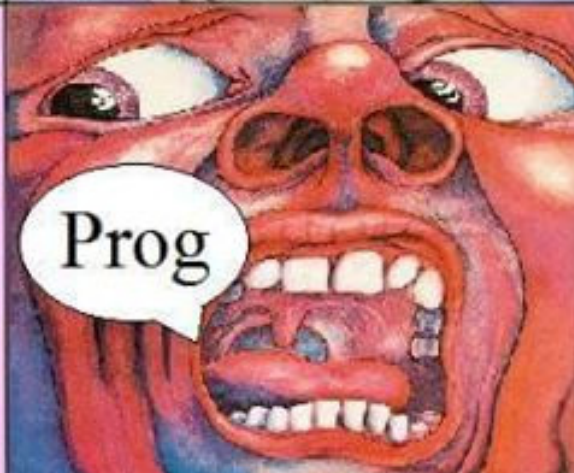
Hmph... You be careful, those
boys only care about one thing.



Sex?



No...



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





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

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

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



Strange Fruit 184 – Feel the Noize

Does what it says on the tin, Strange Fruit goes one louder.

Featured Album: Bob Mould: Patch the Sky

Tracks:

- 1 Motorhead: Motorhead
- 2 Bass Drum of Death: Crawling Over You
- 3 Slade: Cum on Feel the Noize
- 4 Muck & the Mires: I'm Your Man
- 5 The Fadeaways: How Can I Make Her Mine
- 6 Bob Mould: Voices in My Head
- 7 Bob Mould: The End of Things
- 8 Mick Farren: Fast Eddie
- 9 Lightning Raiders: Criminal World
- 10 New York Dolls: Personality Crisis
- 11 The Pop Group: We are all Prostitutes
- 12 Pearl Jam: Jeremy
- 13 Mountain: For Yasgur's Farm
- 14 Peter Tosh: Come Together
- 15 Led Zeppelin: When the Levee Breaks
- 16 The Stooges: 1969
- 17 Brian James Gang: New Rose 2006
- 18 Alice Cooper: Eighteen
- 19 The Tubes: White Punks on Dope
- 20 The Men They Couldn't Hang: Smugglers
- 21 Bob Mould: Pray for Rain
- 22 Bob Mould: Lucifer and God
- 23 The Mobbs: Violets are Blue
- 24 The Mobbs: Piffle
- 25 The Mobbs: Grub before Punch
- 26 MC5: Sister Ann
- 27 The Members: The Sound of the Suburbs
- 28 Canvey Island All Stars: Morning Dew
- 29 Blue Oyster Cult: Born to be Wild

**Listen
Here**



CANTERBURY SANS FRONTIÈRES: Episode Thirty-Nine

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

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

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

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

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

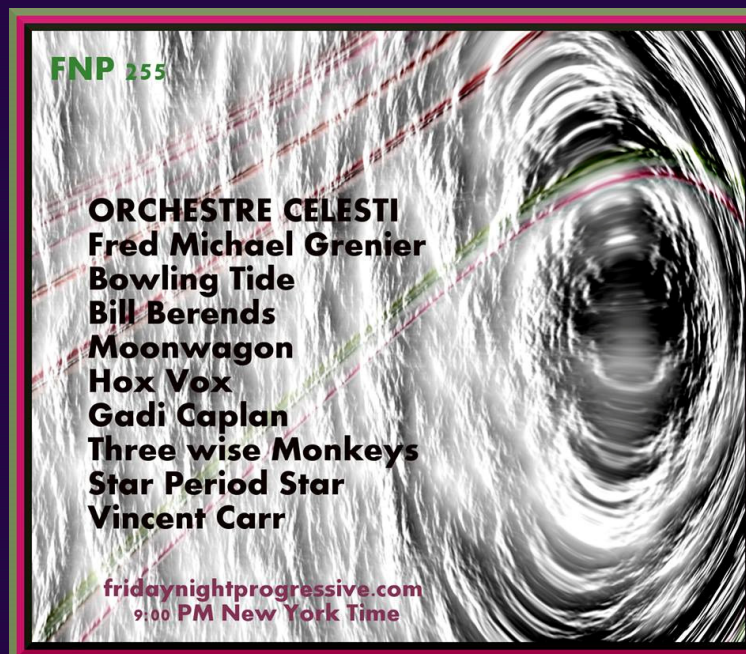
Some excerpts from Robert Wyatt's discussion with the University of Kent at Canterbury's vice chancellor back in April, interspersed with relevant sounds from Daevid Allen, Annie Whitehead's "Soupsongs" band and Gorky's Zygotic Mynce. Also, Daevid getting all bleak and technoid on his last US tour before disappearing back to Oz for the 80s, the Softs oblique tribute to another TV presenter, Kevin Ayers from a '76 Peel session, Nucleus live on the BBC in '74 and Hatfield live in '75. Some William Burroughs cutups, more Aksak Maboul, more neo-Cantuarianism from Amoeba Split, Third Ear Band on French TV and ancient electronica from Suzanne Ciani and Soul Oddity. From the Canterbury of now, a new album side from Lapis Lazuli and Syd Arthur jamming freely for the 2009 Winter Solstice.

**Listen
Here**



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

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



ORCHESTRE CELESTI
Fred Michael Grenier
Bowling Tide
Bill Berends
Moonwagon
Hox Vox
Gadi Caplan
Three wise Monkeys
Star Period Star
Vincent Carr

fridaynightprogressive.com
 9:00 PM New York Time

ARTISTS:

ORCHESTRE CELESTI

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

Fred Michael Grenier

<http://www.facebook.com/Fred-Michael-Grenier-Drumesis-150136545049002/?fref=ts>

Bowling Tide

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

Bill Berends

<http://billberends.com/>

Moonwagon

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

Hox Vox

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

Gadi Caplan

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

Three wise Monkeys

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

Star Period Star

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

Vincent Carr

<http://www.facebook.com/vincentcarrsumic/?fref=ts> — with Federico Fantacone, Frederic-Michael Grenier, Vincent Carr, Gordon Midgley, Brad Kypo, Gianluca Missero, Jani Korpi, Dan Sweigert, Bill Berends and Gadi Caplan.

**Listen
Here**

Friday Night Progressive



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

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

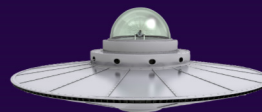
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

EXCLUSIVE: Now We Know What Washington Would Do If They Found a UFO

Mack, Juan-Juan and Cobra discuss a startling revelation made by one of the show's intelligence contacts. Also, Rob Beckhusen on Who Let The Dogs Out in Dallas; Switchblade Steve on the classic Wales UFO flap. Plus, a Cobra vs Juan Juan feud erupts.



Listen
Here

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



**Robert "Big Sonny" Edwards
(1942? – 2016)**

Edwards was a member of The Intruders, the soul vocal group from Philadelphia, best known for the chart-topping R&B single "Cowboys to Girls". As one of the first acts signed to Gamble & Huff's

fledgling Gamble label, The Intruders scored a string of R&B hits from the mid-'60s through the early '70s -- and simultaneously set the stage for the writing/production duo's pioneering Philly soul sound and the establishment of the legendary Philadelphia International label. The quartet started out as a doo-wop group and appeared in the charts for the first time in 1966 with "(We'll Be) United".

Edwards died on 15th October, aged 74 following a heart attack.



**William Nelson "Sonny" Sanders
(1939 – 2016)**

Sanders was an American musician, songwriter and arranger.

He made his first recording in 1955, on "Tears of Love" / "Roxanna" by Sax Kari and the Qualtones, and formed the Satintones in Detroit in 1957, with Robert Bateman, James Ellis and Sammy Mack. They became the first vocal group signed to Motown, and released their first record, "Going to the Hop" / "Motor City" in 1960. Sanders also worked as a backing singer at Motown.

After the Satintones disbanded, Sanders left Motown in the early 1960s, but continued to work

THOSE WE HAVE LOST

as an arranger on records. He was recruited to work with record producer Carl Davis, and arranged songs for Mary Wells, Edwin Starr's "Agent Double-O-Soul", and Jackie Wilson's "Higher and Higher", and "I Get the Sweetest Feeling".

With Eugene Record of the Chi-Lites, he co-wrote Barbara Acklin's "Am I the Same Girl", the backing track of which later became "Soulful Strut" credited to Young-Holt Unlimited; and, with Wilson Pickett and former Satintones bandmate Robert Bradford, he co-wrote "If You Need Me", first recorded by Pickett and also a chart hit for Solomon Burke; it was later recorded by the Rolling Stones. In the 1970s, he worked with Chubby and the Turnpikes, who later became Tavares; and the band Manchild, who included the musician Babyface. He also set up a gospel music publishing company, Joy Over One.

Sanders died on 12th October, aged 77.



Robert Bateman
(1936 – 2016)

Bateman was an American R&B singer, songwriter and record producer. Among other songs, he co-wrote the hits "Please Mr. Postman" and "If You

Need Me".

He was one of the founding members, and bass singer, of vocal group the Satintones. In 1959, the group made their first recordings for Motown, and Bateman did additional work for the company as a backing singer and engineer, and was reportedly responsible for acquiring Motown's first recording equipment, a tape recorder discarded by radio station WJLB.

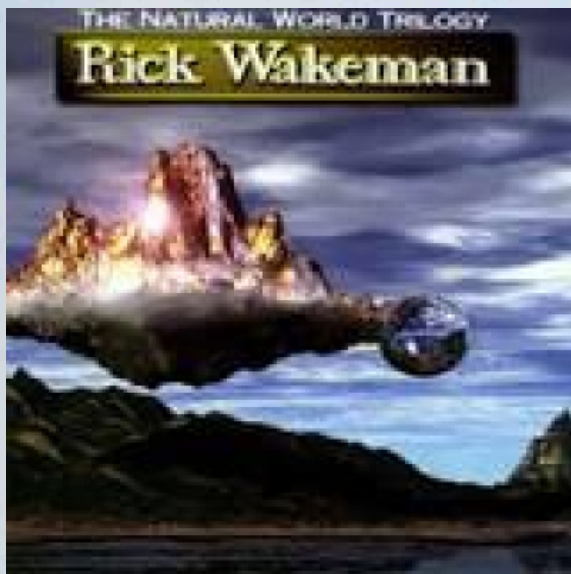
When the Satintones disbanded in 1961, Bateman formed a writing and production partnership with Brian Holland. They worked with Georgia Dobbins of the Marvelettes to rewrite "Please Mr. Postman", a song that had been partly written by Dobbins' friend William Garrett. Bateman and Holland then produced the Marvelettes' recording of the song, which became the first Motown song to reach the number one position on the Billboard Hot 100 pop singles chart, and was later also recorded successfully by the Beatles and the Carpenters, among others.

In 1963 he moved to New York City to work for Capitol Records, and collaborated with musicians including Wilson Pickett. With Pickett and former Satintones bandmate Sonny Sanders, he co-wrote "If You Need Me", first recorded by Pickett and also a chart hit for Solomon Burke; it was later recorded by the Rolling Stones.

He died 12th October, aged 80, following a heart attack.

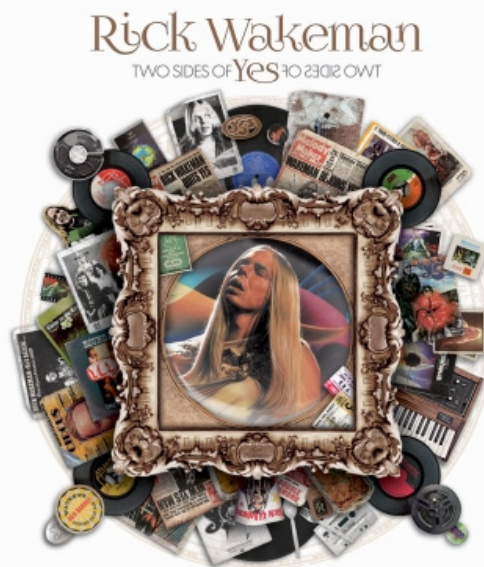


THOSE WE HAVE LOST



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."

