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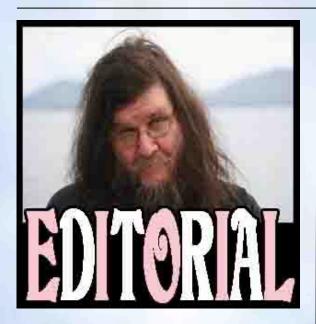
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# THE THREE COMMANDMENTS OF GONZO WEEKIY:

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

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

Otherwise... enjoy



Dear Friends,

Welcome to another issue of this odd little magazine. I know that I have said this before, but I truly have no idea how we continue putting this publication out week after week and year after year, but we do, and the only explanation that I can even hazard a guess at is that, just as it says in the motto of the Centre for Fortean Zoology, the organisation that I founded twenty five years ago, and which I

continue to steer through increasingly stormy waters, *pro bono causa facimus* - we do it for good reason. Peculiarly in my life, I have found that everything that I have done because it is basically a good thing to do, has worked out reasonably OK, whereas all the things that I have done, with purely financial considerations in mind, even those which look absolutely foolproof on paper, have a tendency to go tits up.

The front page story in this issue is an interview with Carol Hodge, about her recent gig at Glastonbury Festival with Steve Ignorant's Slice of Life, and it seems apposite at the moment because I have been thinking quite a lot about my relationship with anarchopunk over the past week or so.

For it was Steve's original band, Crass, that politicised me thirty five years ago, and that have been one of the major influences in my life. But even then, although I liked the music of the first three albums, their influence was a moral, philosophical and political one rather than an artistic one. Because although they made some fine records, some of their output can only be described as a fucking awful row. And even back in the day, is was the music of bands like The Beatles, The Rolling Stones and Pink Floyd that floated my artistic boat.



"I was born into the British upper classes, and not only am I a high profile animal rights campaigner, but so are the vast majority of people whom I know from the same social background as myself"

But it is the moral stance of bands like Crass that has provided a lodestar by which I have lived my life, whereas the moral attitudes of some of my musical inspirations have proved sadly lacking. Take Roger Waters for example. Whereas the political stance on his latest, and very long-awaited album, is bang on, as far as anti-capitalism is concerned, his attitude towards other moral issues has been sadly lacking.

It was widely reported back in 2005 that the main reason that Waters was leaving the UK to live in America was because of the ban on foxhunting. He has since denied this, but according to the Pink Floyd website Brain Damage, on Wednesday the 23rd of November, 2005, Roger Waters appeared on the Charlie Rose Show, arguably America's intelligent talk show. The nightly programme, aired Monday through Friday on over 200 public broadcast stations, brings together the world's most interesting thinkers, authors, politicians, scientists, athletes, business leaders, as well as the most eclectic mix of personalities from the entertainment world. Host Charlie Rose succeeds in each episode to elicit intelligent and often animated conversation from each of his guests.

In the transcript of the interview, Roger is quoted as saying:

"It's this ludicrous thing now that you are allowed to chase foxes on horseback but when you catch it somebody has got to shoot it, and little after the dogs kill it, which is a kind of nonsense I have to say. But why I was against that politically was because you know the central government imposing its will from the inner cities on a group of hard-working good country people who have their own way of life that by and large the Tony Blairs and Tony Banks of this world have no understanding of. We all agree foxes have to be controlled, they're vermin, it's just a question of how. What they (the government) couldn't stand is that people enjoyed hunting, so they were like trying to stamp out fun, and that's by and large what I'm saying. And certainly controlling foxes by hunting them with dogs is certainly no more cruel, in my view, less cruel than shooting them or poisoning them, or gassing."

There is so much right in what he says, and so much better that is wrong. The piece of legislation to which he is referring is indeed "ludicrous" but it is ludicrous, because like so much else that egregious little shit Blair did, it had no substance. He had always promised a hunting ban, but when the time came, he allowed himself to be pressured by vested interests into producing a half-arsed piece of bollocks which satisfied no-one.

Waters' statement that foxes are vermin which need to be controlled is a questionable one at best, but the idea that fox hunting is a satisfactory, effective and humane method of control is so far off the beam on all fronts that it is difficult to know where to begin the rebuttal.

## اللعنة لهم إذا كانوا لا تأخذ نكتة



Elsewhere he is quoted as saying that the opposition to hunting is a kneejerk reaction of prejudice against the upper classes, but again this is just empty rhetoric. I was born into the British upper classes, and not only am I a high

profile animal rights campaigner, but so are the vast majority of people whom I know from the same social background as myself. It is the *nouveau riche* who grasp frantically at what they perceive to be the trappings of



gentryhood, who are hunt supporters. *Nouveau riche* who have migrated to the countryside from solid bourgeoise roots. You know, people who have suddenly made quite a lot of money for which their family backgrounds had not prepared them. You know, pop stars, politicians and the like.

One thing that particularly irritates me is the idea that somehow to attack fox hunting is to attack some traditional idea of Britishness. Well, once upon a time bear baiting, slavery, and child prostitution were also traditional, so don't give me that bollocks.

I live in the country and have done so for most of my life, and the vast majority of people that I know here are completely against fox hunting, the badger cull and every other manifestation of institutionalised animal abuse, and their social background does not come into it. In recent years I have managed to have coals of opprobrium heaped upon my brow by those who perceive my vocal opposition to such things as being "disloyal to the farming community", and I am certain that this is the major causative factor towards the lessening of support that I and my organisation have received from certain sectors of the local establishment over the past few years.

Yes. I am on one side of the fence, together with my friends, colleagues, and (I strongly suspect) most of the readers of this magazine, whilst the animal abusers, the less ethical parts of the farming industry, and a disturbingly high group of sixties and seventies rockers are on the other side of the fence. And this is why Roger Waters, Eric Clapton, Brian Ferry and various ex-members of Genesis are unlikely ever to grace my dinner table, whereas there is a standing invitation to Steve Ignorant, Carol Hodge and a whole bunch of the great and good of anarchopunk to come and chow down on pop and tuck the next time that they are passing through.

Peace and love

JD



Carol Hodge, Steve Ignorant, Roger Waters, Iggy Pop, Banksy, Lady Gaga, Ringo Starr, Paul McCartney, Stella McCartney, British Sea Power, Kris Kristofferson, Strange Fruit, Mack Maloney's Mystery Hour, Jimmy Nalls, Thomas Michael Bond CBE, Geri Allen, Dave Rosser, Gary DeCarlo, Mary Hopkin, Steve Howe, Ashton, Gardner and Dyke, Alan Dearling, Phil Bayliss, Bob Marley & The Wailers, Peter Tosh, Jacob Miller, U-Roy, King Tubby & Friends, Burning Spear, Ijahman, Morgan Heritage, Fat Freddy's Drop, Jeremy Smith, Doctors of Madness, Glen Vaudrey, Great Cthulhu, Kev Rowland, Tim Burness, Tyrannosorceress, 8Kids, Art Fristoe Trio, Barrows, Beasto Blanco, Evelyn and Iris, Roy Weard, Hawkwind, Martin Springett, David Bowie, Sting, Bill Haley, Bob Marley, Beatles, Jon Downes and the Amphibians From **Outer Space** 

#### **IT'S A LEGAL MATTER BABY**

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

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

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

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

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

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

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



#### THE GONZO WEEKLY

all the gonzo news that's fit to print

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

#### NAMING THOSE RESPONSIBLE

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

#### Corinna Downes,

(Sub Editor, and my lovely wife)

Graham Inglis,

(Columnist, Staff writer, Hawkwind nut)

Douglas Harr,

(Features writer, columnist)

Bart Lancia,

(My favourite roving reporter)

Thom the World Poet,

(Bard in residence)

C.J.Stone.

(Columnist, commentator

and all round good egg)

John Brodie-Good

(Staff writer)

**Jeremy Smith** 

(Staff Writer)

Alan Dearling,

(Staff writer)

**Richard Foreman** 

(Staff Writer)

Mr Biffo

(Columnist)

**Kev Rowland** 

(columnist)

Richard Freeman,

(Scary stuff)

Dave McMann,

(Sorely missed)

Orrin Hare,

(Sybarite and literary bon viveur)

Mark Raines,

(Cartoonist)

Davey Curtis,

(tales from the north)

Jon Pertwee

(Pop Culture memorabilia)

**Dean Phillips** 

(The House Wally)

**Rob Ayling** 

(The Grande Fromage,

of whom we are all in awe)

and **Peter McAdam** (McDada in residence)

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

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

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

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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



N THIS LAVISHLY ILLUSTRATED celebration of classic and progressive rock bands of the 1970s, author Doug Harr shares his vivid memories of the mindaltering rock spectacles he witnessed in his hometown of Los Angeles—the City of Angels—at the genesis of a new art form. Get a front-row seat at three-dozen spectacular concerts and the albums that spawned them. Revisit these legendary records and concerts along with reviews of the best video documents of the era, each band illuminated by a handpicked collection of brilliant images-most never-before seenby the era's best rock photographers. This 396-page hardcover book is nearly the size of an LP cover and features over 600 images. Foreword by Armando Gallo.

Available at Amazon and GonzoMultimedia.com Preorder begins December 2016; wide release January 2017

AC/DC HEART PINK FLOYD

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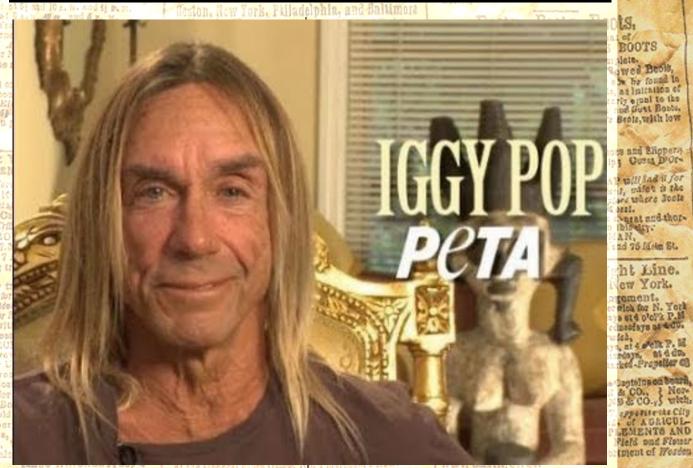
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Western, Jan 18

A TRUE HERO OF POP: Iggy pop, both in animated form and IRL plays an animated superhero who helps save a fox from a trap, a chained dog, a turtle crossing the road and a rabbit in the promo, scored by singer/ songwriter Nick Cave. The Australian rocker sings,

"The rabbit hides beneath the ground/For he is defenseless without you/The sky of daytime dies away/And all the earthly things they stop to play/For we are all breathless without you", as Iggy acts out in the Breathless video.

"Nick Cave and Iggy Pop have left PETA breathless with this sweet video," says PETA President Ingrid Newkirk. "If everyone acted like the people our dogs think we are and depend on us to be, the world would be a far kinder place."

The quirky little film ends with the real Iggy stroking his dog on a sofa as the message "Be the person your dog thinks you are".

Iggy follows other stars in backing PETA. In 2015, British pop group Little Mix participated in a photoshoot to support activists' campaign to prevent wild animals being used in circuses.

http://www.music-news.com/news/ UK/106492/Iggy-Pop-plays-pet-s-kindsuperhero-in-new-PETA-video

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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



MAN WHO **BROKE** BANKSY: The identity of legendary guerrilla artist Banksy has never really stopped being a talking point amongst all sorts of arty and

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Successor to WM. LEGGATE,) 186 MAIN ST.7

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Western, Jan 18



muso types, but now a new contender has been dragged in. Could the legendary Robin Hood of street art be Massive Attack's Robert '3D' Del Naja? This new supposition has been fueled by Goldie, a close friend of the Wild Bunch who was discussing graffiti art on Scroobius Pip's Distraction Pieces podcast.

"Give me a bubble letter and put it on a T-shirt and write Banksy on it and we're sorted," he said. "We can sell it now... No disrespect to Robert, I think he is a brilliant artist. I think he has flipped the world of art over."

http://www.hotpress.com/news/Is-Massive-Attacks-Robert-3D-Del-Naja-Banksy/20320709.html

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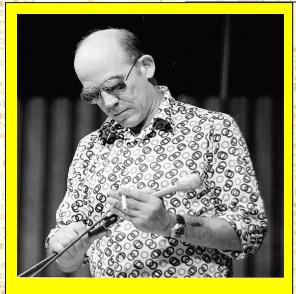
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#### WHO GONZO? WHY **GONZO? WHAT** GONZO?

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

- A potted history of his life and
- 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 highways are crowded with people who drive as if their sole purpose in getting behind the wheel is to avenge every wrong done them by man, beast or fate. The only thing that keeps them in line is their fear of death, jail and lawsuits."

Hunter S. Thompson



GA GA ABOUT JOHN AND YOKO: Lady Gaga credits John Lennon and Yoko Ono for inspiring her to get involved with charity work.

The Poker Face singer launched the Born This Way Foundation in 2011 and has thrown her support behind a number of charitable efforts. Gaga is often lauded for her philanthropic work, but she insists she owes her charitable interests to the late Beatles star and his widow.



"I was actually always a very big fan of Yoko Ono and also her work with her late husband John Lennon, and when they made peace statements together, they were very simple," the singer says. "They would say things like, 'Give peace a chance', and the press would say, 'Well, what do you mean?' and they'd say, 'That's what we mean just give it a chance'. We're asking people to give kindness a chance."

The 31-year-old recently teamed up with organisers at Staples for Students, who are donating \$1 million (£773,600) to the BTW Foundation and DonorsChoose.org to help foster

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PEACE

Ringo Starr will celebrate his 77th birthday with a free Hollywood street gig.

Jenny Lewis and Van Dyke Parks will be part of a supergroup, which will perform Ringo's songs at this year's #PeaceAndLove salute on 7 July (17) outside the Capitol Records

Ringo will attend, with famous friends Joe Walsh, David Lynch, Edgar Winter, Nils Lofgren, and Eric Burdon among those planning to show up to wish the ex-Beatles star a happy birthday.