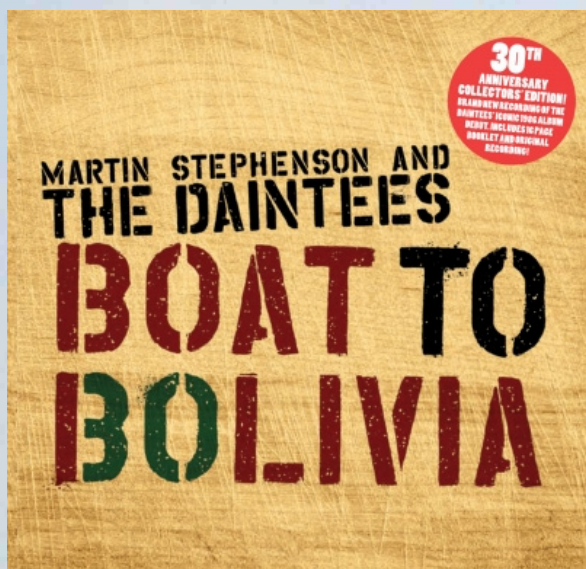


Artist Rick Wakeman
 Title The Two Sides of Yes
 Cat No. MFGZ013CD
 Label RRAW

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').



THIS SUMMER
 GO DOWN



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 'Orfeo' 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.

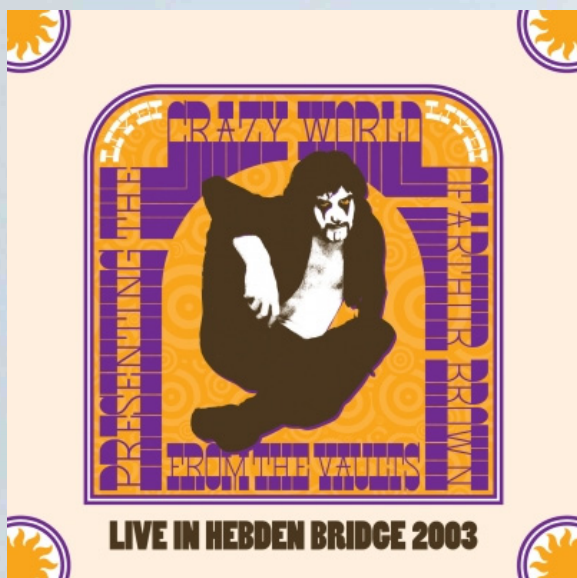
All tracks are available for licensing, sync and covers. Please also feel free to play any tracks on your show – all formats of each track are available on request from World Domination Music.

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.

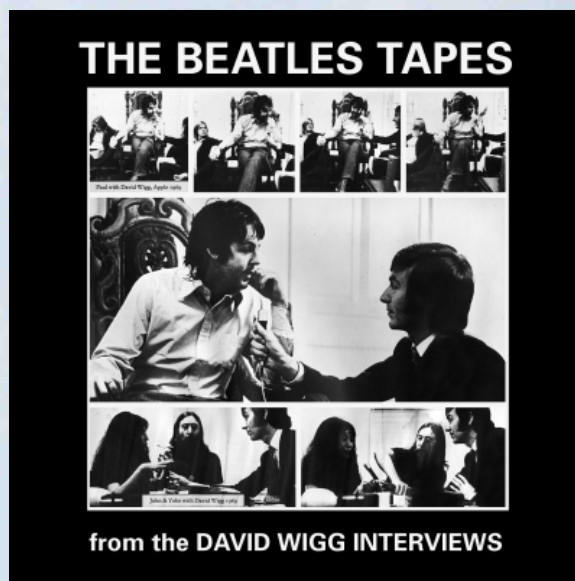
Binky will be involved in the Memorial Tour for his late uncle, Bobby Womack and his set will include favourites from Bobby's pen as well as new material from Binky.



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.

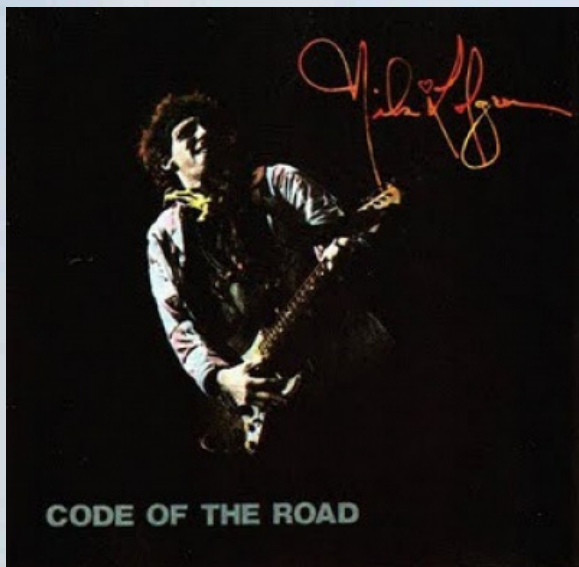
When the God of Hellfire returned to the stage in the United Kingdom after a strange anabasis in Texas when, together with Jimmy Carl Black (the Indian in the Mothers) he was painting houses for a living, pundits were surprised how vibrant and relevant he still was as an artist. Any thoughts that he 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

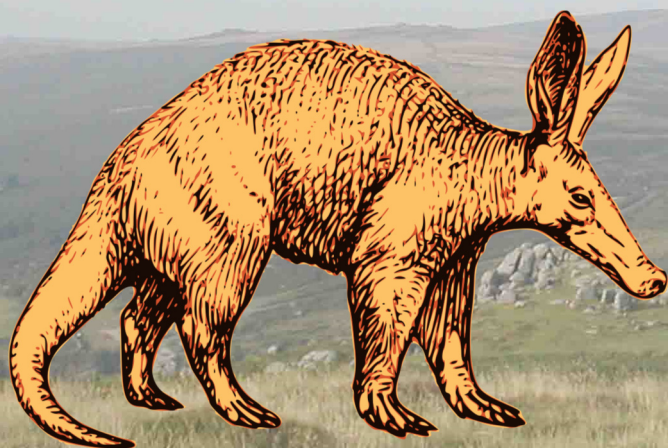
The Beatles Tapes from the David Wigg Interviews is an audio album of interviews with each of the four members of The Beatles: John Lennon (with his second wife, Yoko Ono), Paul McCartney, George Harrison, and Ringo Starr. British journalist David Wigg interviewed the individual Beatles at various points 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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



“Naked Radio”

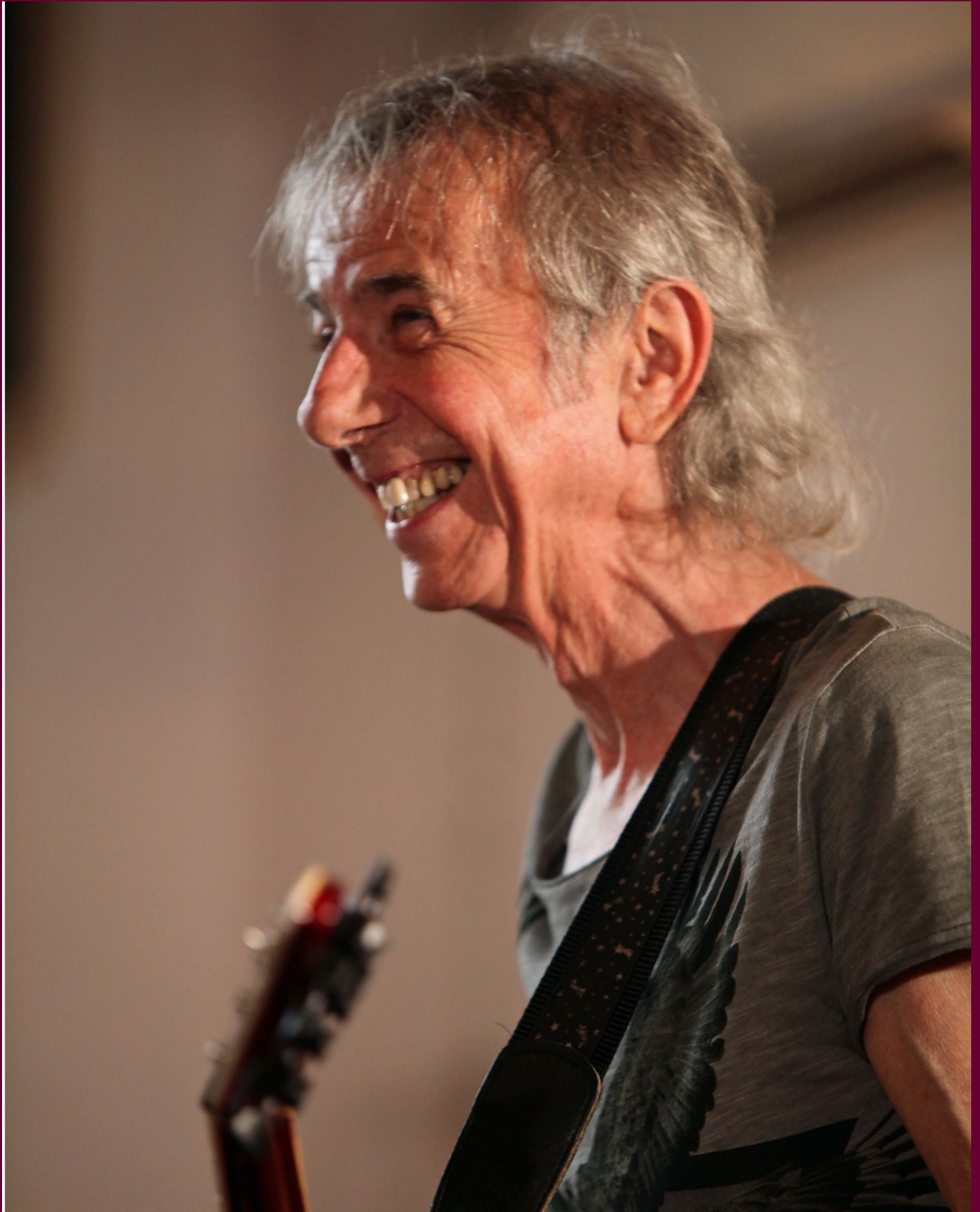
The Pink Fairies To Release First New Album in 3 Decades!

London - The legendary Pink Fairies will be releasing their new album titled “Naked Radio” on Gonzo Multimedia.

It is the first studio recording by this line up of the band since “Kill Em and Eat Em” in 1987. Fronted by Andy Colquhoun (The Deviants), the band reformed in 2013 and played a number of successful UK shows through 2014 and 2015.

Says drummer Russell Hunter, “It’s over 45 years since the first studio album and nearly 30 since the last - The passage of these years is inevitably etched to some extent on all these songs, some much deeper than others. But in the final analysis, they’re all some facet of The Pink Fairies.”

The Pink Fairies are an English rock band













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

After various line-ups through the years, now fronted by Andy Colquhoun (The Deviants), the band reformed in 2013 and played a number of successful UK shows through 2014 and 2015! And now much to the excitement of Pink Fairies fans worldwide, the new album 'Naked Radio' is scheduled for pre-order on October 14, 2016.

The Pink Fairies are:

Andy Colquhoun guitar and vocals
Russell Hunter drums and vocals
Sandy Sanderson bass and vocals
George Butler drums
Jaki Windmill djembe, keyboards and vocals

The Pink Fairies official website:

www.pinkfairies.net

"Naked Radio" will be available to pre-order only on PledgeMusic together with other exclusive merchandise and experiences, go to this link <http://www.pledgemusic.com/projects/pink-fairies> to find out more.

Douglas Harr *Ear Candy for the Hungry Audiophile* **The Specials Return, Again**

Terry Hall's artistry is one of Britain's well-kept secrets. Sure, the average music fan who knows a bit about punk and new wave music from the late 70's through the 80's will know of ska sensation The Specials, and might have known about Fun Boy Three – at least their song “Our Lips Are Sealed” (a much bigger hit for co-writer Jane Wiedlin's The Go-Go's.) But fewer yet will know about the bands Colourfield or Vegas (with Euryhmics founder David A. Stewart), or in fact any of Hall's rich and varied solo work. Terry Hall lent his compositions, his smooth expressive voice, and his at times political, satirical, or dryly-humorous lyrics to many bands and projects over the years, delivering them in his distant yet

passionate style, improving everything he touched.

Hall first came to be known with ska revival band The Specials in the late 1970s. Keyboardist and political activist Jerry Dammers formed the Specials. The lineup shifted for a couple of years, gelling into the most known lineup of Hall, Dammers, vocalist Neville Staple, guitarist Roddy Byers and Lynval Golding, bassist Horace Panter and rocksteady beat drummer John Bradbury. Dammers started the *8 Tone Records* label in 1979, released the band's first single “Gangsters” and then their self-titled debut album. The Specials music combines the primarily joyful sound of ska music with often politically charged and socially



<http://diegospadeproductions.com/>





conscience lyrical commentary, peppered with the energy and attitude of punk.

After their second album *More Specials*, and the non-album single "Ghost Town," Hall, Golding, and Staple left the group to form Fun Boy Three, who were active from 1981 to 1983. The rest of the musicians in The Specials soldiered on in various forms and bands including Special AKA, Special Beat (with members of the Beat), Sunday Best, and others. Dammers disbanded The Specials in 1984. There have been reunion shows, four album releases and various lineups of the band since that demise, but all without Dammers and most missing one or two other key members including Hall. Interest peaked beginning on the band's 30th anniversary in 2009, which led to several tours, including one of North America in 2013 and another this year, which stopped in San Francisco at the Warfield Theater September 23, 2016.

The show was fantastic. Today Hall, Golding and Panter represent the original band, with rock-steady Libertines drummer Gary Powell just this year replacing ace John Bradbury, after his unfortunate passing in 2015. Byers left in 2014, and Staple hasn't joined due to health issues since 2013. Nevertheless, with Hall, Golding, and Panter up front and the full compliment of musicians alongside them, the band sounds amazing and the performance is spirited. Hall himself doesn't move a lot, and expresses himself infrequently as is his norm. Quips like (paraphrased) "hey what's this picture of Santa doing on my can of Coca-Cola? Pepsi is the anti-Christ!" belie his continuing acerbic wit, while his real focus is on faithful delivery of the vocals, a treat for any long time fan of Hall's restrained vibrato.

The band organized the set list creatively, starting at a slow pace with the hit single from their EP *Ghost Town*, building the intensity gradually over the next hour, until unleashing the one-two punch of "Nite Klub," which even drew off bit of "slam dancing" from the standing-room only crowd up front. Highlights included one of my favorite Hall compositions "Friday Night

Saturday Morning," which evoked the crowd to croon its instant-ear-worm chorus "I go out on Friday night and I come home on Saturday morning." Later in the set, "Doesn't Make It Alright," and the second a-side single from the EP, "Why?" had us thinking about the sad state of race relations in America:

*I'm proud of my black skin and you are
proud of your white, so
Why do you try to hurt me?
Do you really want to kill me?*

Fittingly, at this point Golding admonished us all not to vote for Trump! The band continued to build the momentum, performing most of their first two albums and the *Ghost Town* EP to the adoring crowd. By the end, after cranking thru up-tempo songs like "Concrete Jungle," "Little Bitch," and "Too Much Too Young" they eased off the gas with covers "Enjoy Yourself," and "You're Wondering Now."

Dammers once said that when a new innovative music comes to the fore, it can be embedded with political lyrics – he intended that The Specials be able to address the issues of racism, something every fan of the band knows well from their lyrics and between-song banter. Hall continued in this vein with Fun Boy Three, Colourfield, and his later solo work. It's a successful brew – one that cemented the group's reputation and importance for their fans. It's very hard to believe that this groundbreaking band will see the 40th anniversary of their founding next year. These reunion shows are, still, highly recommended. Now, I can still wait and hope for, someday, a solo Terry Hall concert as well!



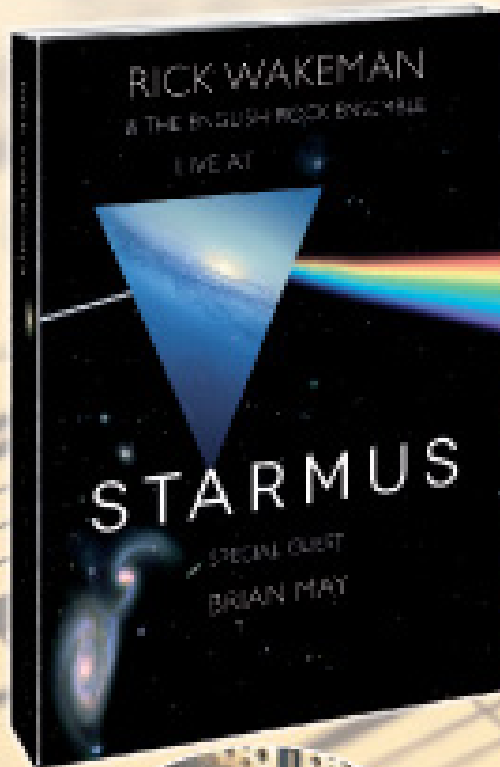
RAW presents

Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May

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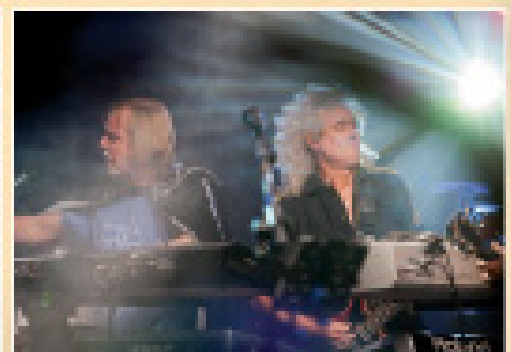
STARMUS 2015



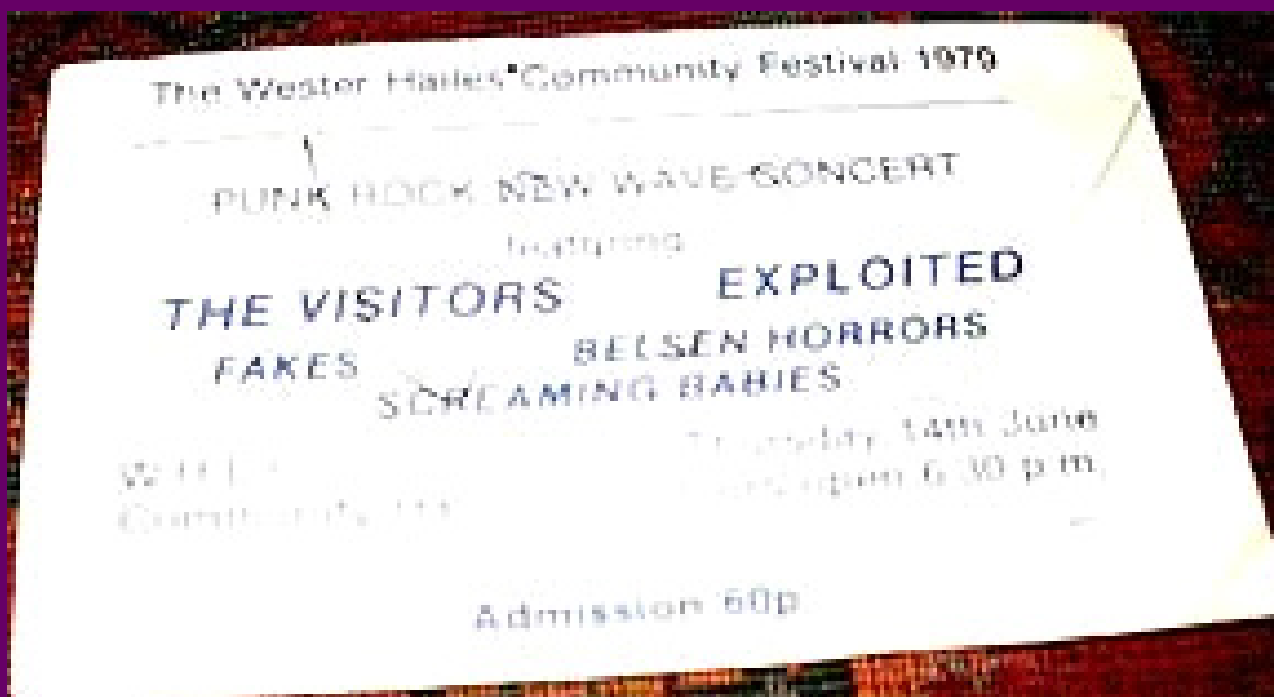
Starmus is festival of music and astronomy on the beautiful island of Tenerife. It is the brain child Garik Israelian (The astrophysicist who led the team which found the first observational evidence that supernova explosions are responsible for the formation of stellar mass black holes). Rick Wakeman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



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



Available to pre-order from www.rickwakemansmusicemporium.com



Lenny Helsing: A life in Music

Join him in conversation with Alan Dearling

Alan: We first met in Longniddry, in East Lothian, back in 1978. I had been running youth centres in Ealing, West London. I was in a new job, based in Edinburgh, but organising youth social work training and publications for the whole of Scotland. We were both 'into' music. Tell me a bit about your younger Lenny self.

Lenny: Well, from when I was about 10 years old, just after we moved to Longniddry from the Magdalene scheme near Portobello in Edinburgh, having been nothing but a football fan who loved Hibs and Queens Park Rangers, I then became totally obsessed with pop music: Alice Cooper, the Sweet, Slade, T.Rex, Mott the Hoople...through seeing 'Top of the Pops' one night. My life would never be the same!

Alan: I remember you as the only punk in Longniddry, which was pretty middle class. A few bikers were the only other rebels. Were you heavily into punk - which bands?

Lenny: Oh yeah, when I discovered punk I got pretty heavily into the whole scene. Although I loved the Sex Pistols, the Clash the Damned and the Ramones, the groups that I fell totally in love

with included Siouxsie & the Banshees, the Adverts, Adam & the Ants, Wire, Eater, Generation X and our own Scars!

Alan: When did you first get involved in a band?

Lenny: Sometime in late 1975 or early 1976 I was asked at school in Prestonpans if I wanted to be the lead singer of a new band that these guys were starting. Of course I was totally taken aback but said yes! We called ourselves Highway and did the usual covers of like Status Quo and whatever else was popular at the time...we played a few gigs and then I was poached by a bigger group at school, the already established Mr Bojangles who were doing that whole Lothian and borders dance hall circuit left over from the 60s.

Alan: What other music had you listened to as you were growing up? You seemed to much enjoy finding your way into the nooks and crannies of my record collection.