The drummer was asked what he wanted for his birthday in 2008 and he replied "more peace and love, that is something you can't have too much of".

He held the first Peace and Love event in Chicago, Illinois that year, and since then he has also held birthday events in New York City, Germany, Nashville, and Los Angeles.

A spokesman for Ringo tells WENN, "The dream is that a wave of peace and love traverses the planet starting at noon in New Zealand to noon in Hawaii and everywhere in

"A reminder to all who would like to participate, you don't have to go anywhere, or say anything, you can post #PeaceandLove, say it or just think 'Peace and Love', anywhere you are, at work for example, or otherwise busy, and know you are still contributing Peace and Love to the moment."

http://www.music-news.com/news/ UK/106440/Ringo-Starr-planning-all-starbirthday-salute-as-part-of-2017-Peace-Love-push

a positive environment in schools. She recently visited students at Walter Reed Middle School in California to discuss the difficulties they face as teenagers.

http://www.music-news.com/news/UK/106490/ Lady-Gaga-Yoko-Ono-and-John-Lennoninspired-my-charity-work



PAUL BANGED UP: Designer Stella McCartney has named her father's unreleased jail time memoir her favourite read during an appearance on British radio show Desert Island Discs.

The fashion queen told the long-running BBC Radio 4 programme she has always found Sir Paul McCartney's Japanese Jailbird "very beautiful", revealing only she and his other kids have read the manuscript, which chronicles the nine days he spent behind bars in Japan back in 1980 on drugs charges. "I just think it makes me remember family and it would make me also remember freedom," she said. Stella also picked her father's Beatles tune Blackbird among her favourite songs, insisting the 1968 track still feels "contemporary".

"I'm really proud of dad that he wrote it at such a young age, he had this sort of incredible vision to understand politics, to understand poetry," she added. She also chose songs by Nirvana, Louis Armstrong, George Michael and her father's Beatles bandmate George Harrison, as well as Starman by David Bowie, calling the late rock icon "an amazing

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talent" and "so individual". "What an incredible, individual voice he had," she gushed.

http://www.music-news.com/news/UK/106419/ Stella-McCartney-chooses-her-dad-s-unreleasedjail-time-memoir-as-her-favourite-read

BRITAIN RULES THE WAVES: British Sea Power are a band of whom I am truly very fond, and this week they released the third track from their recently released, critically acclaimed sixth album Let The Dancers Inherit The Party (Golden Chariot / Caroline International).

Don't Let The Sun Get In The Way is a subtle and beautifully poised anthem for the unprepared, all spending time "slack jawed and empty mouthed/and feeling rough". It's British Sea Power at their serene, soaring best. British Sea Power will play a series of UK festival shows over the summer. See Normich, Dec 30 r attached, leaves

Jul 8th British Summer Time, Hyde Park London (with The Killers, Elbow)

Jul 21st Truck Festival, near Oxford (the Libertines, Franz Ferdinand)

Jul 22nd Splendour in Nottingham (Kaiser Chiefs, Black Grape)

Jul 27th Kendal Calling, Penrith (with Manic Street Preachers, Franz Ferdinand)

Jul 30th Standon Calling, Standon (with Grace Jones, Editors and more)

Aug 17th Green Man Festival, Crickhowell (with PJ Harvey, Ryan Adams)

Aug 26th Victorious Festival, Portsmouth (with Stereophonics, Maximo Park)

Sep 1st Electric Fields, Dumfries (with Dizzie Rascal, Jesus and Mary Chain) Norwich and i

http://www.music-news.com/news/ Underground/106451/British-Sea-Power-Reveal-Don-t-Let-The-Sun-Get-In-The-Way-video

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#### THE LAST WEEK AT GONZO DAILY

Sunday Monday Tuesday Wednesday Thursday Friday Saturday

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

ELIDRIDGE CITEVALES

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

The strong and courageous take a camera

The weak and cowardly take a gun

What sort of person are you?



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

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leston, New York, Pilladelphia, and Baltimore THE POLITICIAN A BITCH:

een Norwich and Palladelphia.

Kentucky town's new mayor, swept into office in a landslide election, is proving popular with her 'peace, understanding platform" -- and she's

dog. Brynneth Pawltro, known to

residents of Rabbit Hash as Brynn, was elected the unincorporated town's fourth consecutive canine mayor in January after defeating contenders including a donkey and a cat. Brynn won by 3,300 votes in the election, which involved residents paying \$1 per vote. Residents were allowed to vote as many times as they wanted and the funds went toward restoring the town's general store. The 3year-old rescue replaces former mayor Lucy Lou, who retired from office to focus her attentions on a campaign for the presidency. Brynn, a pit bull, ran for office on a platform of "peace, love and understanding."

"Brynn has declared to be peaceful with any human or animal that comes through Rabbit Hash, especially the cats. Brynn does like to chase the cats around here, but has pledged to refrain from it as much as possible," Jordie Bamforth, Brynn's owner, told the Cincinnati Enquirer. The dog mayor has proven popular since her inauguration in January, amassing thousands of followers on her Facebook page. and Sturbridge

http://www.upi.com/Odd News/2017/06/28/ Kentucky-towns-dog-mayor-wins-raveapprovals/9471498653353/

CUPID STUNT: A Minnesota woman killed her boyfriend by shooting at a book he was holding over his chest, in a YouTube video stunt gone wrong. Monalisa Perez, 19, was attempting to make a viral video with boyfriend Pedro Ruiz III, 22, to post to their YouTube account, according to a Norman County Sheriff's Department arrest report.Perez, who is seven months pregnant, called 911 saying she had accidentally shot her boyfriend in the chest while they were making a video, according to the arrest report.

She has been charged with second degree manslaughter. CNN has not been able to reach the public defender assigned to Perez for comment. "They were in love. They loved each other. It was just a prank gone wrong," Ruiz's aunt, Claudia Ruiz, told CNN affiliate KVLY. "It shouldn't have happened like this. It shouldn't have happened at all." The couple had one child and were expecting their second together, his aunt told the news station. Perez told police that her boyfriend wanted to make a YouTube video of her shooting a book and had been talking about it for awhile. He held the book up to his chest and convinced Perez to shoot at him, believing the book would stop the bullet.

http://www.cnn.com/2017/06/29/us/fatal-youtube -stunt/index.html Steam Propeller Fre

BEING IN ISIS NOT ALL BUGGERY AND BEHEADINGS: The first thing an employer will ask about a resume is any gaps between jobs. But they probably wouldn't suspect that an applicant for a certain role who seems to have been unemployed for a few years was busy fighting for the Islamic State militant group (ISIS). Jihadis returning to their home countries in Europe are now finding out the hard way, and many cannot get a job as they try to reintegrate into western society. Swedish daily newspaper Expressen interviewed former jihadis about life after ISIS and they discussed the challenges of finding work. As many as 150 have returned to the Scandinavian country to try and rebuild their lives.

"I just want to forget everything," Walad Yousef, a 27-year-old returning fighter, told the newspaper. "I apply for a lot of jobs, but I can't get any because my pictures are out there." Yousef had posted images of himself in Syria on Facebook, posing at a training camp with a Kalashnikov, and encouraging friends to join him. He returned to Sweden and said he had only gone to Syria to help civilians in the eastern city of Ragga, where ISIS has beheaded several western hostages.

http://www.newsweek.com/isis-members-europecant-get-jobs-when-they-return-home-629593

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"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...

#### WINSTON CHURCHILL, KRIS KRISTOFFERSON AND THE LAST COWBOY SONG:

The days when I would religiously watch the TV coverage of the Glastonbury Festival ended over a decade ago. But, for old time's sake I flipped through the highlights on BBC iPlayer. Sadly, if I may misquote The Smiths Glastophant says nothing to me about my life any more, but I did catch Kris Kristofferson on the main stage and I have to agree with Neil McCormick that:

"It was an almost unbearably poignant performance, in which every song was loaded with extra meaning. He changed the lyrics of his famous love song to "help me make it through tonight" as if he wasn't sure he would even get to the end of the set."

I wonder how many of the joyful, painted faced revellers, brandishing their banners and flags, and bouncing up and down like gleeful puppies,

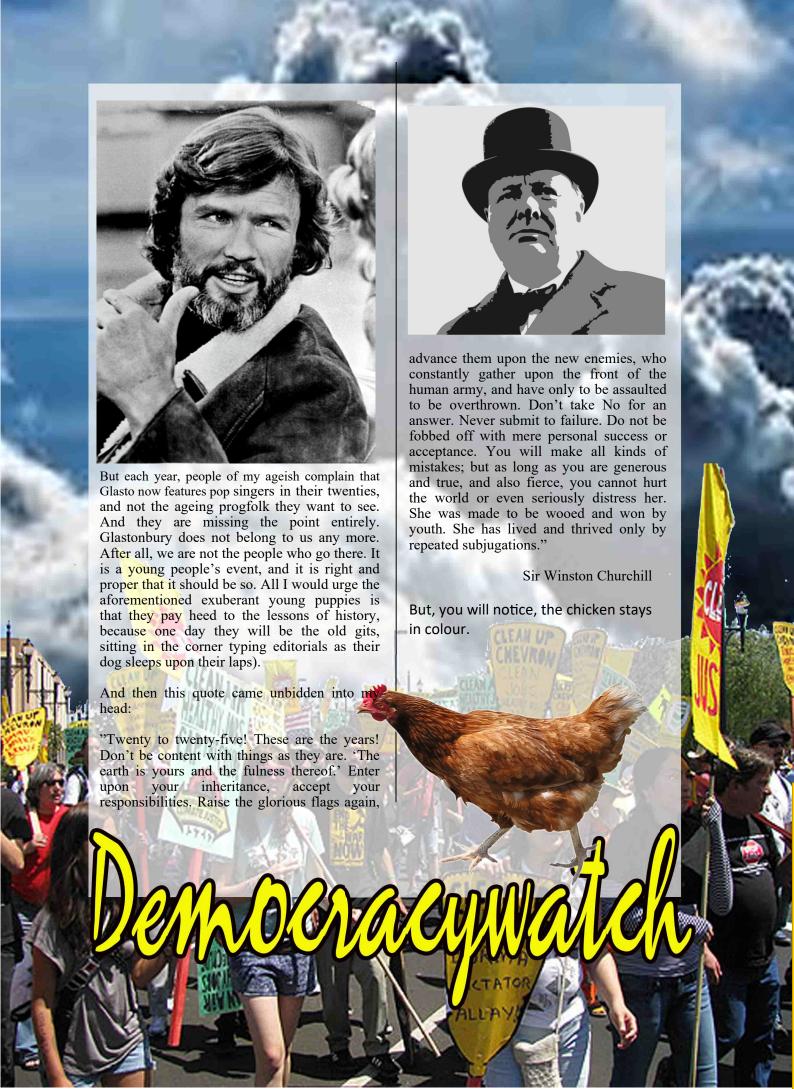
realised that they were watching a piece of history playing out a story that is - sadly - close to the end.

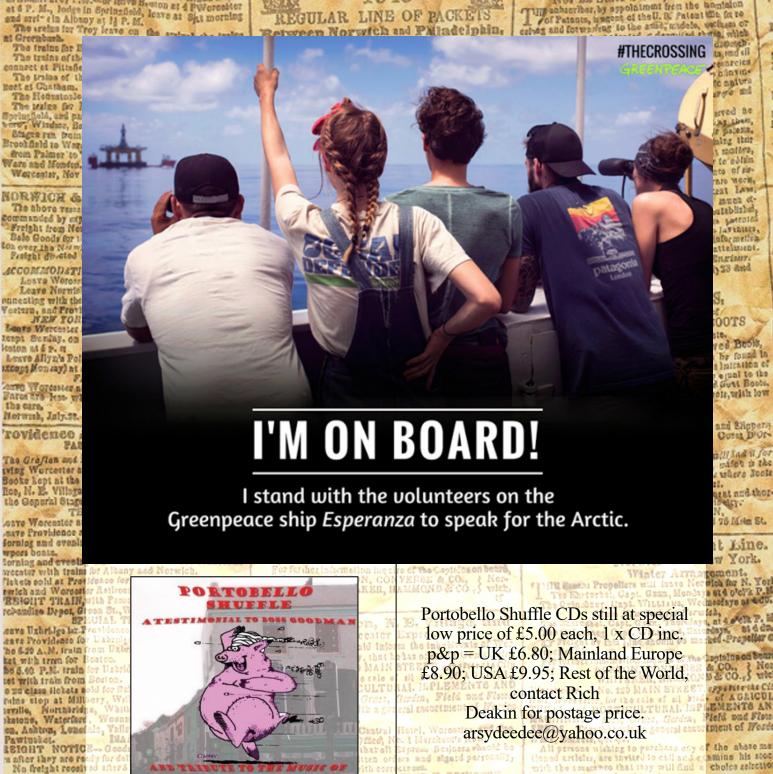
"This is the last cowboy song
The end of a hundred year waltz
The voices sound sad as they're singing along
Another piece of America is lost
Remington showed us how he looked on
canvas
And Louis Lamour told us his tale
Me and Johnny and Waylon and Kris sing
about him
And wish to God we could have ridden his

(EDITORIAL WASSNAME: Being old is not a virtue, being young is not a crime, and for me - much closer to the former than the latter - to thing of, and refer to, the young people attending festivals like Glasto as exuberant young puppies, is neither an insult nor some sort of weird wish fulfilment thingy.

The biggest cheers of Kristofferson's set were when Johnny Depp bounded on stage and played guitar for a few numbers, and when some bloke whose name I forget shot a few segments for his upcoming remake of *A Star is Born*. The fact that the last time the 1937 movie was remade it starred Kristofferson has been completely forgotten by most commentators, but I only saw it once and was very stoned at the time, so I cannot remember if it was any good or not. What point am I trying to make? I dunno really.