Lenny: Yeah, well, my brother Martin and I were already into the likes of all the chart stuff like Bowie, Cockney Rebel, Roxy Music, but also stuff like Pink Floyd, Deep Purple, Golden Earring and the Pretty Things' glorious 'S.F. Sorrow' LP - the US copy with the round-topped tombstone-like cover which a pal's cousin, Ross Finlay, had. Ross lived in Longniddry and played bass guitar in the village's only pop group at the time 1974-76, Syco, who then became Fatigue, led by Willie Welsh and Gordon Glen, who I was already pals with, through their younger brothers Davie Welsh and Steven Glen. Then, a school pal and local drum hero, Bogie, (George Logan) joined the

alan dearling





We are left to right in photo: Mark Patrizzio - bass (later to The Exploited), Lenny Helsing - vocals, Keith Wilson - drums (later to The Visitors) and Steve Fraser - guitar (later depped for John Mackie in Scars, and joined up with Mike Scott in post-Another Pretty Face, pre-Waterboys groups



group... it's a shame they didn't last but there you go!

Alan: I've heard you talk about being in the Belsen Horrors. Where does that fit in the chronology?

Lenny: That was 1978. After a few spray-painting episodes around the streets and back-alleys of the ancient Scottish capital, The Belsen Horrors' controversial name started to get noticed by many punks in and around the Edinburgh area. Finding a bass player was proving to be somewhat difficult, but after a while we finally found Mark Patrizio, and after a few rehearsals the group felt they were now ready to play their first gig. This momentous occasion was to have taken place at the Gibson Craig Hall on the outskirts of Edinburgh, in Currie in late November. Alas, the debut live appearance of the Belsen Horrors had to be postponed, due to the temporary incarceration of the group's singer. (I got 3 months detention for ermmm breaking into shops and the school we were at and stealing things, what can I say it wasn't big, nor clever, learnt my lesson...most of the folks there said, see ye in 6 months! But I said, aye riiiiiiight!).

Alan: I think I first saw you perform in the Green Telescope at a place called the Salt Mine in Glasgow...

Lenny: Ha ha...nah, surely not Alan, that wasn't until 1984 or '85, and you'd already seen us play an earlier gig that you had arranged for us in Malvern in 1983, just after me, Bruce Lyall and Alan McLean had recruited Gavin Henderson as

our drummer. I think that gig was an add-on to your Severn water blues on the boat party?

Alan: You're quite right, of course. That's another 'senior moment'! I'd moved base over to Houston in Renfrewshire, working out of an office in Glasgow. You and the band used to come and stay. What do you remember of those days? Were you gigging a lot?

Lenny: Yeah I can still remember those far-off very stoned days and nights where Alwyn, we called him 'Wums' - would drive us over to yours and we'd have a great weekend with some seriously great '60s and '70s music soundtracking our revelry!

We would've been just starting out getting gigs then and so we would've been playing the odd benefit for Contact Point in York Place, Edinburgh, and two or three of our first paying gigs at the likes of the Buccaneer at the top of the Bridges and also at the art college, the Waterloo Bar and also the Nite Club up above the Playhouse, just beginning to spread our oil-wheel mashing, strobe-flashing light show to go with our edgy trebly psychedelic noise.

Alan: So, returning to the ill-famed '83 gig...I organised the gig with Ian, a gig for you and my Acton mates, Derek Gibb and the Satellites. That was at the Nag's Tail down in Malvern, where my friends Ian and Pauline were running a narrow boat hire business. Ian and myself were also organising 'Blues on a Boat' events on the River Severn onboard the Conway Castle riverboat. I suspect you may have a few memories of that



trip? This is the Green Telescope and friends preparing for the gig!

Lenny: Oh yeah great memories of us zooming down to Malvern in a van driven by Wums and us all pretty out of it. We drank a lot and smoked a lot on that trip... and it was great staying with your friends and playing that gig with the Satellites. I can't really remember all that much of the gig itself (although I do have a bunch of photos and I think I've maybe still got a cassette that you made for me), except I do remember right at the end of our set I was taking off my guitar and wasn't paying too much attention and the guitar came up and battered me in the mouth and I lost a tooth.

Luckily I was already sufficiently medicated for it not to cause me too much bother! You know the most amazing thing about that incident is that, a) I've still got the same crown the dentist fixed me up with when we got home, and, b) I also still have the very culprit guitar my old Hofner Galaxy!

Alan: It was a pretty strange gig in Malvern. Your set was pretty much psych, then on came the Satellites really pissed-up. I can't remember if it was Johnny p r squared, the bass-player, or Del Gibbs, the lead singer, doing a spiel about having a "deprived childhood, so don't fuckin' close us down. We won't fuckin' swear any more, you cunt!"

Alan: When did you start using the name Lenny Helsing? Did you ever use Lenny Montgomery?

Lenny: Ah... well I first used Lenny Helsing when I was in the Belsen Horrors - it was gonna be Sebastian Scavenger, or (don't laugh) Frank Xerox... but I stuck with Helsing after I was name checked in the NME. Yep, from the 'good guy' Peter Cushing in the Dracula movies of course. No, I've only ever very briefly used Leonard Montgomery, and indeed Leonard Helsing, on a couple of cassette-only demo tapes back in the Green Telescope days.

Alan: I went part-time so as I could write and research more books and organise training, and I had bought an old farm cottage in Burnmouth, on the Scottish side of the Berwickshire border. Again you came visiting and I think we met up in Edinburgh occasionally. That was 1983-88. What were you up to?

Lenny: Well in that time we, as The Green Telescope, put out a 7" 4 track EP and a single. The EP 'Two By Two' was issued by Alan Duffy's Imaginary label with some financial / distribution assistance from Reinhardt Holstein's Glitterhouse enterprise in Germany while the 45 - 'Face In A Crowd' b/w a cover of the US '60s group the Nomads' 'Thoughts Of A Madman' came out on





our friend Angus McPake's (since 1994 the organist/guitarist in The Thanes) short-lived Wump label.

We did some gigs around the UK in 1985 including the Hallamshire in Sheffield and a couple in London, notably at the Crypt in Deptford and Alice In Wonderland club in Soho. The following year we hit Amsterdam, Hamburg and Berlin for the first time and recorded a Radio 1 session for Andy Kershaw before that. We also recorded a few tracks for various compilation albums including Psycho Records' 'The Waking Dream' and contributed 'Scream Thy Last Scream' to Imaginary's Syd Barrett tribute album 'Beyond The Wildwood'.

Alan: We kept in touch. I moved down south, first to Harlow, where I was publisher for Longman, then I lived on a narrowboat at Upton upon Severn in about 1990, followed by a lot of years mostly based in Lyme Regis. We swapped some tales and music. What were the bands you were in, and who were you watching and

supporting?

Lenny: Around this time, 1986, The Green Telescope changed their name firstly to the Thanes Of Cawdor, then we shortened it to just The Thanes so as to reflect our deep passion for groups like The Kinks, The Poets, The Zombies and The Dovers!

I also played drums in The Rubber Dolfinarium who morphed into The Beeville Hive V, and I also drummed in The Stayrcase and The Offhooks both of whom made it to the recording stage. The Thanes meanwhile got more and more gigs, changed line-ups and went off to play in Spain and Belgium and Germany. We also started making a bunch of records, vinyl LPs and 45s mainly, and also did one or two support tours with such as Primal Scream (in Scotland only) and The Soup Dragons (in England, Scotland and Wales). This was a really big learning experience for us as a touring band, with plenty of hardship but thankfully much more ups than downs. There's a very famous Fat Freddy's Cat quote

PRIMAL SCREAM THE THANES

THE BOY HAIRDRESSERS

at
speed 3 *

**** In The Venue
CALTON RD.

friday 25th sept

£4



that would've fit these times perfectly!!! During the earl-mid '90s I also drummed for London group Television Personalities (TVPs) for tours of USA and Japan, and a little bit of the UK too.

Alan: You always seemed to be attracted to obscure psychedelic and garage bands, especially in the style of 13th Floor Elevators and less well-known Dutch bands...

Lenny: Yes that's true. The 13th Floor Elevators were of course a huge influence on me and us both in The Green Telescope and in The Thanes, as were loads of other Texas '60s garage and acid-punk styled psychedelic groups that we were just discovering like The Golden Dawn, Zakary Thaks, Danny and the Counts, The Stereo Shoestring, The Countdown Five...I also became pretty obsessed with lots of the Dutch '60s groups after hearing them from the mid-'80s onwards. These Neder-beat groups I couldn't get enough of... the Outsiders, Q65, The Motions, The Zips, Cuby + Blizzards, The Golden Earrings, Groep 1850, the Scarlets, Sandy Coast and Peter and the Blizzards among the hundreds of truly great groups that had been buzzing the Netherlands scene from 1965-70.

Alan: So, moving into the last twenty years or so, have you managed to make a career in music - singing, playing and writing?

Lenny: No, certainly not a career as in making a living from playing, writing and recording... but 30 years down the line, The Thanes are still playing gigs here and there, Edinburgh's the Franklin Rock & Roll Club on Leith Links, and Berlin again just a few weeks ago, as part of the great Berlin Beat Explosion '60s-style party weekend which was amazing. So yeah, here we

are still belting out Them's 'Gloria', the Elevators' immortal 'You're Gonna Miss Me' and The Poets' 'Love Is Fading Away' alongside some of our own self-penned creations like there's no tomorrow!

Alan: Tell me some stories from the most memorable gigs you've been involved with.

Lenny: One of the oddest, but kinda really special gig moments, happened on our winter 1987 tour with The Soup Dragons. It was at Exeter University and for some unknown reason the already packed place, with its really hopped-up crowd, went completely mental as soon as we took to the stage, before we even played a note...then as we blasted into 'Buzz Buzz (Yeh Yeh)' from our just-about-to-released first album 'The Thanes Of Cawdor', the crowd went even wilder and gave us a great reaction all through our set!

We had a pretty strange gig a few months later in Orense - our first trip to Spain where, as we played - members of the audience were handing us up beers and joints! Another night in Italy a few years later we played a great gig at the famed Forteprenestino social centre (squat), an old castle that had been taken over by anarchist punks who had a great vegetarian kitchen, and supplied us with loads of beer and a handsome playing fee. Waking up next morning in our quarters, on the inside/but almost outside, I saw a gecko running across the wall. That was quite memorable! We also once played at an all-night student sit-in at the University of Milan which was a strange experience being locked-in with huge railway-type sleepers barricading the doors. We didn't play much beyond our normal set, but some of the crowd wanted to make noise too and just wandered up and took over our equipment



and began to make any kind of noise...not all of it musical, of course, ha ha...

Alan: And bringing your musical odyssey up to date, what bands and magazines are you working with currently?

Lenny: Well for decades now I've been writing reviews and the odd article here and there for fanzines such as 'Ugly Things' (USA) and 'Shindig' (UK) plus the likes of 'Misty Lane' (Italy), 'Lost In Tyme' (Greece) and more recently too for 'It's Psychedelic Baby' (a European online forum which has occasional printed issues too...) and also the free garage punk zine, 'Bananas' (used to be US, but is now published from UK).

Group-wise I've still got The Thanes, where I'm on lead vocals and guitar and perhaps with a bit of poking with the proverbial sharp stick and some much needed momentum from ourselves, we might even make a new record in the next year or two, who knows. I should also say that we took some time out a few years back too in order to focus on being The Poets, the legendary Glasgow '60s beat group, where we joined up with original singer George Gallacher and guitarist (who was also in White Trash) Fraser Watson - the idea being to get as close as we could to how the Decca and Immediate records sounded back in 1964-67. It was a lot of intense rehearsals and the result was a few gigs only, Glasgow, London and at Festival Beat over in Italy...all of which were in special in their own way, but sadly this all came to a tragic end when George died suddenly in August 2012. Check out some Poets/Thanes clips on YouTube!