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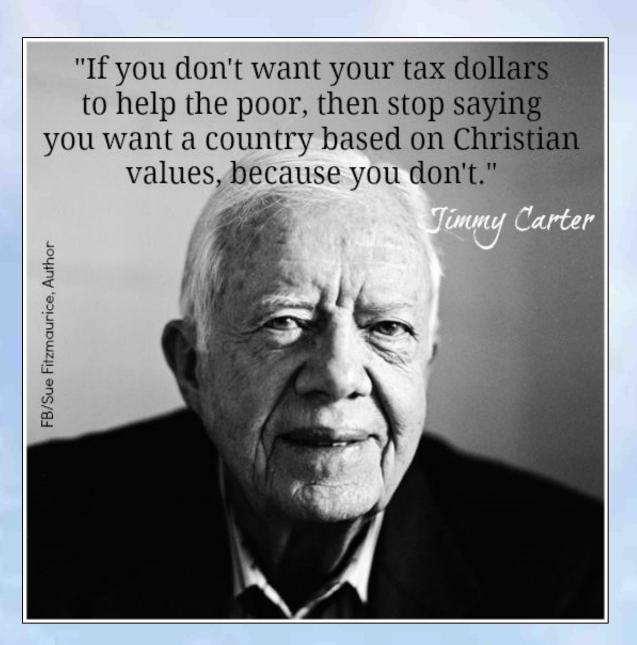
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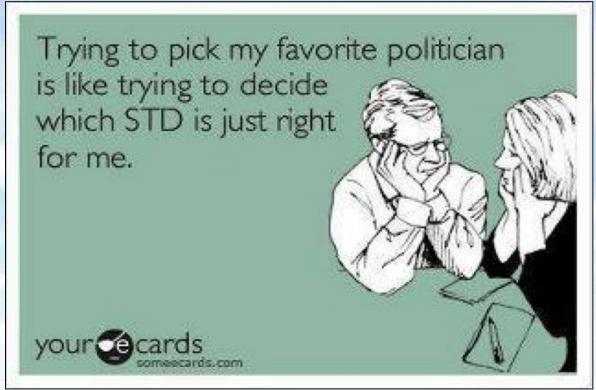
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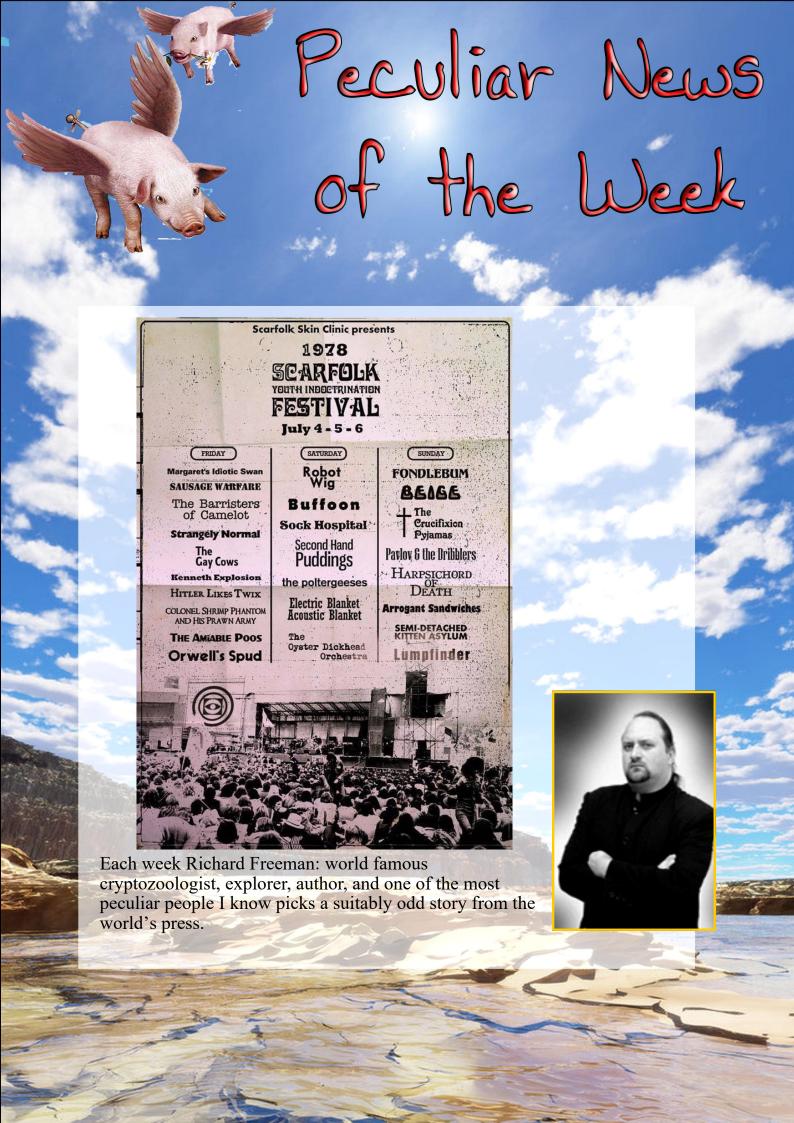
MICHAEL DES BARRES ON

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

(FILLING IN FOR ANDREW LOOG OLDHAM)









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.

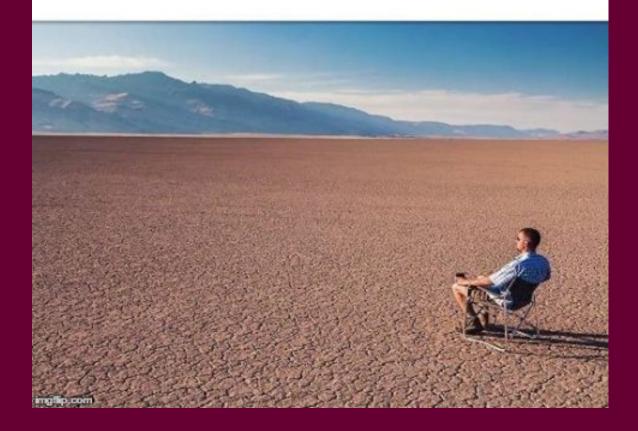








## ME TRYING TO FIND GIRLS IN A PROG CONCERT





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).

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

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



Show 218 – Joshua Abrams

Green Seagull: Scarlet

Afro Haitian Experience: Pose Smoke Fairies: Eclipse them all Joshua Abrams and Natural Information

Society: Maroon Dune The Insektlife Cycle: Schizodelia

Donnie Hathaway: Valdez in the Country

Darwin Deez: All in the Wrist

The Jesus and Mary Chain: All Things Pass

Novella: Thun

Joshua Abrams...: Sideways Fall

Jah Wobble: Appearance and Thing-in-Itself

Pallbearer: I Saw the End Chief Kegwin: Knabbern

The Human League: One Man in my Heart Colleen Rennison: See the Sky About to

Rain

Genesis: The Battle of Epping Forest

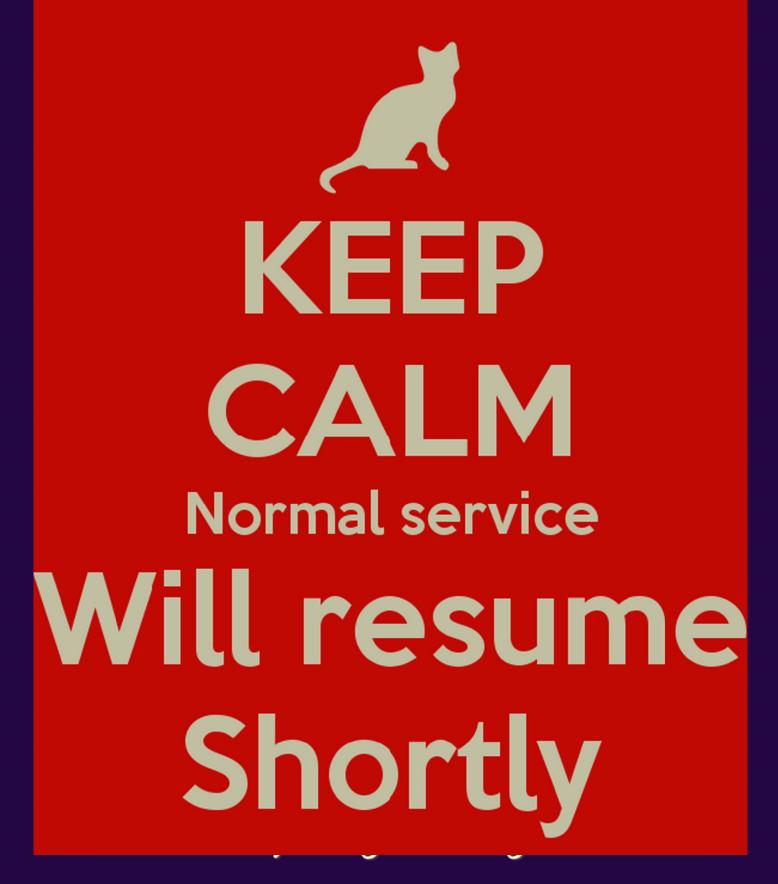
Ugly Johnny: Johnny Meeskite Joshua Abrams...: Opiuchus Drum Circus: Groove Rock

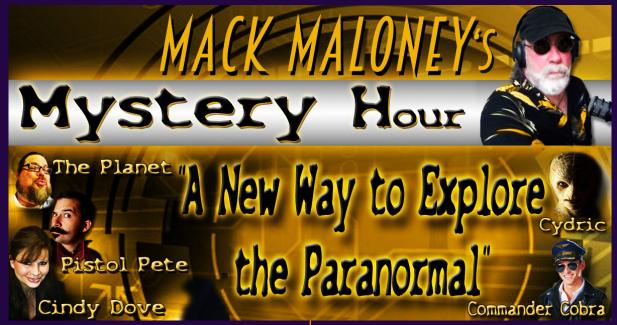
Frank Zappa: What's the Ugliest Part of your

Body? (Reprise)

The Beatles: Goodnight

Listen Here DUE TO TECHNICAL PROBLEMS BEYOND OUR CONTROL THERE IS NO FRIDAY NIGHT PROGRESSIVE THIS WEEK





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

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

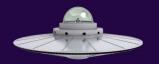
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



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

#### LOIS LANE SAVES THE WORLD

Mack, Juan-Juan & Commander Cobra talk to Rob Beckhusen about Russia's Doomsday Bomb. Cindy Bailey Dove on the coming of Amazon's enormous Zeppelins. Ghostly screams reported near the Mystery Airport. Switch on a new Mothman movie. Cobra on billionaires and UFOs. Lois Lane picks the first five winners in the "Wingman 18 -- Battle for America" free book giveaway.



Listen Here

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



#### Jimmy Nalls (1951 – 2017)

Nalls was an American guitarist mostly known as a founding member of the blues rock band Sea Level. He embarked on a busy session career in the early '70s, joining singer/songwriter Alex Taylor's band while Taylor was a Capricorn Records label mate of the Allman Brothers'. It was during this period that Nalls first worked with future Allmans keyboardist Chuck Leavell, an association that would prove fruitful for both musicians after the Allmans' 1976 split.

Alongside fellow Allmans vets Lamar Williams and Jaimoe, Leavell decided to start a new group after the Allman Brothers Band folded, enlisting Nalls for the band he'd dubbed Sea Level — a play on C. Leavell. While they never achieved the same level of commercial success as the Allmans, they toured and recorded steadily over the next five years, completing five albums before folding in 1981.

Following Sea Level's breakup, Nall performed with a number of acts, spending a period as a Nashville session player in the '80s and working with artists such as Bodyworks and B.J. Thomas. He started the '90s by joining singer T.

Graham Brown's touring band, and remained in the lineup until shortly after receiving his Parkinson's diagnosis in 1994.

While his symptoms made it difficult to continue performing, Nall kept playing, releasing the solo album *Ain't No Stranger* in 1999, and released a follow-up album – *The Jimmy Nalls Project* – just two days before his death.

Nalls died on June 22<sup>nd</sup>, aged 66, from complications of Parkinson's disease.



Thomas Michael Bond CBE (1926 – 2017)

Bond was a British author, best known for writing the Paddington Bear series featuring the eponymous character. He began writing in 1945 while stationed with the army in Cairo, and sold his first short story to the magazine *London Opinion*, for which he was paid seven guineas, and thought he "wouldn't mind being a writer". In 1958, after producing a number of plays and short stories and while working as a BBC television cameraman (where he worked on *Blue* 



Peter for a time), his first book, A Bear Called Paddington, was published.

This was the start of Bond's series of books recounting the tales of Paddington Bear, a bear from "darkest Peru", whose Aunt Lucy sends him to the United



Kingdom, carrying a jar of marmalade. In the first book the Brown family find the bear at Paddington Station, and adopt him, naming the bear after the railway station. By 1965, Bond was able to give up his BBC job to work full-time as a writer.

Paddington's adventures have sold over 35 million books, have been published in nearly twenty countries, in over forty languages, and have inspired pop bands, race horses, plays, hot air balloons, a movie and television series.

Although Bond stated in December 2007 that he did not plan to continue the adventures of Paddington Bear in further volumes, in April 2014 it was reported that a new book, entitled *Love From Paddington*, would be published that autumn.

Bond also wrote another series of children's books, the adventures of a guinea pig named Olga da Polga, named after the Bond family's pet, as well as the animated BBC television series *The Herbs*, as well as the mystery stories for adults, featuring Monsieur Pamplemousse and his faithful bloodhound, Pommes Frites.

Bond wrote a *Reflection on the Passing of the Years* shortly after his 90th birthday. On 20 June 2016, StudioCanal acquired the Paddington franchise outright. Bond was allowed to keep the publishing rights to his series, which he licensed in April 2017 to HarperCollins for the next six years.

Bond died on 27th June, at the age of 91.



Geri Allen (1957 – 2017)

Allen was an American composer, educator, and jazz pianist, who worked with many jazz musicians, including Ornette Coleman, Ron Carter, Tony Williams, Dave Holland, Jack DeJohnette, and Charles Lloyd. She was also an Associate Professor of Music and the Director of the Jazz Studies Program at the University of Pittsburgh.

Allen earned her batchelor's degree in jazz studies in 1979 from Howard University in Washington, D.C., and after graduation, she moved to New York City, where she studied with the pianist Kenny Barron.

She then attended the University of Pittsburgh, earning a master's degree in ethnomusicology, before returning to New York in 1982, and touring with Mary Wilson and The Supremes.

In the mid-1980s, Allen became a member of both the Black Rock Coalition and the Brooklyn M-Base movement, a collective including saxophonists Steve Coleman, Greg Osby, Gary Thomas, and vocalist Cassandra Wilson among others. She also was the original keyboarder of the band initially most associated with M-Base: the funk-oriented Steve Coleman and Five Elements. Her own debut album as a leader came in 1984 with

The Printmakers, which was recorded in Germany and the first album to be released by the newly founded German label Minor Music.

This was followed in 1988, by *Etudes*, a cooperative trio effort with Charlie Haden and Paul Motian. In 2006, Allen was commissioned to compose "For the Healing of the Nations", a Sacred Jazz Suite for Voices, written in tribute to the victims, survivors and their families of the 9/11 attacks.

Allen took part in a documentary film titled *Live Music, Community & Social Conscience* while performing at the Frog Island Music Festival in Michigan.

Allen contributed original music to the documentary film *Beah: A Black Woman Speaks*, directed by Lisa Gay Hamilton, and she also contributed orchestrations to Andy Bey's "American Song".

Her 2010 album *Flying Toward the Sound* was rated one of the Best Of 2010 on NPR, Down Beat magazine, the All

About Jazz website, and the Village Voice's Jazz Critics' Poll that year. Allen died on June 27th, at the age of 60, after suffering from cancer.



**Dave Rosser** (? – 2017)

Rosser had been a member of the band, The Afghan Whigs, since 2014, and played on both of their reunion albums: *In Spades* and *Do to the Beast*. He was also a member of The Gutter Twins and Twilight Singers.

He died on June 28<sup>th</sup>, aged 50, following a long battle with colon cancer.



**Gary DeCarlo** (? – 2017)

DeCarlo was a member of a vocal group called The Glenwoods. He sang and cowrote the 1969 hit "Na Na Hey Hey Kiss Him Goodbye", which topped the Billboard Hot 100 for two consecutive weeks and went on to become one of the nation's most enduring sports anthems. However, despite writing and singing on the track, DeCarlo lived his life in relative obscurity. After he and two fellow studio musicians wrote, produced and recorded the song, Fontana Records assembled a band called Steam to perform it live and who were credited as the song's performers.

A 2011 documentary by Pittsburgh radio host TJ Lubinsky called My Music: '60s Pop, Rock & Soul on public television helped to acknowledge DeCarlo's due credit on the song. And in 2014, he released the album *Long Time Comin*, which included a new version of his hit.



**Artist:** Mary Hopkin Title: Now and Then Cat No. MHMGZ104CD Label: Mary Hopkin Music

Mary Hopkin has one of those voices that perfectly combines clarity with a lilting and unclouded sweetness. It is pure and strong and has remained so ever since the days of her early classic 'Those Were The Days'.

In recent months she has been exploring her archives, dusting off some longforgotten recordings and sending them out to see the light of day.

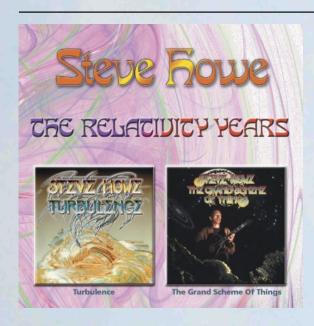
Original recordings have now been digitally remixed and remastered at Space Studios in Cardiff, where she bases her recording work and record label, Mary Hopkin Music.

Mary Hopkin shot to fame in 1968 with 'Those Were the Days', recorded on the Beatles' Apple label. Live at the Royal Festival Hall 1972, the first release on Mary Hopkin Music, is a recording of her farewell concert which marked her retirement from the public eye to concentrate on her family.

Now And Then comprises 14 gems recorded between 1970 and 1988 and follows the release of Valentine in May 2007 and Recollections in January this year, both also collections from the archives. Valentine saw 12 previously unreleased tracks, including three of Mary's own compositions while Recollections featured two of Mary's own, 'Another Day' and 'Who's the One?' with a cluster of other fabulous songs. Both albums were produced by her then husband Tony Visconti.

Now And Then features a Mary original as well as songs from other legendary names including Bert Jansch, Tom Paxton, Jim Croce, John Kongos and Patti Hill. Some of the tracks have been brought bang up to date with the use of modern technology notwithstanding being classics such as 'Happy Birthday'.





**Artist:** Steve Howe

Title: The Relativity Years

Cat No. HST447CD

Label: Gonzo

Stephen James "Steve" Howe (born 8 April 1947) is an English musician, songwriter and producer, best known as the guitarist in the rock band Yes across three stints since 1970. Born in Holloway, North London, Howe developed an interest in the guitar and began to learn the instrument himself at age 12. He embarked on a music career in 1964, first playing in several London-based blues, covers, and psychedelic rock bands for six years, including The Syndicats, Tomorrow, and Bodast.

After joining Yes in 1970, Howe established the band's change in sound which led to commercial and critical success from their albums which became a mainstay in progressive rock until their disbanding in 1981, including The Yes Album (1971), Fragile (1971), and Close to the Edge (1972).

Many of their best-known songs were cowritten by Howe and singer Jon Anderson, including "Roundabout". Howe returned to the group in 1990 for two years; he has been a full-time member since 1995.

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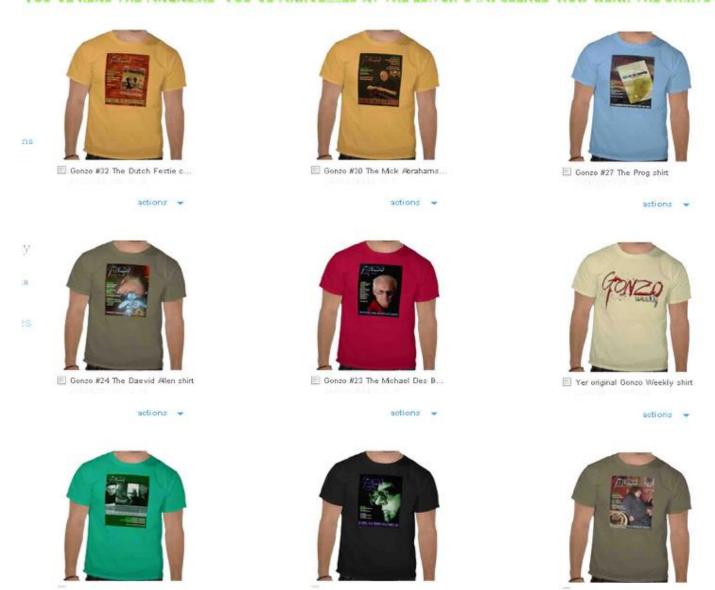
Artist Ashton, Gardner and Dyke
Title Let it Roll Live 1971
Cat No. HST433CD
Label Gonzo

Ashton, Gardner and Dyke were a power rock trio, most popular in the early 1970s. They are best remembered for their song, "Resurrection Shuffle", a transatlantic Top 40 success in 1971. Founding band member, Tony Ashton first met the drummer, Roy Dyke, when playing with various Blackpool based groups. Ashton was invited to join the Liverpool beat group, The Remo Four as organist/vocalist, whilst Roy Dyke became the group's drummer, having joined them in 1963. Their best work came in 1966 when they released their album Smile!. Before their break-up in 1968, they backed George Harrison on his album Wonderwall Music. Harrison later played the guitar on their song "I'm Your Spiritual Breadman". Ashton and Dyke then joined forces in 1968 with the bass guitar playing Kim Gardner, who had previously played in minor British groups, The Birds and The Creation. The triad simply called themselves Ashton, Gardner and Dyke.

Largely taken from a concert in Belgium in 1971, this captures the offbeat British group when it was at the peak of its popularity. The nine principal tracks are drawn from all three of the band's albums. Included, as most anyone interested in a release like this will be relieved to know, is the trio's big hit, "Resurrection Shuffle," the one Ashton, Gardner & Dyke song that most rock fans will know.



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



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

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



"Naked Radio"

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

The Pink Fairies official website: www.pinkfairies.net



Cop a sneak preview here:

# http://tinyurl.com/z9825mr



# JON MEETS ON MEETS

Carol Hodge is a remarkable young lady and possessed of a remarkable talent. I first heard about her when she joined ex-Crass vocalist Steve Ignorant about halfway through his 'Last Supper' world tour, in which he performed songs by Crass for the last time, at least in the style to which we have become accustomed over the past three and a half decades.

Carol had some pretty big boots to fill, as she was singing material originally recorded by the legendary Eve Libertine back in the day. Her renditions of 'Shaved Women' and 'Poison in a Pretty Pill' were particularly impressive. For lots of reasons, mostly health ones, I was not able to go to any of the shows, but I followed the tour avidly on YouTube. The final show, at what was then *The Shepherd's Bush Empire* in London, is now available in a swish DVD set with a cover by yours truly, from Gonzo. So you can see it for yourself.

There were several highlights from this show; not the least being when Eve Libertine joined her on stage for an impromptu rendition of the aforementioned 'Shaved Women'. But the highlight for me, which always brings a hint of a tear to my eye, was when the band played 'Bloody Revolutions' for the last time,



and Steve was obviously overcome with emotion as well. Then up came Carol with a big sisterly look on her face, and held his hand as the two of them finished off the song:

"Nothing changed for all the death, that their ideas created

It's just the same fascistic games, but the rules aren't clearly stated

Nothing's really different 'cause all government's the same

They can call it freedom, but slavery is the game There's nothing that you offer but a dream of last year's hero

The truth of revolution, brother...is year zero."

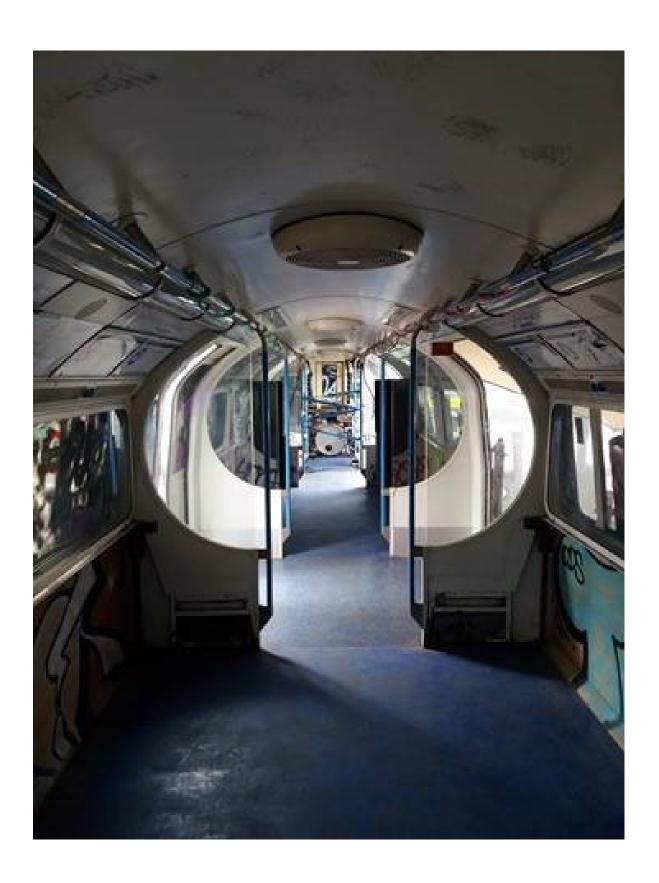
Hell! Forget about pinpricks of tears. The first time I saw this I was blubbing like a big

blubby thing, and I still find it massively moving to this day.

After seeing that, I decided that I needed to find out more about Ms. Hodge.

Carol adopted the personality of Miss Crystal Grenade, an existentialist Victorian artist, singer and freak show performer with a peculiarly deformed hand. Accompanying herself on piano, and with some songs featuring multi-tracked vocals (presumably by her), this music fills the same sort of cultural territory as did the recent BBC detective series *Ripper Street*; a gloriously aesthetic re-creation of the latter days of Victorian London. In Miss Crystal Grenade this slice of ur-historical synthesis now has











the perfect soundtrack.

I was so impressed by this that I rang my old friend, and boss, Rob Ayling, the Gonzo *Grande Fromage*, who was equally impressed, and proceeded to sign Crystal Grenade to Gonzo.

Then, a few months later, I was in Manchester with Corinna, to see Peter Gabriel performing an emotionally tinged show on his 'Back to Front' tour. We had a couple of days in Manchester, and I wanted to do some filming in the Natural History Museum there, but I took the opportunity to arrange an assignation with Carol, and Corinna, Carol and I spent a happy hour chit chatting in the museum gift shop.

Then, in 2014, Carol came and sang at the Weird Weekend in character as her existential Victorian waif and — with the addition of a few more interviews over the years — that brings the story pretty much up to date.

EXCEPT (and this is a bloody great big except), this year Steve Ignorant and his band Slice of Life, for whom Carol still sings, played

Glastonbury. Steve was the headlining act at the final Weird Weekend last summer, and for Igs & co. to have performed such a prestigious event seemed too culturally significant for us to ignore. Carol (who seems to have ditched her Victorian persona for the moment) has also got an exciting new project in the works, and so I decided that it would be jolly good to phone her up and talk about both of these things.

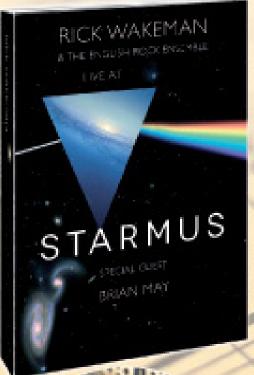
#### Listen Here





Forthcoming releases from Rick Wakeman & Friends

# Rick Wakeman & Brian May



# live from STARMUS 2015

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

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









# THE LISTENING POST

Gonzo Alan (right in pic) is a great friend of Phil (left in pic), who lives down in deepest Devon-parts. They've undertaken much cross -country running madness together, imbibed real ciders and ales; listened to much music...