I've also been playing drums for The Wildebeests (below) since we formed the group in 1994,

playing a ramshackle mix of '60s punk and beat with a hefty dose of '77 style and attitude. Like The Thanes we've made tons of records and played all over the place from Falkirk, Rotterdam, Madrid, Brussels, New York City, Las Vegas, plus a small US tour from Seattle to San Diego a month after 9/11 back in 2001, and you could say that we dig most everything from Link Wray, Bo Diddley, early Damned, the Kinks, the Milkshakes, Johnny Moped, Paul Revere and the Raiders, Syd Barrett, The Lurkers, Mott the Hoople, Richard Hell, the Heartbreakers, 13th Floor Elevators and on and on...

Alan: And which bands do you personally rate and recommend?

Lenny: The Pretty Things, The Pink Floyd, Love, the Byrds, the Seeds, The Poets, Incredible String Band, Chocolate Watchband, Outsiders, The Sonics, Uther Pendragon, Q65, the Ramones, The Music Machine, Scars, Mott The Hoople, Kaleidoscope, The Masters Apprentices, The Rising Storm, Pussy, We All Together...and from today's crop - Lord Rochester, Les Grys Grys, the Baron Four, the Wrong Society, The Belltowers, The Above, Trappist Afterland, Miracle Glass Company, The Fast Camels, The Masonics, Thee Jezebels...

Alan: I always look forward to our get-togethers. Despite too many (is that possible?) ciders, we are both still passionate about music. Good to share some memories and ideas. Rock On!



Here's one of my photos of the Green Telescope at the Salt Mine gig in Glasgow, 1985.

Some video links...

The Thanes recording 'Gone Away Girl' circa 1991
<http://youtu.be/il80mXXNHR0>

The Thanes April 1 2016 Edinburgh Voodoo Rooms
 (birthday bash for our former drummer Calvin)
http://youtu.be/W_pZUNWbixo

The Green Telescope 'Two by Two' track:
www.youtube.com/watch?v=Z7ezdmEkvpU

The Wildebeests promo for 'One Minute's Time'
<http://youtu.be/OjSH6i1JGSU>

Outsiders featuring Jeff Conolly and Lenny Helsing:
www.youtube.com/watch?v=V6xXhkEAREa

Part-time punks in 2007:
www.youtube.com/watch?v=Yj1TeNzxPp8

THE COMPLETE GOSPELS

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

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



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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.

The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



DOGLEG



Weekly Acoustic Jam Session Hosted by Dogleg

@The Village Inn, Westward Ho!

Every Tuesday from 7.30pm

All styles, levels and listeners welcome

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THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

PHENOMENA

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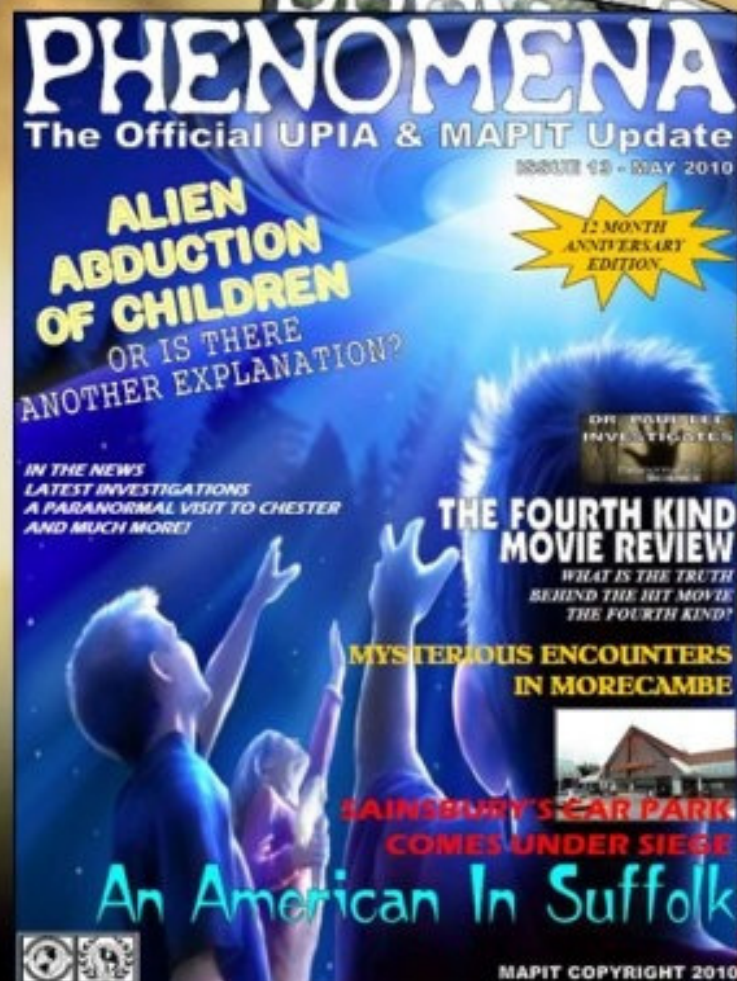
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Digitiser

2000

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

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

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

WHY I'LL NEVER BE CHARLIE BROOKER,
AND WHY IT DOESN'T MATTER - BY MR
BIFFO

Am I a failure? It isn't a question I ask myself often, but it is one that, I'm sure, we've all asked of ourselves. I know I've friends who view me as some big success, and I can totally see it from their perspective - even if I don't see it the same way. Almost 25 years on from its creation, Digitiser is still fondly enough remembered for 150 or so of you to give money to me every month. I released a book, wrote a film that was critically mauled, and by any measure I'm a pretty successful kids TV writer. I have awards and nominations which are intended to tell me as such.

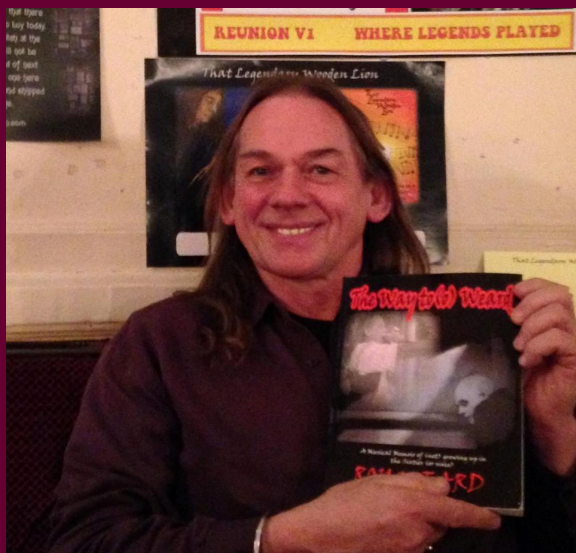
Admittedly, they don't mean a great deal to me. It's nice to get a pat on the head from your industry peers, but at the end of the day it's just opinions from a handful of people. It's success as measured by society; arbitrary and ultimately hollow. I don't fetishise or romanticise screenwriting as an art form, as some do. For me it's merely my job. Like all jobs, it's frequently a pain in the cracksie.

Getting an award for being World's Best Dad, or Best Partner, or just being known as a decent person, would mean more than anything else. I'd much rather have personal satisfaction in my own work, knowing that I've been true to myself in what I produce. Something like Biffovision, or the recent Digifest spoof ads, mean far more to me than the Royal Television Society Award I've got semi-hidden behind the mirror in my living room, because I don't want it to look like I'm showing off.



<http://tinyurl.com/jhmnt58>

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..

The album was called 'The Shadow Knows' but the tour was called *Busted Loose* and it felt like that. We set off after a short burst of rehearsals in *Brixton Academy*. All the gear was loaded onto a truck and we flew out to Germany to start the tour. We were picked up by Alex Koerver and Petra Ostendorf. Petra had been married to Ossy Ostendorf, who ran a minibus and backline hire company, but at some point during the summer festivals she hooked up with Alex, and they were now an item. The whole thing was made a little more difficult because we had hired the tour bus from Ossy, and Petra was supposed to be the driver and merchandiser.. It did not help that, by her own admission, she needed 12 hours sleep a night so we wound up driving the bus more than she did.

A lot of this tour would be in Germany with a few gigs in Austria and Switzerland and then off into East Germany for a week at the end of it. The band were in fine form and the crew had been augmented by Gary Flemming – known as 'Goom', and Billy who were rigging and running the lights. Chappo had his own lighting rig for a while now and we were using that. He had also bought a PA system from John Henry and we were taking that out for the first time. This consisted of a new Soundcraft F.O.H. board with RSD amplifiers and the old Martin system of Y-Bins, Phillishaves and Horns. They had bought a Peavey monitor desk which was not a good choice but it was the desk that Ray had got a really good sound on in East Germany earlier that year. It became quite clear during the first few weeks of the tour, however, that Ray was not really on the case with the monitors. There was a bit of feedback going on and he was having trouble getting it sorted. Roger was not one to take incompetence by the crew easily; he was prone to throwing stuff if he felt that people were not paying attention to the job at hand.

There is (or at least there was back then) an unwritten rule that says that you can smoke a bit of dope, drink, do a few lines, whatever, so long as you do the gig you are out there to do. It makes sense, after all it is hard to be replaced at short notice and we really did all have to be as on the case as possible. Ray began to have problems from the start. On one gig I could hear a low end rumble going on and I looked over the stage to see one of the set lists, which had been taped to the side fill, was standing out at 45 degree. There was that much



air being moved by the bass feedback from those speakers. This was all to come to a head much later in the tour.

For the most part, though, the tour went well. Audiences were large and loud, and the band and crew were having fun. Billy, who was from Glasgow and had never been out of the country before let alone on a rock and roll tour, was completely puzzled by it all. 'This isnae work,' he told us one day.

He was sitting backstage having a beer after having been fed. He was used to working on the roads and grafting all day. Somehow it felt wrong to him to be drinking when he was being paid. He was talking to us about being a body builder and he certainly did have that kind of physique. His hero was 'Arnie' and he had to go off somewhere each day to find something heavy to lift up and down. He said he was the person people would call on when they wanted someone brought into line. They would send Billy round for a 'chat' and usually the person would cooperate. We asked him what would scare him then.

'If I hit someone and they didn't fall over,' he answered.

Suddenly I realised why the boxer from the *Upper Cut* had looked so bemused and worried when he hit me in *Middle Earth* and why the guy in the *City Arms* had backed out of the door. I didn't fall down and they thought I should have done.

After a few gigs a guy turned up from a drum factory and offered to supply Sam Kelly with the kit of his choosing for the duration of the tour. Sam was pleased with this and they decided that he should come to the factory to choose a kit when we

played in the adjacent town. Sam asked if he could travel with us that day because we were leaving in the morning and he would have more time to look at drums. I told him we were leaving pretty early because it was a long drive, and that if he was not there at 6:30 am, we would not wait for him. He agreed. The next morning I got up and went down to the bus. It was, as usual, littered with empty beer bottles so I gathered them up and put them in the bin. In among the detritus of the previous night's gigging there was an empty vodka bottle. I had an idea and so I took that into the hotel, washed it out and then half filled it with water. I told the crew about this. Sam arrived and we piled into the bus. I was taking first stint at driving. When everyone was sitting down I picked up the vodka bottle and said:

'This bottle has no lid, it's going to fall over and go everywhere. Let's finish it off.'

I took a great big swig of the water in the bottle and passed it on. It went round the bus until it got to Sam, but by then it was empty – as planned. Sam looked at us in astonishment. Gordon was rolling a spliff in the passenger seat and Gary was chopping out a few lines.

'I suppose I had better join you,' he said and pulled out a bottle of Jack Daniels and downed a huge swig of that. Gordon passed the spliff to him and within minutes of setting off he was asleep. He did not wake until we arrived at the gig.

After the soundcheck we sat down to eat, and he said to the band:

'These guys are amazing, they wake up at 6am, get in the bus, drink half a bottle of vodka, have a spliff and then drive 400km without batting an eyelid.'