Here, Phil (Bayliss) picks up the turntables at 'The Listening Post'.

alan dearling

#### Phil informs us:

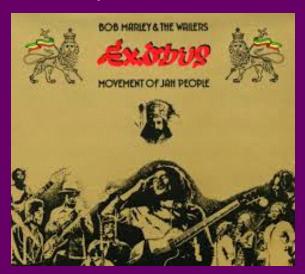
My love of reggae stems from the wonderful experience of working in Jamaica during the mid-'70s. There was deep political division when 'heavy manners' was in force, but the music of that time was sublime. Much of this music was based on the Rastafarian faith and the love of Jah, but also there was a strong political element with many of the lyrics about current events. These were turbulent times. As Jamaica was impoverished nation, the neighbouring communist island of Cuba assisted by sending workers to build hospitals and schools.

The USA was so concerned that Jamaica could also be drawn towards communism that the CIA fomented civil unrest which included arming opposing political factions. The music reflected these tensions. It could be heard on jukeboxes in the rum bars, playing in cafes and takeaways, in homes, record shacks in larger towns and, of course, huge bass speakers reverberated at local dances.

As Rastas and 'rude boys' were generally viewed as disruptive elements in society, the more controversial reggae was not usually played on the radio stations.

If you like reggae you might be amused to critique my choices; if you are unsure of what to listen to then try one or two of the albums below.

#### 1. Bob Marley & The Wailers - Exodus



In 1999, <u>Time</u> magazine named *Exodus* the best album of the 20th century. The title refers to Bob's move to London in 1977 after he was shot in his home in Kingston, Jamaica.

It's considered Bob's masterpiece as there isn't a single filler track on the album.

Here is the title track being performed on Top of the Pops: https://www.youtube.com/watch?v=iorJHt7zvt0

#### 2. Peter Tosh - Legalise It



Shortly after the Bob Marley was added to the title of The Wailers, both Bunny Wailer and Peter Tosh left the group. Tosh's espousal of ganja and protest against police brutality drive the rhythms in this, his first solo album.

https://www.youtube.com/watch? v=4Wu0Hzind7Y

#### 3. Jacob Miller - Tenement Yard



Jacob Miller's fun-loving personality and his mellifluous voice would have led him to international stardom had he not died in a car crash.

#The quirky songs on his most popular album showcase his talents.

See him in action in this clip covering a Wailers' song.

https://www.youtube.com/watch? v=HDEUeT88ajQ

#### 4. Gregory Isaacs - Night Nurse

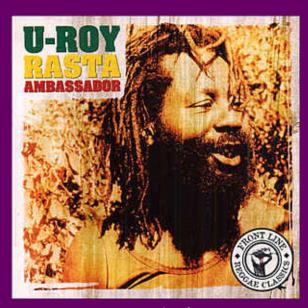


Gregory was also known as The Cool Ruler for his sweet and gentle voice on love songs as well as some tunes with punchy lyrics. Night Nurse is probably the best known of his many albums

Here he is singing the title song:

https://www.youtube.com/watch? v=ec9KwGWvSpM

#### 5. U-Roy – Rasta Ambassador



U-Roy was amongst the first DJs to start 'toasting' over the music. He took samples of the music and sang in the gaps. The

genre was copied and evolved to form the origins of rap. Here is a fine example of his accepted mastery with 'Stop that Train':

https://www.youtube.com/watch?v=jbQ -ajKPPhw

Rasta Ambassador is one of his earliest and best albums.

## 6. King Tubby & Friends – *Motion Dub Special*



A Jamaican single 45 rpm disc with the tune on the A side then had the 'Version', or what was to be called Dub, on the B side. This Dub, which had an emphasis on the bass with samples of the melody and lyrics, was pioneered by King Tubby who was a sound engineer. Many of these dubs were especially made for the DJs like U-Roy. There are many fine examples of dub by a variety of artists, but my favourite is King Tubby & Friends. Here is one of the many outstanding tracks:

https://www.youtube.com/watch? v=nUQPCrP96tE

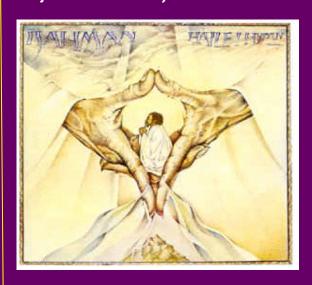


#### 7. Burning Spear - Marcus Garvey

This was Burning Spear's third album featuring the distinctive and haunting vocals of Winston Rodney. Most of the songs are about the suppression of black people. Marcus Garvey is one of the national heroes of Jamaica. He wanted to repatriate black people on his Black Star liner back to their ancestral lands. This double album also has dub versions of all the songs. Here they are live a few years ago:

https://www.youtube.com/watch? v=o39qnlkic2k

#### 8. Ijahman – Haile I Hymn



## alan dearling

Here is the less strident and more gently spiritual side of reggae which Ijahman has made his trademark.

The opening track on this, his first album, is the superb Jah Heavy Load. Here is a clip of him performing:

https://www.youtube.com/watch? v=30EnRiJN0Bo

#### 9. Morgan Heritage – Strictly Roots



As their name suggests, this band was formed by five children of reggae artist Denroy Morgan in 1994.

They have succeeded in broadening the range of reggae sounds and harmonies to achieve a Grammy Award for this album in 2016.

Here they are performing the title track:

https://www.youtube.com/watch? v=BSiUTUNAQQY

## 10. Fat Freddy's Drop - Based on a True Story

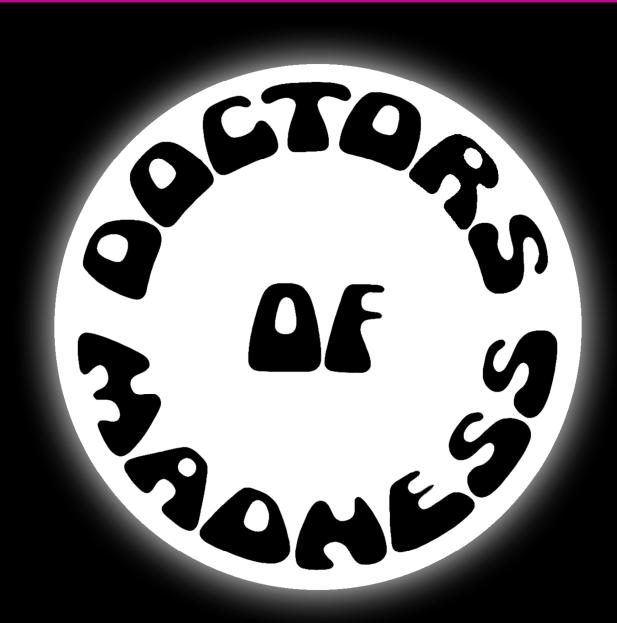


Jah music has travelled the globe with reggae bands in every country in the world. The best I've come across is New Zealand's Fat Freddy's Drop with their easy, cool, jazzy style of reggae. They have made several albums but this first album, Based on a True Story is probably their best. Here they are live with the track Cay's Cray:

https://www.youtube.com/watch? v=6iEQfSmT1QE



## alan dearling



#### PERFECT PAST THE COMPLETE DOCTORS OF MADNESS

This year, the political landscape in the UK, USA and Turkey has depressed me no-end and the fact that I can't seem to run as fast as I used to has annoyed me and made me wonder if I am heading into old age sooner than I would have liked (I'm only 59 for chrissake).

However, one huge ray of sunshine for me has been the return of the Doctors of Madness comprising a tour, where I managed to see them three times, (Yay for me!), a cup of tea and an interview with one of my all time heroes, Richard "Kid" Strange (see *Gonzo Weekly* 233) and now the release of their box set, Perfect Past, containing re-mastered versions of their three Polydor albums, a bunch of outtakes and a 28 page booklet.

# **JEREMY SMITH**



When you really like a band, buying a box set can be a bit of a waste as you've probably got everything already on vinyl and CD, but to me this was a must have as there were some 12 unreleased tracks to go with the three studio albums and these albums have been constantly at my side for the last 40 years. But who were the Doctors? And why were their albums so good?

One of the must see bands of 1976, they were gone by 1978 and almost forgotten by the eighties.

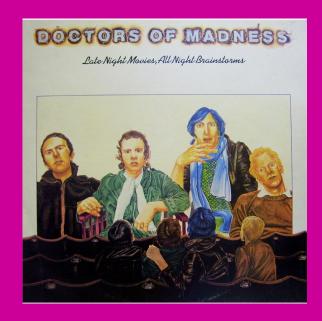
Richard Strange went on to an eclectic career as an actor, a poster boy for soft drinks and a club entrepreneur as well recording several interesting solo albums. Stoner continued as a musician until his death in 2014 and joined the Sadista Sisters and TV Smith's Explorers before playing in local bands but Urban Blitz and Peter Dilemma disappeared from the music scene.

But the Afterglow of the Doctors burnt on with Hugh Gulland's website (www.doctorsofmadness.co.uk)

providing news and discussion, TJ Sundown and Rocket Ron organising 2 gigs for Strange, Stoner and TV Smith, Attila the Stockbroker remaining a true fan and others like me, keeping the band alive by playing them on the radio and to my friends as often as I could.

So now its 2017, the Doctors of Madness have toured the UK and Perfect Past is out.

But is it any good? Is it still relevant? And do the bonus tracks make it worth buying?



To try and answer these burning questions, let's start with the first album, 'Late Night Movies, All Night Brainstorms'. Released in early 1976, this is the Doctors at their weirdest. Written on the sleeve is "This record to be played with the gas full on" which sets the scene for 50 minutes of unsettling music. Kicking off with probably the poppiest and fastest song Kid Strange ever wrote, 'Waiting' with its chorus of "Kentucky Chicken is Dripping Around My Ears", the album meanders between songs of love and mental illness before side 1's closer, 'The Noises of the Evening', an eight minute harrowing soundscape in reverse which takes you to a land of nightmares which is only made possible to listen to by Urban Blitz's delightful violin.

But it's the second side of 'Brainstorms' that shows the Doctors at their best, 'Billy Watch Out' taking you into a land of ordinary people coping with their lives and a chorus to die for which my friends would sing along to and it was one of our anthems of the year. B-

Movie Bedtime is a great fast song, with cool lvrics and occasional sex, drugs and rock'n'roll references that was so important to us teenagers at the time. But then comes the killer, 'Mainlines', a 16 minute dirge which even today, I still don't really know what it's about, but from the first line "This is the place the rats come to die", you know it's not going to be fun and the future is going to be bleak. Continuing with, "Ahead the Fear Factories await our arrival" and "The bellboy wears jackboots and keeps the place clean", there is a horrible image of somewhere I don't' want to go and neither does the train driver as it finishes up with "Mainline trains could never find drivers to run a service out to here" repeated endlessly. And yes, it is still good, its still relevant and more importantly it still sounds as fresh as it did 40 years ago



The Doctors second album, 'Figments of Emancipation' was released at the end of 1976 and showed the band at ease with themselves and the studio. It is better recorded, better played and certainly more musical than the first album. The first side is effectively one

piece with 'Brothers', 'Suicide City' and 'Perfect Past' making up a wonderful swelling piece of music. The highlight is 'Suicide City' with Strange's lyrics and Blitz's violin building up to a crescendo of sound before taking us down into a beautiful love song, 'Perfect Past'. The final chorus of 'Perfect Past' with its eerie, "Make, make me, make me, make me, make me rock and make me roll", once convinced a friend of mine, Nick, that the record was talking to him and it remains one of my all time favourite albums.

The second side is a bit more inconsistent but 'Marie and Joe', with a fine Blitz guitar solo, takes off where 'Billy Watch Out' left and 'Doctors of Madness' and 'Out' provide a storming finish with Stoner and Peter Di Lemma providing a huge beat. So more melodic maybe, certainly less harrowing but 'Figments' is a lovely warm album that still puts a smile on my face.



1977 was a changing year for the music business and Kid Strange himself recognised that the arrival of the Sex Pistols ruined any chance that the Doctors would make it big. So the Doctors continued to tour, with Pat Travers of all people and their London gigs at places like the Marquee and the Nashville were sold out with crowds of punks, including Dave Vanian, joining the band on stage.

So no album that year, but a slight change of image with the release of the punky single Bulletin with the picture sleeve crediting "The Doctors".



The final album, 'Sons of Survival', came out in 1978 to a largely disinterested world. More song based, and featuring fiercer guitar, less violin and the vocal debut of bassist Stoner on 'No Limits', it's a good but not great album. Sure there are highlights, like the title track, 'Triple Vision', 'No Limits' and 'Kiss Goodbye Tomorrow' but there's the feeling that the Doctors were trying too hard to be new wave and even 'Back from the Dead', co-written with TV Smith of the Adverts, seems more of an afterthought than a way forward.

The final track, 'Cool' is an attempt

to make a live favourite sound good on record but is doesn't really work and so is eight minutes of noise just doesn't add to the album. Still this is not to say, it's not worth listening to, but 'Sons of Survival' just isn't a classic like the first two.

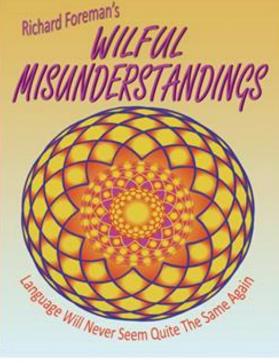
But the box set is not just the rerelease of the three original albums; there are 12 outtakes, demos, live tracks and an aborted single with Dave Vanian who briefly joined the band in 1978. So are they worth the purchase price? Well, yes and no.

The cover of Dylan's 'Ballad of a Thin Man' is rather grating, but 'We Don't actually pleasant. Back' is 'Frustration' and 'I Make Plans' could have been great songs with a bit polish. 'Don't more England' (with Dave Vanian vocals) is plain nasty but the songs that make it worth buying are the acoustic demo of 'Triple Vision' and the duo of songs from the last Doctors gig, 'Making Machines' and 'Who Cries for Me?' which show what could have been if they had not taken an early bath.

So Perfect Past is the best re-issue of the year so far and it's been so absolutely, fucking wonderful to have the Doctors of Madness back in 2017 and YES, they are still relevant today and from the live gigs, sounding better than ever. RIP Stoner, you are sadly missed but Richard Strange and Urban Blitz, please keep going. You really are the Sons of Survival.

Jeremy Smith – June 2017 jnismith@gmail.com





#### Reviewers:

"Within five minutes of picking the book up and reading it for the first time I was immediately entranced. These stories are a delight, and I have spent much of the 'Festive Season' proselytising about Foreman to anyone who would listen. I have found myself using the words 'delight' and 'delightful' far more often than I would have wanted to, but I truly cannot think of a better adjective. My life has been enriched for having read these stories. I cannot wait for the next volume." Jonathan Downes, editor Gonzo Weekly magazine. "Expect the unexpected while reading Wilful Misunderstandings. The oddball characters and their quirky concerns will attract your attention. Richard Foreman demonstrates how deep his imagination is, and how the simplest of ideas can make interesting prose. He writes fluently, wittily, and his stories tend to approach the dark side in a humorous way." Michelle Stanley, Readers' Favorite website.

#### Writers:

"A passport to a parallel planet where nothing means quite what you thought it did, this book offers an excursion to a strangely familiar place that you have never previously dreamed of. Get your shots and book your ticket today." Alan Moore Watchmen, From Hell, Voice of the Fire, Jerusalem

"An ambitious and truly original collection from a master storyteller whose memorable characters in often surreal, unsettling situations linger long after the first page." Sally Spedding Wringland, Cloven, A Night With No Stars

"Carefully constructed scenarios with a playbill of disparate characters shrewdly and sympathetically observed. Offspring of a particular and subtle imagination, told with humour, craft and insight." Jamie Delano Hellblazer, World Without End, Leepus - Dizzy

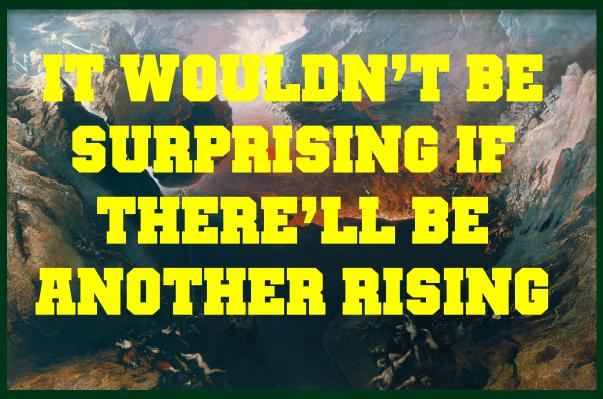
#### Readers:

"Stories like dreams half remembered, tapping into a seam (or seeming) of the unconscious mind."

- "I love the feeling of shifting, malleable realities. It is so much fun and encourages thinking in new ways about the world.
- "The book is bloody brilliant. I read it in nearly one sitting. It totally messed with my head."
- "This is a collection to reread, a book to tickle and amaze, to ruffle and amuse and sometimes to raise the hairs on the back of your neck."
- "Unafraid to tread off the beaten track into vivid, unsettling worlds where nothing can be taken for granted. Where anything can happen."

#### Cost:£8.95 (+p&p) percopy

by mail order (signed) from Lepus Books website (http://lepusbooks.co.uk/wilful-misunderstandings/) Or available by order from bookshops (quote: ISBN978-0-9933901-0-4) For more info see Richard Foreman's website at richeff.moonfruit.co



We have always had a soft spot for peculiar art projects, especially when said art projects have some sort of relevance to monstrous occurrences. So, it is with great pleasure, that we tell you about the latest project from our friend, colleague, and promoter of Weird Weekend North: Glen Vaudrey.

He wants nothing more than to erect a 6ft high, bronze statue of Great Cthulhu on one of the Orkney Islands.

Over the years, my friends have come up with absolutely bloody stupid ideas but this one completely takes the biscuit, and so I am massively proud to be able to throw the entire weight of the Centre for Fortean Zoology marketing team (me and Olivia) behind endorsing this remarkable project.



It is said that when the stars are in position Cthulhu will return. If that's anytime soon it might be a good idea to get on Cthulhu's good side.

Like the best of ideas this came to me in a dream. While Cthulhu is well known it appears that there is no large monument to celebrate HP Lovecraft's greatest creation so I am looking for funding to place a bronze statue of Cthulhu in Orkney.

You might be wondering why Orkney is the ideal place for this statue, it might be thought an unlikely location for the city of R'lyeh. However it does have a better case than many other places. The reason is that I have been researching reports of strange creatures and monsters in both folklore and written records from the isles and have found many of these reports are similar in substance to the works of Lovecraft with tales of people interbreeding with fish folk and islands that rise from the depths only to vanish again.

If the funding target is met I, as an artist and sculptor, will design a 6ft tall bronze statue of Cthulhu which will be cast and then placed in a location in Orkney. The site will have full public access.

Sadly casting large bronze statues isn't cheap and that is why this fully costed appeal for funds appears high.

If funds exceed the target for Cthulhu there are further plans.

One thing is for certain there will be nothing like it



anywhere else in the world

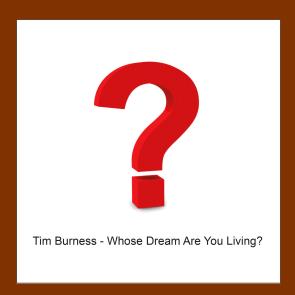
The concept design for the statue itself. Alongside is a 6ft tall figure to show just how imposing the completed work will be. If enough funds are raised this is the basic plan for the start of the sculpture park.

https://www.kickstarter.com/projects/1556041024/the-world-needs-a-cthulhu-bronze-statue





TIM BURNESS
WHOSE DREAM ARE YOU LIVING?
EXPANDING



Originally released digitally towards the end of 2015, Tim has now slightly remixed and extended (three new tracks) and made this album available on CD through the Expanding Consciousness label. As with his 2007 album 'Vision On', the core of the band was Monty Oxymoron (keyboards, vocals, Theremin and percussion), Fudge Smith (drums) and Keith Hastings (bass), while there were contributions from guests such as Gregg McKella (synthisizers and effects), Lee Abraham (sub-bass guitar), and Andrew Bradstreet (bodhran). Tim of course made his name with

Burnessence in the Eighties, and had been around the progressive scene for some thirty-five years or more, but doesn't release albums that often, so this was the first since 2007.

That is a real shame, as he has a very English approach to progressive and neo-progressive rock and hits many, many musical bases. He is a bit like a musical magpie, picking up the shiny things and hoarding them, and while they are all valuable they certainly don't all sound the same. The first number, "These Are The Days" could have come from Fudge's previous band Pendragon in the very early Nineties, while "And Set Your Spirit Free' has so much energy that one can imagine it being played in the clubs in Ibiza. Some songs are full on and over the top, while others (such as "Hold Me") are incredibly delicate and restrained. This is what makes this such an incredibly solid album, there is huge variety and depth in what he does.

Tim feels that it is his best work, and even his cynical bass player (his words, not mine), agrees with that. I believe that Tim and the band recorded far more tracks than they used on this album, so hopefully the next album will be here much quicker! For more details on his music, and far more, visit his site at

https://timburness.wordpress.com

# KEV ROWLAND

# TYRANNOSORCERESS SHATTERING LIGHT'S CREATION TOFU CARNAGE RECORDS



Dallas, Texas-based black metal horde, Tyrannosorceress, present their debut through Tofu Carnage Records. Formed in 2010 by members of Dallas-based Cleric, Tyrannosorceress released a demo as long ago as 2011, but it has taken until now for the quintet to release an album, and I find it hard to fathom why that is the case as this is something quite special indeed. This is black metal as a full-on force of nature, no namby pamby ambient tones or keyboards for these guys, just grabbing Mayhem and Darkthrone as influences and then building the sound into some quite special.

ohn Schiller (bass) and Zach Jobin (drums) are joined at the hip, and know when to speed it up and when to slow it down, so there are sections when the band moves far more into doom territory than one would expect from a band of this type. The twin guitars of Daniel Hearne and William Baxter riff it out, or take turns in providing melodies and counter melodies, or rely on their buddies to keep it together while they take it into other areas. Then on top of that we have the vocals of Zac Christian, whose gruff and demonic sound is perfect for the music at hand.

Only five songs, but the album is still forty-five minutes in length (the perfect vinyl playing time, and this has indeed been made available in that format). Great production has allowed these guys to really shine, and I guess the only question is when are these guys going to get picked up by a more major label? If black metal is of interest,

then these are one of the most exciting new bands within the genre that I have come across. It is possible to stream the album at <a href="http://tyrannosorceress.com">http://tyrannosorceress.com</a>.

Highly recommended.

#### 8KIDS DENEN DIE WIR WAREN NAPALM RECORDS



Roughly translated as "The Ones We Used To Be", this is the debut album from a German trio, who are very much in a post hardcore direction, and have been compared to Heisskalt and Fjørt.

I should confess to having real issues getting into this album which I feel have far more to do with their approach than having all the lyrics in their native tongue. It's okay, I walked out of a Parkway Drive show once, trying to comprehend why so many people were having a great time while my thoughts were heading towards wondering if the bar was far enough away from the stage so that I couldn't hear them anymore.

I love the cover, but after that it's all downhill for me. The vocals feel affected, as if Jonas Jakob is not bearing his soul, but trying to sound as if he was. This just doesn't feel like the real deal, but possibly a band needs to come out of NYC to be able to give this style of music any genuineness. Not for me, sorry. <a href="https://www.8kids.de">www.8kids.de</a>

# ART FRISTOE TRIO DOUBLE DOWN MERRY LANE RECORDS



Double Down' is a double CD set recorded by Art Fristoe (piano) and bassist Tim Ruiz with two different drummers (Daleton Lee and Richard Cholakan). This recording came about as the result of Art-House film Daniel Jircik and J.W. Peine were making with Bob Dorough, to which Art made a major contribution to the film as an actor, pianist and vocalist. Here he is captured leading the trio through a series or original numbers, jazz standards, and some songs that are somewhat surprising when heard in this context. This is classic old school jazz, with sumptuous groove, soulfulness and tenderness in everything that is being performed.

So, it is somewhat surprising to discover that the opening number is nothing less than "Smells Like Teen Spirit". I doubt that Kurt ever thought that his guitar-driven angst could be transformed into an instrumental of such delicacy and subtlety. Somehow Art manages to stay true to the original, yet totally transforms the song so that it fully belongs within the canon. Of all the songs contained within this double CD set, this is the one that hits home personally with me just because I know the original so well, yet here it has been taken to a totally different level.

Other modern delights are some Beatles numbers, sitting happily alongside many Art Fristoe originals, Duke Ellington and others. One of the sheer delights of this album is the way that he brings together music from many different sources and then gives it his own distinct flavour.

All the guys working with him are also masters of their craft, but special mention must be made of Tim Ruiz whose fingers seem to glide over the bass and provides runs and slides that are absolutely in keeping with the feel, and always exactly right for the moment. Overall, this is a very impressive piece of work.

# BARROWS OBSIDION TONZONEN RECORDS



This is the third album by Los Angeles-based Barrows, and depicts the experience of a man who is abducted from earth and brought to Obsidion, a place where dimension is indefinable and the boundaries of human consciousness cease to exist.

The band claim that their cinematic, instrumental rock organically and seamlessly blends elements of prog, space, kraut, and psych, citing influences of early King Crimson and Pink Floyd to John Carpenter and Goblin, and they may just be right. Formed in Syracuse by Jim Leonard and Richy Epolito, before the two relocated to Los Angeles, where they recruited guitarist Ryo Higuchi and bassist Brock Haltiwanger to flesh out the live line -up. But this album, as with the others, was recorded by just the original duo.

Musically this is all over the place, as they take influences from wherever seems most suitable and then blend it together. That they should be called "progressive" is never in doubt, but here in the truest sense of the word as opposed to sitting within one particular sub-genre or another. This is

music that does need to be sat and listened to intently, as otherwise there is a real risk that it can just fall into the background and not be fully appreciated, and that would be quite the wrong thing to do, as this is quite an impressive piece of work. Cinematic, yet also touching on ambient, it really does feel like an organic beast it gently moves through different passages, somehow bringing together quite different styles of music. There are many times when the guitar is notable by its absence, and then others when it sounds very Gilmour-like, and has a major impact.

The only way to fully appreciate this is by hearing it, and as well as being released on vinyl by Tonzonen the band have also made it available on Bandcamp as a "name your price", https://barrowstheband.bandcamp.com/album/obsidion so what have you got to lose?

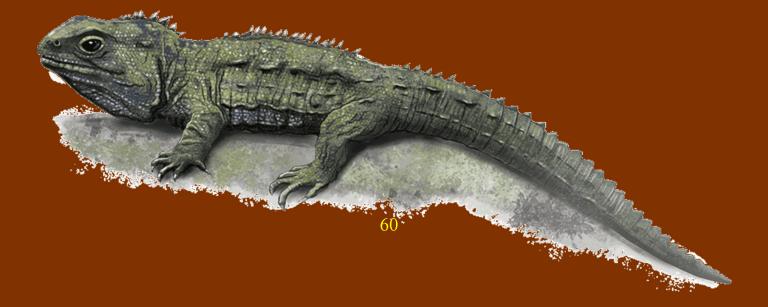
BEASTO BLANCO
BEASTO BLANCO
EL PUERTO RECORDS



Originally released in the States in November 2016, this debut has just gained a release in Europe through El Puerto Records. Here is a band that have already gained publicity before they had even played a note, as it has been put together by Alice Cooper bassist Chuck Garric (as guitarist, singer and head of the band) with vocalist Calico Cooper (daughter of said Alice). The line-up is completed by Christopher Latham (guitar), Jan Le Grow (bass) and Tim Husung (drums). So with two members being closely linked with Alice one might expect them to sound somewhat like him, and in some ways that is true, but it is very much the "Poison"-era as opposed to the classic, mixed with a very large dose of the American hair bands from the Eighties.