I did not tell him it was water in the vodka bottle until the tour was over. We met up again in 2013 when I popped in to see 'The Chuck Farleys', a band he plays with.

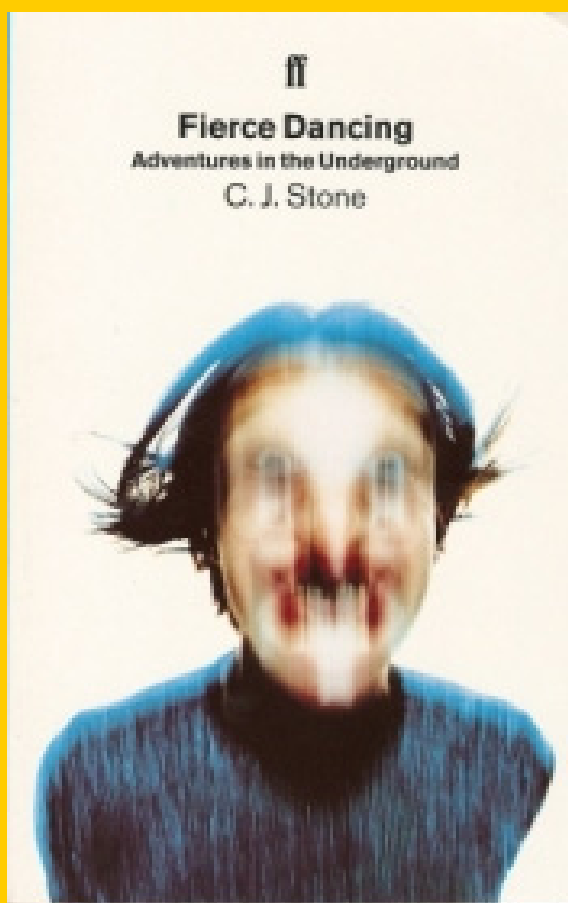
'I still have not forgotten that trick with the vodka bottle,' he told me.





c.j.stone

Selling Fierce Dancing



Big Speech

It's like that isn't it? Maybe one minute you're King of the World, Emperor of all that you survey and the next... Well the next you're not. The next minute you're nothing but an accidental scrap of matter crashing randomly around in a meaningless

Universe.

I'm talking about Ego, that fragile little thing. I'm talking about that propensity we have as human beings to talk ourselves into an exaggerated state of self-importance and then - by the same mechanism - to talk ourselves down into an equally exaggerated state of dejection.

It was my first Big Speech. I mean, I'd addressed small audiences before: a few friends in some small familiar setting. But never like this. These were all strangers. And there were 200 of them. And the venue was a large conference room in a large hotel off Oxford Street in London, the capital city of the literary world.

I'd spent the morning being nervous. My stomach was a knot of anxiety, and the mere thought of food made me retch. So by the time I pushed my way through those huge glass doors and into the plush carpeted interior of that upmarket hotel, I was a nervous wreck, and gasping for a drink. It was a publishers sales conference, and I was there to sell my book to the salesmen and women whose job it was to sell my book to the retailers, whose job it would be to sell my book to the public. So I was there to sell myself initially, as said author of said book. And I wasn't all that sure that there was all that much to sell.

Ranged around the walls of the conference room there were all these blow-up pictures of all the front covers of all the books by all the famous authors that the publishers published. Famous authors, note. Real authors. Proper writers, whose books sold by the million throughout the world and which were deemed worthy of translation into God-knows how many tongues, or academic works by famous

professors, whose brilliant scholarly tones broached no quibble by the likes of me. What was I even doing there?

So my nervousness increased as I gulped down my second whiskey. I was early. So I had to sit there. I had to sit there and listen to these famous authors who'd had the good sense to send their addresses on video, and who didn't therefore have to deal with the vicissitudes of a live audience. I had to sit there while acknowledged genius' with renowned masterpieces to their credit pontificated weightily on the meaning of their work. I had to sit there...

Fraud

And then it was my turn. My name was called. The audience clapped, and I had to make my way from the back of the room to the front, as each pair of eyes bore down on me, ready to see through my fraud. By then I already knew what I had to say. I burst through that audience like a heat-seeking missile launched at the enemy, I roared up to the podium and said, what I actually felt:

"I feel like a fraud."

And that was it. I had them. By admitting how I felt, I had them. From the beginning of the speech to the end, I had that audience in the palm of my hand. I knew it. I could sense it. I could feel the waves of approval emanating from them, as all those eyes

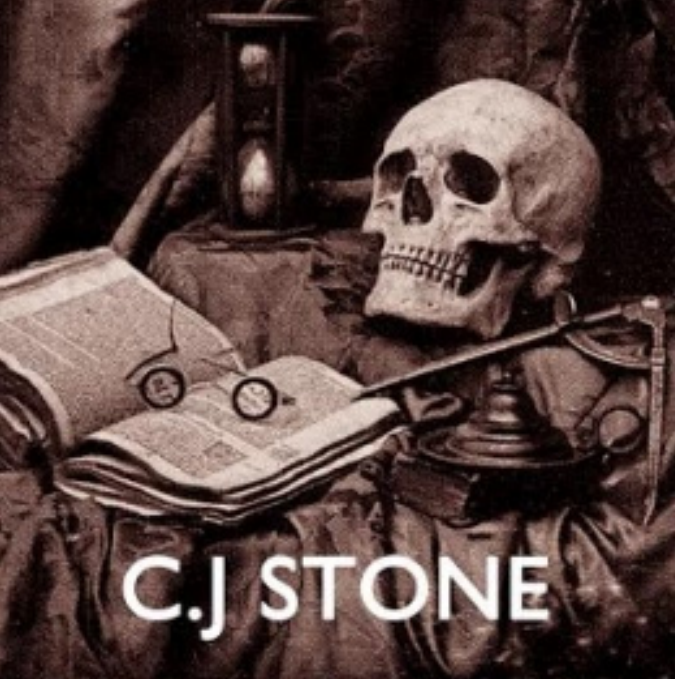
fixed upon me, no longer as some fearful opponent, but as appreciative listeners. I made a joke, and everyone laughed. I made some telling political point, and everyone agreed. I could see them nodding with agreement. I was the star. For those few minutes I was the star of the show. The women liked me, and the men admired me. There was nothing I could do wrong.

I finished off my speech with my characteristic thumbs-up, and went down the bar for another drink. Ten minutes later the conference broke up for tea-break, and my editor and a few of the others came down to the bar to join me. I was as high as a kite by now, and their approval was blowing me even higher. Everyone wanted to talk to me. Everyone had a question for me. I was basking in their admiration, wallowing in the accolades. I was the King of the World for the moment. After that they went back to their conference, and I set out for home.

Read on

THE EMPIRE OF THINGS

SELECTED WRITINGS 2003 - 2013



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"Stone writes with intelligence, wit and sensitivity."

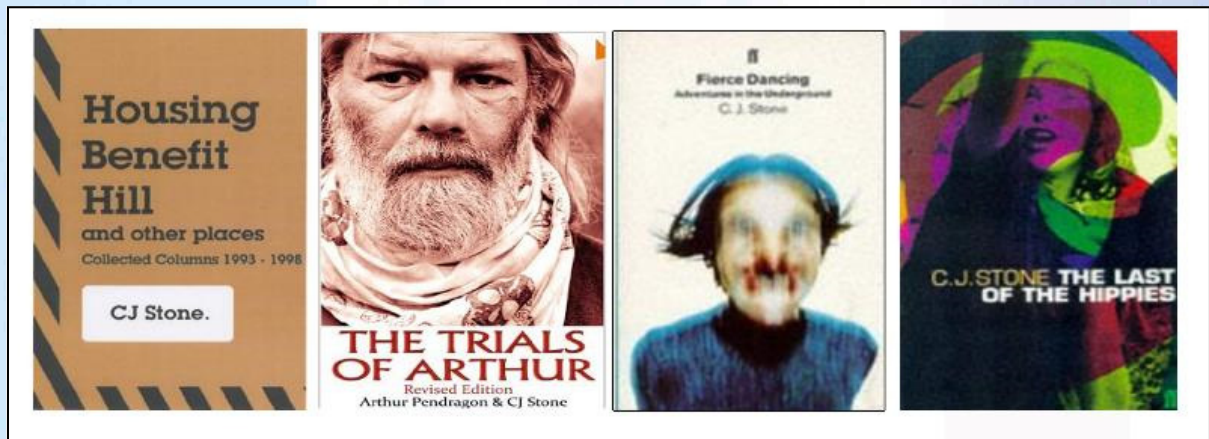
Times Literary Supplement

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

Herald

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

Independent on Sunday



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

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

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

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

**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 Hawkverse..

This weekend, BBC television celebrates the 50th anniversary of the opening of the London venue The Roundhouse, screening an Arena programme called "The Roundhouse - The People's Palace". Many well-known bands have played there, including Hawkwind. The venue used to be a railway engine shed, before conversion to a music and arts venue.

Greasy Truckers Party was, for 25 years, a highly sought-after 1972 live album featuring four musical acts at an all-day gig at The Roundhouse: Man, Brinsley Schwarz, Hawkwind, and the solo performer Magic Michael.

A national industrial dispute meant several power outages interrupted some of the events. The resulting double vinyl album initially sold for just £1.50 (\$2), but the limited edition run of just 20,000 meant it rapidly sold out, and became a collector's item trading for up to 20 times its original

price.

As a personal aside, I bought my copy in 1976 via a personal sales advert in Sounds music magazine. The asking price was £15 and I somewhat rashly sent £20 by return of post, to increase my chances of getting it. It worked! Bear in mind that £20 then is probably equal to nearly £100 nowadays.

Side 4 of the album yielded 21 minutes of Hawkwind: "Master of the Universe" and "Born to Go".



Twenty-five years after the album's release, those two Hawkwind tracks were included on the 1997 remastered version of the Space Ritual

Spirits Burning

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

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

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



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

GONZO

Multimedia
spiritsburning.com



album, as bonus tracks, thus finally making the Greasy Truckers Hawkwind available to fans for a routine price. However, the vinyl is still quite collectable, today's 'going rate' for it being around £50.

FEB 13 3-12
GREASY TRUCKERS
GRAND OPENING PARTY
at the
ROUNDHOUSE
HAWKWIND
BRINSLEY SCHWARZ
MAN
BYZANTIUM
MAGIC MICHAEL + FRIENDS
BLACK DEATH AND FOOTMEN
50p LADY JUNE + BAND 50p
MIKE GRIGGS
LIGHTING BY DAVE COHEN
★ SUPPORT THE TRUCKERS ★★
* NB. Byzantium were unable to appear owing to a power cut.

One other point about that 1972 Hawkwind gig is that it's where Hawkwind's biggest singles chart success, Silver Machine, was recorded - although the distinctive synthesizer intro and the Lemmy vocals were later studio additions.

The BBC description of the upcoming Arena programme is as follows:

On October 15th 1966, the Roundhouse in north London hosted its first gig - the launch of radical newspaper International Times. The audience included Paul McCartney and Marianne Faithfull, along with 3,000 others trying desperately to get in. The result was a glorious shambles. Since then, virtually every big name in rock and alternative theatre has played there.

Today it's as vibrant as ever, continuing to attract big names and full houses and running an array of outreach and youth programmes enabling young people to express themselves in the arts. Arena tells the tragicomic rollercoaster story of a unique venue.



HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

Full Earth Address:

.....
.....

Post Code

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

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



The Song of

PANNU

Being Mainly About Elephants

JONATHAN DOWNES

XtUl

IN THE GREY HALF-LIGHT BETWEEN FACT AND FANTASY

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

Are you sitting comfortably? Good. I shall begin.