It is gruff, it is raw, but there is also an innate sense of melody behind it, and Motley Crüe has obviously been a major influence. There is a feeling that they are very much following the same vein, and their band photo shows a very rough and bedraggled looking bunch, when their music has far more melody and arena-style anthems than they would probably like to admit.

The European version has been released with an additional song, a cover of "Born To Raise Hell" where Chuck does a reasonable impersonation of Lemmy, but it doesn't have the force and power of the original. In many ways this is the problem, as they are quite good at what they are doing, and if they were onstage at a festival then I am sure that many fans of other bands would enjoy what they are doing, but possibly paying to go and see them could well produce quite a different result. This is an okay album, but they are going to have to lift their game a great deal to make them known, and not consistently being linked to Alice.





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

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



Evelyn (two and a half) and Iris (five) are two charming young ladies (pictured left with their Grandfather who looks like he is a disreputable old hippy who probably fills his days writing nonsense for other old hippies to read).

They prove themselves to be young persons of discernment when asked what music they would take with them to a purely hypothetical desert island.

# Evelyn and Iris's Hit Parade

#### **EVELYN**

You are my sunshine

Let it go

Hakuna matata

The wheels on the bus

The bing bong song

#### **IRIS**

Tale as old as time
Once upon a dream
The river is flowing
My Little Pony theme song
The Pokemon theme song

## THE COMPLETE GOSPELS

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

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



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

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

#### Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.

# The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks Director, Africa Region The Nature Conservancy

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



# **DOGLEG**



Weekly Acoustic Jam Session Hosted by Dogleg

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

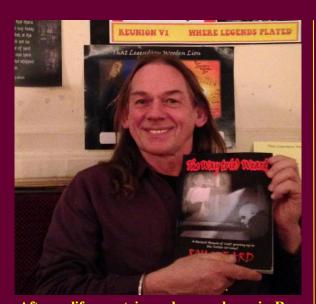
All styles, levels and listeners welcome

facebook - dogleg Musician/Band





# WORDS TROM 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 bonfire was lit, substances ingested, and fireworks produced. A friend of Jacko's had brought her children along and, at one point I saw Jacko run frantically down the garden to stop them putting some wood on the fire – it was the kitchen door!

By this time the band had gone through a bit of an upheaval and John Phillips had left. I was debating getting a new singer but decided to take the role on myself. Up till now I had been the guitarist and backing vocalist, but I decided to abandon the guitar and take on the front man role. I was pretty sure I was up to the showman bit but not too sure of the vocal side. My confidence was not boosted by Tom Barrett (our roadie) saying 'you can do all those funny voices'. Anyhow we had to find a new guitarist and bass player.

At this point I also decided we needed more effects. I was already making flash bombs from a car battery, broken flash bulbs (back in the seventies there were no LEDs. Flash photography was achieved by small glass bulbs containing magnesium ribbon which was ignited by having an electric current passed through it. I would take these apart, put them in cut down bean cans, sprinkle with magnesium powder, and connect them to a car battery. Flash!) We then discovered 'The Theatre Scene Armoury' in Covent Garden. This was a small office just off the market square. Pretty nondescript, but crammed with explosives. They provided many of the explosions and special effects for the stage, TV and films.

One of their clients was a ventriloquist whose dummy had a hollow head filled with offal. Towards the end of the show he would say, 'I've got a bad headache', 'I feel ill', 'Me head is really hurting' etc. At that point the ventriloquist would press a button and a small maroon (stage explosion) would go off in the dummy's head spraying offal into the audience. Any idea why this act never became famous?

So we were all primed up. Explosions, smoke bombs, strobes, the Full Monty. Alan Essex, who played a variety of homemade synths, had been in a band a while before and called the bass player from that band to see if he was free. Terry Morley joined the band and brought his brother Tony with him. This was the new band and we began to





# This House In Amber

New Album out now

Available on CD from:

www.weard.co.uk

CD / digital download:

https://royweard.bandeamp.com/album/this-house-in-amber



do a whole load of gigs. They also brought with them a guy called Steve Wollington who was to become our roadie. Steve was there through all of the *Wooden Lion* gigs from then on.

We had been doing a number of shows with a street Theatre group called *East*. They were a fairly anarchic bunch of people who all lived in a house in East London. They would do various impromptu street theatre shows, as well as putting on children's shows for the local community.

As our friendship developed we began to go along to some of these shows and then play on the stage after they had finished. There were often a load of kids still there, looking slightly baffled by the odd collection of hippies that would turn up to see us and the antics of the madmen on the stage. Alan's swooping and screeching synth noises, and the general air of mayhem added to it. East would also come along to our own shows in costume and act out all sorts of stuff in the audience.

One of the songs was called 'The Last Forest' and, for that, I dressed up in a cardboard tree, complete with branches and a mask I had made from papier mâché, which sported a few twigs. It was very hard to get this contraption on and off. At one gig in a pub in North London I was struggling to get the costume off on stage right. Steve, who was standing on stage left rushed round the back of the stage to help. On the way round he tripped over a cable that lead to some of the lights and knocked them down, smashing the 'Black Light' UV tube and a few more items in the process. From then on he was known as 'The Wrekka'. These costumes and the effects that went with them provoked some odd looks when we performed to these audiences, left over from a children's show, in the parks.

At one of these shows, on a damp spring evening, we found one of the flash pots did not go off. I sat on the stage tossing matches into it, but it still did not ignite. I then broke off a few match heads and threw then in. As I did this, the flash went off. My hand was black and everyone was looking at me in amazement. 'That was warm', I said and went to wash my hand. That was when I found it was not soot, it was the skin that was black, and that was when it began to hurt. I decided to go and sit in the van with the band's girlfriends. I had, apparently, turned a little green. They asked if I was OK and I replied, 'I think I need to go to a hospital'. I had fourth degree burns. Much fun was made of my request for them not to cut my rings off.

This was nothing compared to the 'Albemarle Incident'. We were friends with a band called *Storm* who used to end their set with a bit of the 1812 Overture. There was a brass cannon on the stage which would go off and launch sweets into the audience – better than offal I suppose. They

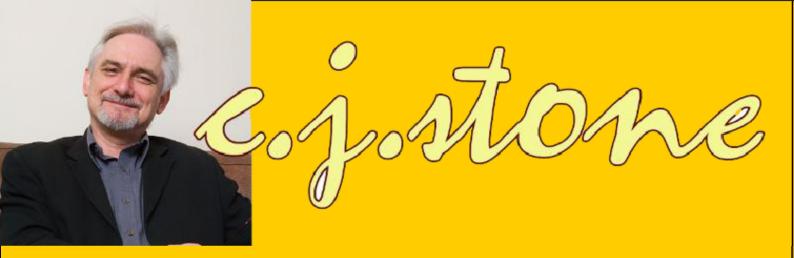
were playing an all day show at the Albemarle Youth Club in Harold Hill, Essex. Mick Worwood's band, Castle Farm, were playing that day too. The story I heard was that they were late and the roadie loaded the cannon in the van, and when they arrived the promoter said they could not play because they had rearranged the slots. They decided to let the cannon off in the car park and when it went off, it came apart – as did the roadie. He was killed instantly.

The explosion took the side off the van, blew the keyboard player's girlfriend into a wall and shattered her leg as well as taking out all of the windows in the building. God knows how many people would have been hurt if that had gone off in a packed youth club. Mick said his band had to go on and play straight after, just to keep the audience in the building while the police and ambulances arrived. Not only had they made the cannon, they also made the explosives using weed killer and sugar – a mixture later used by the IRA.

I have read a few reports of this incident later and they say that the main youth worker had asked to see the cannon working and that was why it was fired outside. Whatever the real reason was, that stopped all pyrotechnics at council venues. That did not stop us doing them in other places though. We got a gig at the Dagenham *Roundhouse*, supporting *The Sensational Alex Harvey Band*. Alan's friend, Steve, (later renamed Suicidal Stevie) used to do the explosions and stuff, but another friend of ours said that since it was a bigger gig we would need bigger smoke bombs.

The end of our set was a number called 'Haunter of the Dark' (after an H.P. Lovecraft story). At the climax of this I shouted 'Let me out of this place!', the maroon went off, smoke bombs poured smoke, strobes fired and we went into the last section – the lyrically challenging 'Help, let me out' over and over again. At the *Roundhouse* we used the 'big smoke bombs' and the room filled with a choking acrid smoke. It seems he had got hold of a tank obscuring grenade from a friend in the T.A. They had to open all the doors and windows to get the smoke out, and SAHB went on nearly an hour late.





# DOES JEREMY CORBYN HAVE A MESSIAH COMPLEX?

I had an email the other day from an associate, bemoaning Jeremy Corbyn's speech at Glastonbury, saying that he was acting like some kind of a Messiah for all those white, middle class kids, using the Grenfell tragedy for political point scoring and saying he has a "Messiah Complex".

Here is my reply:

What do you want me to say?

Let's go back to the beginning. Remember, Corbyn only got onto the leadership ticket because a couple of Labour establishment figures thought we needed a proper debate and agreed to include a left winger. This is because the Labour Party had been transformed under Tony Blair into a centralised neo -liberal party in which constituencies no longer got to choose who their candidate was.

They were mainly Blair loyalists parachuted in from central office. But once Corbyn was on the ticket it galvanised the membership in the Labour Party who wanted to see an alternative to austerity.

Corbyn only got chosen as it was his turn. The left in the Labour Party were a rump consisting of about dozen or so MPs, and everyone else had had a go. He never wanted to be PM. He never chased office. He has the lowest expenses returns of any MP. He's been consistent in his views throughout his life, voting according to his principles.

Under Blair, if you remember, the Labour Party had become as corrupt and self-serving as the Tory Party. Remember Stephen Byers, Geoff Hoon and Patricia Hewitt. Blair left office and made himself unimaginably rich: the richest ex-Prime Minister ever. The Blair method was to appeal to the right

wing press by instituting policies that the ruling class approved of. In other words, these weren't Labour policies. Margaret Thatcher, when asked what her greatest achievement was, said "New Labour". And there you have it. There was no longer a choice in politics. It was blue Tory vs red Tory, with hardly anything to choose between the two.

The financial crisis of 2008 gave governments around the world the opportunity to institute



austerity. It was the corrupt, and frankly criminal, activities by the banks that caused the crash, but it was the public and public services who were being asked to pay. The banks were bailed out, hardly anyone went to jail, and the rest of us were asked to tighten our belts. But it was always fake. Austerity was the opposite of what was required.

Old fashioned Keynesianism says that in a time of recession you need to stimulate the economy, not shrink it. The point is that austerity had nothing to do with helping the economy. It was a means by which wealth was being transferred, from the bottom to the top, allowing both Labour and the Tories to sell off what remained of our public services.

That's the background to Corbyn's rise, and the reason his message is proving so popular. It's not because he has "a Messiah Complex". It's because the Labour manifesto is promising something other than this continual transfer of wealth from – for example – BHS's pension scheme to Sir Philip Green's third yacht; from the less well off to the wealthy, in other words, a process that has been going on for the last 40 years and which has been accelerating under austerity.

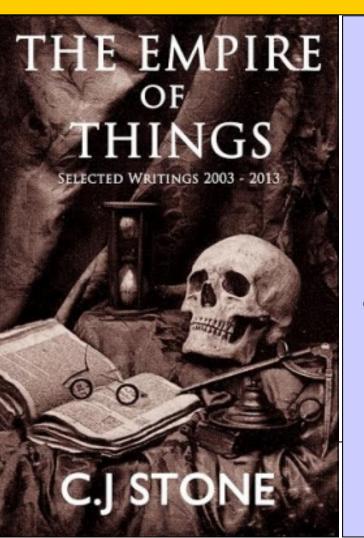
Here's the reason austerity is wrong. If you redistribute wealth from the poor to the rich, all they do is to squirrel it away in tax havens where it does nothing. If you do it the other way round, and

redistribute from the rich to the poor, the poor spend their money, thus stimulating the economy, thus making us all better off. It worked in 1945, it continues to work in the Scandinavian countries, why wouldn't it work for us as well?

So rather than attack the policies, the press have decided to attack the man. He was a clown, if you remember. A fumbling idiot. Unpatriotic. Scruffy. Unelectable. Didn't bow his head at the right angle at the cenotaph. Didn't support our armed forces. A whole bunch of other stuff. Now he has "a Messiah Complex".

The amount of bad press has been extraordinary, and not only from the right wing media, which you would expect, but from the left and the centre as well: from the BBC, the Guardian and the Independent as well as the Sun and the Mail. From his own back benches, bullying and briefing behind his back.





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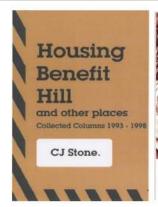
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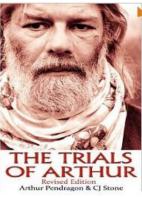
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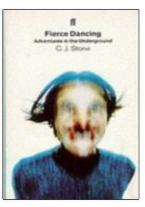
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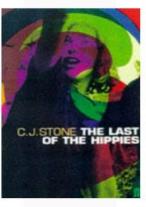
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"The best guide to the Underground since Charon ferried dead souls across the Styx." Independent on Sunday







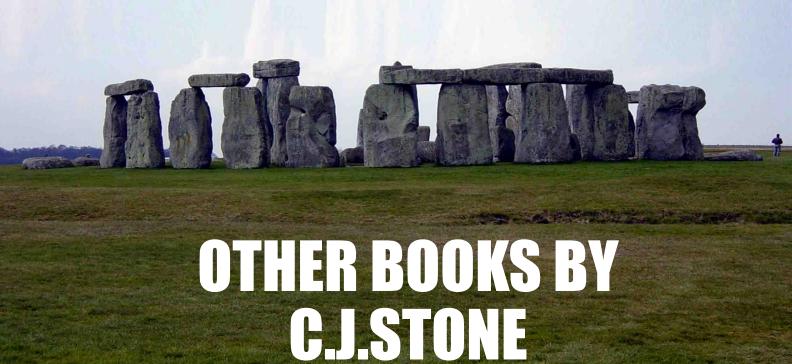


#### Housing Benefit Hill: http://www.amazon.co.uk/Housing-Benefit-Hill-Other-Places/dp/190259343X

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## A YEAR IN THE LIFE OF



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..