XXXXV

I am a cynical old bugger, and although I *do* try to see the best in people, sometimes my innate cynicism wins out. Although Lydia was being charming and overall likeable to Corinna and Mother, I didn't trust her further than I could throw her, and I was determined not to let her have any more information than I had to. When she disappeared off upstairs to "powder her nose" (one of those petit bourgeoisie phrases of hers which had always irritated me) I whispered to Corinna not to mention anything at all about Panne, and Corinna glared at me.



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



Graham must have met Lydia on the stairs, because he came blustering into the sitting room. "What's that mad bitch doing here? I thought we got rid of her years ago!"

Grasping the nettle while the iron was hot and mixing my metaphors madly as I did so, remembering that Graham had always disliked Lydia, and would have trusted her even less than I did, I explained to Corinna that the woman had always been a peculiar, manipulative person, and truly was not to be trusted to any extent at all, and I think that I just about managed to persuade her that Graham and I were not being nasty to a woman in need, but that we were just trying an exercise in damage limitation.

Lydia sailed back into the room with an

ingratiating smile, saw that Graham was in with us and glowered at him. I remembered then that she had always liked Graham just about as much as he had liked her, and I think that this obvious quick switch of emotions had impressed upon Corinna that our visitor was not necessarily to be trusted as much as she at first appeared.

Graham muttered something and left the room. A few minutes later we could hear the dulcet tones of *Hawkwind* playing 'Brainstorm' billowing down the stairs, and Lydia continued to lecture us on the difficulties of rearing a teenaged granddaughter who had joined an Internet death cult.

There have been several occasions in the past decade or so that I have found myself to be the



only man at a female gathering at which I felt that my gender was truly excluded. The best example of this was on the morning of my eldest stepdaughter's wedding, whereupon she, her sister, two bridesmaids, Corinna and Mother were all bustling around Mother's tiny flat in Oakham, while I sat ensconced in a tiny box room feeling that I was truly present at a female only gathering which had its roots in prehistory, and after an hour and a half of this I felt that I wouldn't actually be surprised to see that they had erected a wicker man for me outside the window.

This was not as extreme an experience as that, but as Lydia held forth, Corinna nodded, and Mother tutted, I felt not only excluded from the conversation but completely and utterly irrelevant to it. So I reached for the box file full of photocopies, some of which I had looked at earlier, and lost myself in the rites and practises of Ancient Greece.

Sure there was a hell of a lot of circumstantial evidence to suggest that Dorcas had been recruited to a nameless organisation of violent ecoterrorists using the Kewl Chix Facebook page as a front. And there was even more circumstantial evidence to suggest that Dorcas had developed a keen interest in the Dionysian rites of Ancient Greece (unless of course,

Lydia had made that part up and just spent a happy afternoon at Barnstaple reference library with a fiver's worth of change for the photocopier) but I do claim to be some sort of a scientist, and I have spent much of my professional life since the beginning of the 1990s trying to solve puzzles in a methodical and rational manner. And, sad to say, there was no empirical evidence actually linking these two suppositions. And there was no evidence whatsoever that Dorcas had become a modern day Maenad, or - indeed - that such a cult existed. And, although I shudder to admit this because I don't like going back over unpleasant memories, I had a hell of a lot of personal evidence to show that Lydia was perfectly capable of putting two and two together to make six. Or even six hundred and sixty-six.

For, probably of all the people I have known, and certainly of all the people with whom I have been emotionally involved, Lydia's tangled belief system was the most complex and the least logical. She believed in the literal truth of *The Bible*, but hated all Christian churches apart from her own (which had only been founded in the late 1960s). She believed that alcohol was evil (despite what St Paul wrote to St Timothy) but intermittently had drug binges either of hashish, opiates or both, scourging herself until she bled as a



punishment after each occasion. And she truly believed that she had been chosen by God to fight a war against the Antichrist, something that if my understanding of the Revelation of St John is correct would make her the second coming of Jesus Christ. Well I know that the Lord moves in mysterious ways, but to arrange the second coming of his only begotten son as a middle aged druggie woman with at least two personality disorders and an anger management problem would be just ridiculous. In short, therefore, Lydia was not what I would consider an altogether reliable witness.

And so as the three ladies by the fire talked on and on into the night, I went through the photocopies and booklets in the file box over again, trying to find the missing link that I had missed. And then I found something that *everyone* had missed. Tucked in the seam between two pages of a pamphlet called *Feminism in Ancient Greece* was a memory card of the sort that is commonly found in mobile phones.

“Look here Girls! Here is a digital storage medium which could contain up to 32gb of encoded material which might help us in our quest for the truth! Super!” I didn’t say.

In fact I didn’t say anything. I palmed the memory card, and slipped it into the cigarette packet that lay in the ashtray by my chair. Lydia glared at me:

“I hope that you are not going to smoke in here,” she spat at me, totally disregarding the fact that she was a guest in my house, and it is an Englishman’s inalienable right to do whatever the fuck he pleases in his own house. “No”, I grunted. “I am going outside for a smoke, and then I am going upstairs to bed. Goodnight!”

And I left; the golden Benson and Hedges cigarette packet containing four cigarettes and a mobile phone memory card clutched in my right hand.



THE GARDENING CLUB

BY MARTIN SPRINGETT



WHO IS THE GARDENER?







Thom the World Poet

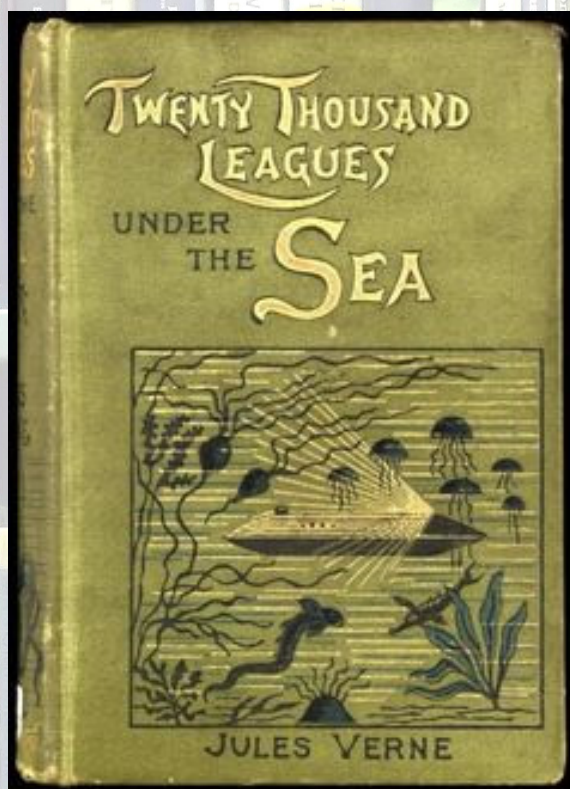
Rob Ayling writes:

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

WHAT THE DALAI LAMA ACTUALLY SAID

"War(like all spirits)is a conscious force
It knows it has no place in our future
So it is trying so hard to sow anger
so it can survive like Goya/like Guernica"
"It is not that there is more violence in our times
Violence and malfeasance are being revealed
Revelations are 100% accurate .
All will be revealed"
"I wish you would hurry up and be wise
Then i could go back to sleep-
I love my people,but not what is being done to them
Remember -even i am a refugee.."
"Illumination just means common sense
May the "common" people thrive

Yer Gonzo Bookshelf



Title: Twenty Thousand Leagues under the Sea

Author: Jules Verne

Release Date: May 24, 2008 [EBook #164]
[Last updated: December 10, 2012]

Language: English

Character set encoding: ISO-8859-1

In these columns I quite often excuse myself by saying that I don't always guarantee that the books I review are completely up to date, but the book I am reviewing this week takes the metaphorical biscuit on this score, because it was written in 1870.

Over to those jolly nice fellows at Wikipedia for a teensy weensy slice of historical perspective:

"The novel was originally serialized from March 1869 through June 1870 in Pierre-Jules Hetzel's periodical, the *Magasin*

d'Éducation et de Récréation. The deluxe illustrated edition, published by Hetzel in November 1871, included 111 illustrations by Alphonse de Neuville and Édouard Riou. The book was highly acclaimed when released and still is now; it is regarded as one of the premiere adventure novels and one of Verne's greatest works, along with *Around the World in Eighty Days* and *Journey to the Center of the Earth*. The description of Nemo's ship, called the *Nautilus*, was considered ahead of its time, as it accurately describes features on submarines, which at the time were very primitive vessels. Thus, the book has been able to age well because of its scientific theories, unlike some of Verne's other works, like *Journey to the Center of the Earth*, which are not scientifically accurate and serve more simply as adventure novels."

I first read it when I was at school, and decided to revisit it last week because I am spectacularly skint at the moment, and as I take far longer to get to sleep than does my lovely wife, I have got into the habit of perusing e-books for an hour or so each night as I wait for the waters of Lethe to take effect and to subsequently be gathered up into the arms of Morpheus.

This is the first time that I have read it for many years, and the first time *ever* that I have been confronted by this edition. And, most importantly, it is the first time that I had read it since discovering more of Captain Nemo's fictional background from reading Alan Moore's various *League of Extraordinary Gentlemen* graphic novels. The political aspects of the book had been very much toned down in the children's version that I had read at school, and indeed in the expurgated adult version I have somewhere on the shelves of my library, and so it was interesting to read the completely unexpurgated version.

Of course, from reading Alan Moore, we know that Nemo's battle was against the Victorian British Empire, but it seems that this was not Verne's original intention. According to the introduction to this edition, written by

an academic from the University of Houston, initially, Verne's narrative was influenced by the 1863 uprising of Poland against Tsarist Russia. The Poles were quashed with a violence that appalled not only Verne but all Europe. As originally conceived, Verne's Captain Nemo was a Polish nobleman whose entire family had been slaughtered by Russian troops. Nemo builds a fabulous futuristic submarine, the *Nautilus*, then "conducts an underwater campaign of vengeance against his imperialist oppressor."

But in the 1860s France had to treat the Tsar as an ally, and Verne's publisher, Pierre Hetzel, pronounced the book unprintable. Verne reworked its political content, devising new nationalities for Nemo and his great enemy—information revealed only in a later novel, *The Mysterious Island* published five years later. It is interesting that it appears that Verne used the anti British sentiments of Captain Nemo merely as a plot device, and not necessarily as a mirror of his own socio-political ideas.

The version of the book that I have just finished reading, which purports to be a faithful translation of the original French edition, contains several chapters that I do not remember from the versions of the book that I read at school or since. Note, however, that I say that *I do not remember* because my memory is not what it used to be, and my library of which I was so proud now doubles as the bedroom for a somewhat confused old lady, and sometimes a clairvoyant friend of ours, and so I cannot refer to either volume.

However, I do not remember having read the passage where Nemo discovers and lays claim to the continent of Antarctica, which does seem an atypical thing for an anti-imperialist such as Captain Nemo to do. This is one of the passages where the claims by Wikipedia that the book is "scientifically accurate" just does not hold water, simply because we know now that Antarctica is a landlocked continent, and that the *Nautilus* could not have reached the South Pole by sea.

There are other scientific boo boos in the book as well, mostly concerning the size that various animals are said to reach. Dugongs, for example, reach a maximum size of less than half of that described by Verne, but unless you

are a zoological pedant (something which I admit that I am, on occasion) this should not detract from anybody's enjoyment of the narrative.

Another famous passage, that where the submarine meets a giant squid, is much less thrilling, however, and far more true to life, than I remember. However, this could well be that at the age of fifty seven, having been a working cryptozoologist for nearly three decades, I know far more about *Architeuthis dux* than I did when I was a schoolboy.

But the most important aspect of the book is that it is fiction and it was written to be an enjoyable read, which it certainly still is a century and a half later. There are perhaps too many accounts of various rare and beautiful marine animals being slaughtered for the pot (cooking not smoking) for modern tastes, and certainly for my tastes as an animal rights activist vegetarian, but one always has to remember that any book is no more than a product of the time when it was written, and animal rights activist vegetarians were few and far between in the France of 1870.

Something that did strike me was that when the French protagonist Professor Aronnax described the eminently civilised world of his homeland that it was only fifty five years since the defeat of Napoleon, and less than eighty since the Reign of Terror, which marked the nastiest phase of the French Revolution. And this brought me great hope. If a society could recover from such tumultuous changes within a lifetime, there must be hope for the families of all of us who are currently going through such strange and disturbing times.

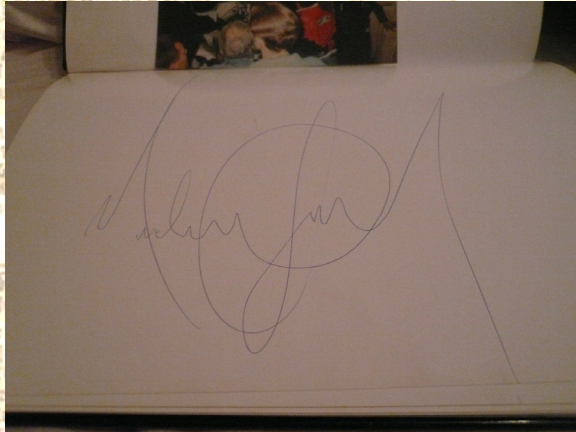
Oh bugger! I thought that I was going to get through a book review without bringing politics into it.



THE BITCH IS BACK

Michael Jackson original autograph -
£1,000,000.00

"Autograph is located in an beautiful album about
Warsaw. Michael Jackson during his visit in Warsaw
in 1996 visited non- existent today bookstore name's



Nike in the Kredytowa Street in Warsaw."

Oh come on....if I was going to spend £1,000,000 on
an autograph I would at least expect postage to be
free! That £9.50 may just push me into the red you
know.

Original The Cavern Club of Liverpool Calendar
1967 Beatles Summer of Love - £95.00

"In excellent condition with full year Jan to Dec
1967. Small bend to very point of card back. Colors.
Original The Cavern Club Calendar Where it all
Began Liverpool 1967. Full Calendar for 1967 as sold
at the time in the Cavern. Excellent condition still with
hanging tag to top."

We have had quite a few Cavern Club odds and sods
but most have been advertised as specifically



connected with The Beatles as selling draws,
but at last here is one that does at least have a
sketch of the Fab Four.

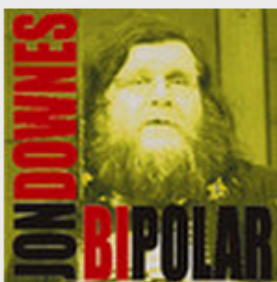
Elvis Presley Lock Of Hair W/ COA From
Long Time Friend. - £1,000.00

"It's a lock of hair. Small lock of hair from the
King of Rock n Roll Elvis Presley.

I purchased this direct from Rockin' Robin
Rosaaen of San Jose California back around 10
years ago along with lots of other items. Robin
has one of the biggest Elvis collections
including over 30,000 photos, signed items,

SHAMELESS SELF PROMOTION TIME

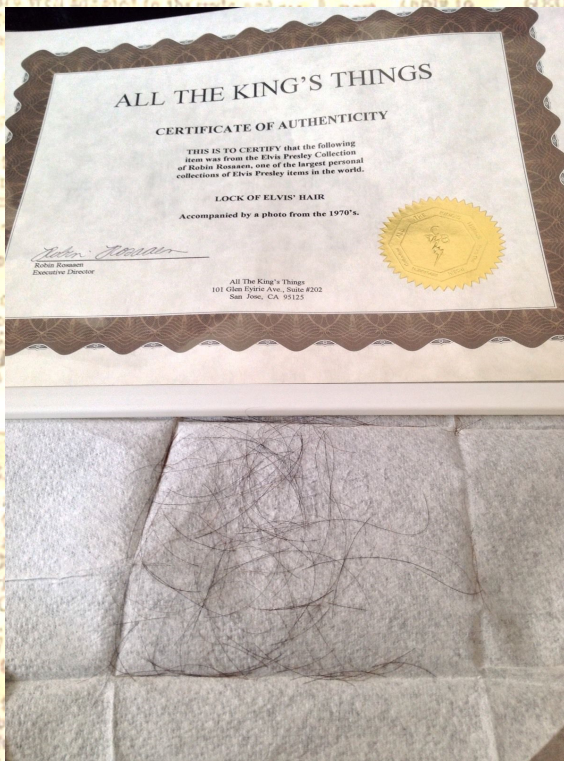
Just in case you are interested, here is yer beloved Editor at iTunes



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

personal clothing etc. She will have a big auction at Graceland in January 2017 that EPE will be auctioning off.

This is your chance to own a real lock of his hair, it is time for me to give this to another fan to own."



The quantity of Elvis hair up for grabs over the years seems to indicate that the poor chap might well have had a few bald patches by the time he put on his blue suede shoes for the last time.

THE PRODIGY RARE LOT MEMORABILIA GUITAR AND CASE GLASTONBURY 1997 FOTL TOUR GTR - £3,000



This is being sold by Gizz Butt himself. There is a lot of information, and much too much to put it all

here, but if would like to buy and go collect it from his house in Peterborough, read on. I met him once, he popped in for a visit to the music department where I used to work, and where he used to teach. He's a nice guy.

18 inch moving singing Dean Martin doll - US \$130.00



"Never opened from the box. Box has some shelf wear but overall great condition."

He sings "Everybody loves Somebody" and "That's Amore".



makeameme.org



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

wyrd
music

MIKE DAVIS

HOW CAN I TELL YOU?



Available from iTunes, Amazon etc

Who doesn't like to listen to the crooner on occasion? And to complete the duo (although singing completely different songs which could become annoying in the synchronicity department) there is also a Bing Crosby one available to purchase.

And he sings "Check to Check" and "Ac-Cent-Tchu Ate the Positive".

"You've gotta accentuate the positive
Eliminate the negative
Latch on to the affirmative
Don't mess with Mister In-Between"



Toodle poo

H. E. HUTCHINSON,
(Successor to W. M. LEGGATE,) 186 MAIN ST.
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Chaise and Draft COLLARS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tidy WHIPS, &c. &c. Reupholstering done at short notice.
Worcester, Jan 15

PRATT, DOWNS & SCOTT,
(Successors to T. W. & O. P. BARONOFF)
133 N. BROAD ST.
Worcester, Mass.
Feb 25, 1897.



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

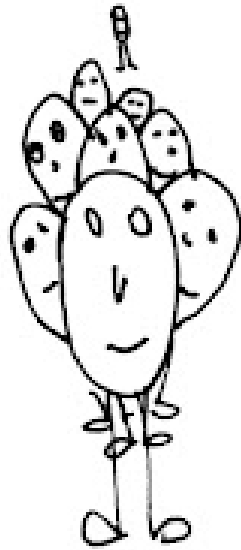
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AULD MAN'S BACCIE

RESONATING WITH THE BLUES

THE NINE HENRYS



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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



RAF Dickies



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.



Keith Christmas: Fable of the Wings (Polydor, 1970) What? Most complex early offering from British Psych folkie.

There are enough of the right names on Keith Christmas' CV to make his general absence from round ups of "best ever" folk and roots from the seventies something of a mystery. Christmas plays on Bowie's Space Oddity album and his touring schedule behind his first three albums Stimulus (1969), Fable of the Wings (1970) and Pigmy (1971) included opening slots for – amongst others - The Who, King Crimson, Frank Zappa, Ten Years After and Roxy Music. Christmas' style shifted during this period and Fable of the Wings is easily the most complex and demanding of his early releases. There is enough attention paid to arrangements, production and simply letting the songs breathe to allow Fable of the Wings to stumble sporadically into jazz and progressive territory. Christmas' control and strength in his high pitched vocal holds everything together, and his varied lyrical targets give Fable of the Wings a sense of purpose and depth. "Kent Lullaby" is a reflective and intense alternative to Neil Young's "Ohio" and its gothic splashes of organ give it a suitable funeral quality. The opening "Waiting for the Wind to Rise" has Christmas' holding his own against jazzy flashes of piano, bass and drums and delivering a trademark rapid and muscular acoustic guitar over an epic lyric. Typically this gives way to a gentle folk number "The Fawn" with a simpler focus. Lyrically Christmas was never the most direct, and his opaque and lengthy explorations don't sit easily with the work of his peers. Never as self-consciously arty as Dylan or as polemic or searingly honest as the singer-songwriter crowd Christmas is – if anything – more like indie and 21st century roots songwriters in his elliptical and complex lyrics. You often get the gist of the stories but key facts – like exactly who he is singing about – remain obscure. Christmas also has a sharp wit and some of his songwriting – though not a huge amount here – is informed with touches of humour. "Robin Head" – which recasts Robin Hood and his gang as out and out stoners - from Brighter Day (1974) remains something of a cult favourite. By contrast, Christmas' wit on Fable of the Wings is more a case of some rapid and barbed broadsides. His acoustic guitar work on "The Fawn" and "Fable of the Wings" is exemplary and the musicianship throughout is of a high standard, one of the reasons – maybe – why the album boasts only seven cuts and the majority tail off into some element of lively jamming.

Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

CD and book available soon from Gonzo Multimedia



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MULTIMEDIA

www.gonzmultimedia.co.uk

THE WORLD OF GONZO ACCORDING TO

Mark Raines

GOVERNMENT
BENEFIT
RULE
BOOK

COURT
JESTERS
JOKE
BOOK



M.A. Raines

ITS HARD
BEING A
MOUSE

WAS I SUPPOSED
TO CATCH
SOMETHING?



M.A. Raines

I vaguely remember writing last week that I was going to make a serious attempt not to complain about what a weird week it has been ever again. Well, I am afraid it didn't work out like that, but then again it never does, and we all know what is paved with good intentions.

This has been another particularly peculiar week: the ghosts in the house are up and about, which—I suppose—is not really surprising as we approach Samhain. I know that nattering on about my house being haunted probably makes me sound even more peculiar (look, boys and girls, I have used that word twice in the same sentence) than I actually am, but this is a very old house and all sorts of odd stuff happens here especially at this time of year.

Today I did something spectacularly idiotic. I am working on a new edition of the autobiography of a spectacularly talented lady, and—as I always do—I was cross checking spelling of all the proper names which I came across. I could have sworn that when I looked up one particular politician mentioned in the book on Wikiwhatsit, that it said that he had died back in 2011. So I wrote to the author asking whether she wanted me to acknowledge the fact of this guy's demise, and she wrote back to me—shocked—thanking me for having informed me of his death.

I am sure that you can all guess what is coming next.

I sent her the relevant page on Wikiwhatsit and she wrote back saying that it didn't mention anything about this chap having died. And yes, she was right. It hadn't.

I immediately assumed, that as this dude was a politician, someone had done a piece of malicious editing on the



online encyclopaedia, which—of course—is not unknown. Even I have done it, but only to play practical jokes on my friends, and I have had it done to me with a far more malicious motive.

But when I looked in the historical list of edits I could find nothing of the sort.

So it appears that I had simply misread the whole bloody thing and caused grief and upset to my client for nothing. I wrote back apologising and she (being as gracious and kind as she is talented) immediately forgave me for my fuckwittedness (although, of course, she didn't use such a vulgar term).

But it has been a spectacularly weird week, and I shall be very glad when it is over and I can slip into bed for the weekend.



THE BEST LAID PLANS

BEEFHEART AT HIS BEST

Live on stage



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