# Hawkwind Name Battle Concludes

The USA Trademark Trial and Appeal Board has announced its verdict in the long-running Hawkwind trademark dispute.

First, a reminder of the past history. On November 9, 2012, Mr Turner applied to register the trading name "Nik Turner's Hawkwind".

Dave Brock filed an opposition to this, on the ground that the mark (name) is likely to cause confusion with Brock's mark, "Hawkwind".

Brock's position was that he was a founding member of the band Hawkwind in 1969; that he is the only continuous member of the band to date; he has extensive common law rights in and to the Hawkwind mark in the United States; that the mark is synonymous with the musical group led by Mr. Brock; that the mark is famous in the US and throughout the world, and that Turner's choice of band name is likely to cause confusion, deception, and/or mistake with respect to Brock's Hawkwind mark.

Brock also indicated that the name implied a false suggestion of a connection with Brock's band.

Turner initially declared that he was "one of the founding members of Hawkwind," thus giving weight to his position that he, too, had rights over the Hawkwind name.

However, he later conceded that he was not one of the actual founding members of the band, but rather was

### Spirits Burning

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

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

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

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



1. Our Crash
2. I Have Two Names
3. JigSawMan Flies A JigSawShip
4. Live Forever
5. My Life of Voices
6. Let's All Go Cloud Purling
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





"invited to join" the band after "helping with transport and gear."

The Board gave considerable attention to the matter of 'standing' and found that Brock did indeed have considerable interest in the matter. In short, his objection wasn't a frivolous one mounted by someone not really connected to the case.

Indeed, the decision document has this to say:

Mr. Brock has established standing in his pleading and testimony in that his application for the mark HAWKWIND was suspended on the ground of likelihood of confusion with Mr. Turner's pending application.

Having cleared the first hurdle, Brock's opposition then had to stand up to another scrutiny. The Board explained it thus:

In order for a plaintiff to prevail on a claim of likelihood of confusion based on its ownership of common law rights in a mark, the mark must be distinctive, inherently or otherwise, and plaintiff must show priority of use.

In short, Brock's band name had to be distinctive, and he had to have used it before Turner.

The Board said:

There is no dispute that the term Hawkwind is inherently distinctive for musical recordings and for entertainment services in the nature of live musical performances, and we find that it is.

### **Priority of use**

(who was first?)

The fact that someone was first to use a







Because no abandonment actually happened, the "who was first" question was now allowed to take centre stage.

The Board explained it thus:

Because we find that Mr. Brock did not abandon his common law rights in the mark for live musical performances, we find that Mr. Brock's priority in the mark, which was established in 1974, persists. Mr. Turner's earliest priority date for Nik Turner's Hawkwind is 1994.

In other words, Brock's first use was established when Hawkwind first toured the USA in 1974. Turner's earliest priority date (the year he first used the Hawkwind name) was 20 years later, in 1994. The Board said:

Accordingly, we find that Mr. Brock has established priority for purposes of likelihood of confusion.

then the person who was first gets the verdict.

### Likelihood of Confusion?

In determining liklihood of confusion, various factors were weighed by the Board.

### Channels of Trade

The Board seemed to find this factor fairly easy to judge:

Mr. Brock has established that his live musical performances are offered via the same types of venues and locales, if not necessarily the exact same locations, as those offered by Mr. Turner.

For example, when Mr. Brock and his manager planned his 2013 US tour, they soon found out that Mr. Turner was also planning a tour including some of the same cities "on the night

### Likelihood of Confusion

Our determination under Section 2(d) is based on an analysis of all of the relevant, probative evidence in the record related to a likelihood of confusion. See In re E. I. du Pont de Nemours & Co., 476 F.2d 1357, 177 USPQ 563 (CCPA 1973); see also Palm Bay Imps., Inc. v. Veuve Clicquot Ponsardin Maison Fondee En 1772, 396 F.3d 1369, 73 USPQ2d 1689 (Fed. Cir. 2005); In re Majestic Distilling Co., Inc., 315 F.3d 1311, 65 USPQ2d 1201 (Fed. Cir. 2003); and In re Dixie Rests. Inc., 105 F.3d 1405, 41 USPQ2d 1531 (Fed. Cir. 1997). In any likelihood of confusion analysis, two key considerations are the similarities between the marks and the similarities between the goods and services. See Federated Foods, Inc. v. Fort Howard Co., 544 F.2d 1098, 192 USPQ 24–29 (CCPA 1976) ("The fundamental inquiry mandated by § 2(d)

following Hawkwind performances."

We find that the channels of trade overlap.

The Marks (the actual band names)

On the matter of the actual band names, the Board's angle of focus was as follows:

In comparing the marks, we are mindful that the test is not whether the marks can be distinguished when subjected to a side-by-side comparison, but rather whether the marks are sufficiently similar in terms of their overall commercial impression that confusion as to the source of the goods and/or services offered under the respective marks is likely to result.

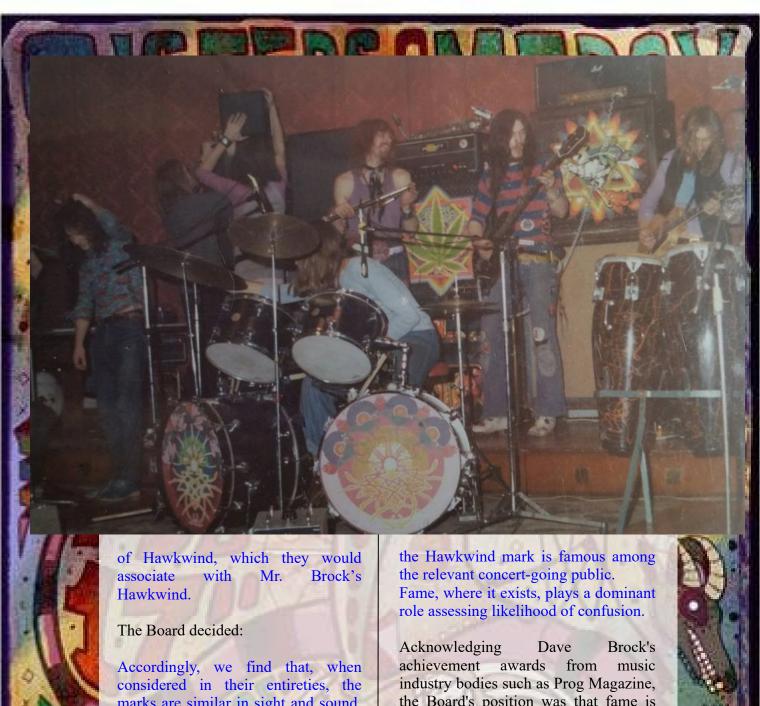
The proper focus is on the recollection of the average consumer, who retains a general rather than specific impression of the marks.

Mr. Brock's mark is Hawkwind. Mr. Turner's mark is Nik Turner's Hawkwind, which incorporates in full Mr. Brock's mark and makes it the possessive of the personal name by which Mr. Turner is known, Nik Turner.

Case law dictates that adding a personal possessive to a trademark makes it no less confusingly similar.

It's interesting that one statement by Turner seems to have served to strengthen the case against him – in other words, an own-goal.

We find that the marks are substantially similar in sight, sound, and commercial impression. Regarding the latter, we further note that Mr. Turner referred in declaration to Nik Turner's his Hawkwind as "my version of Hawkwind." This indicates exactly the problem. Consumers are likely to assume that Mr. Turner is simply offering another "version" or offshoot



marks are similar in sight and sound, and are substantially similar in commercial impression, and this (...) weighs in favor of finding likelihood of confusion.

#### Fame

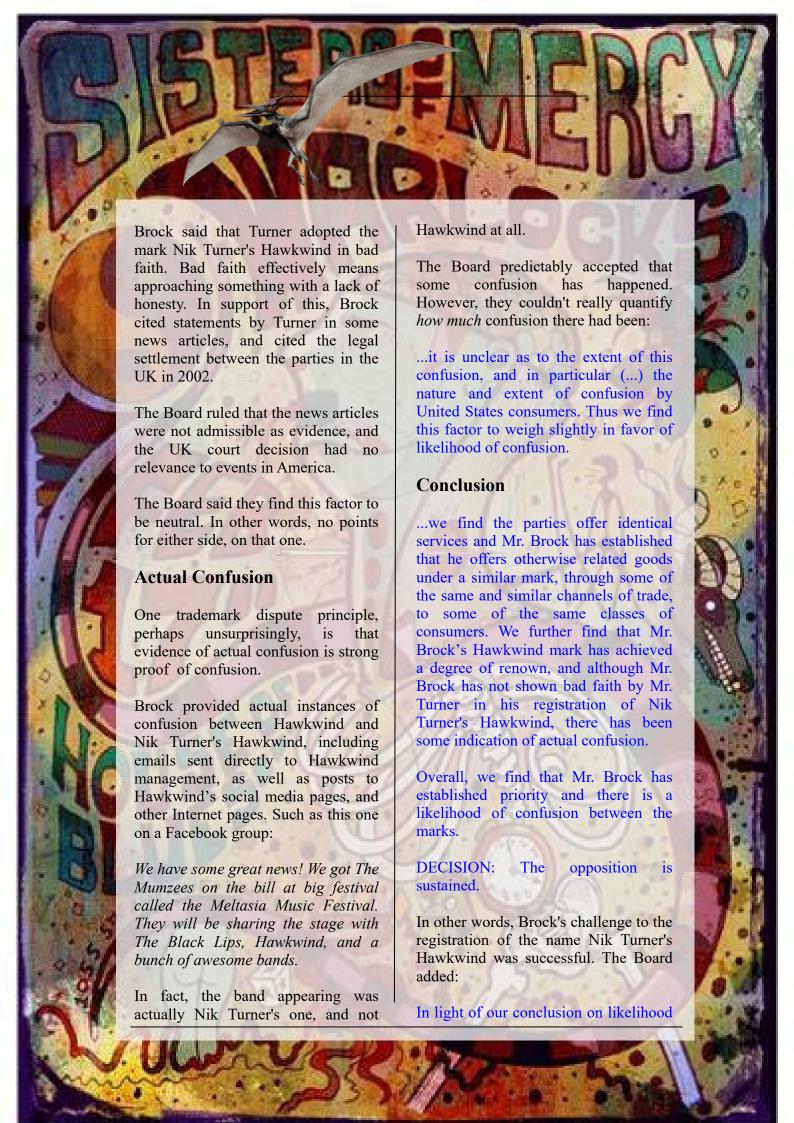
Turner denied that Hawkwind is famous in America, rather raising the question of how one assesses fame at all. In considering the fame angle, the Board's deliberations included these three points:

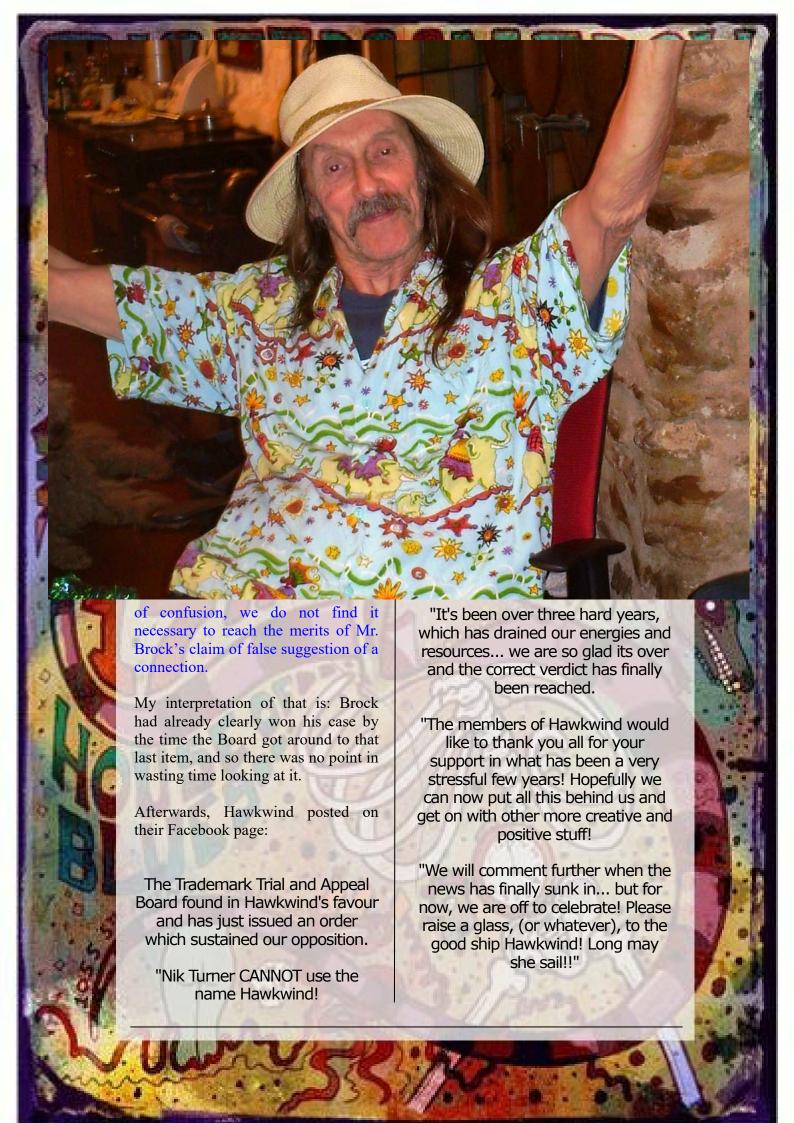
Mr. Brock asks that we consider the commercial strength of his mark. In particular, Mr. Brock asserts that the Board's position was that fame is not an all-or-nothing measure, and that the showing of some fame is enough.

The Board decided:

It is apparent that Hawkwind is not as well known in the United States as it is in the United Kingdom. It also appears that the fame of the band has waned over the past decade. That said, we find that Mr. Brock has attained a certain degree of renown for the Hawkwind mark among concert goers in the United States.

**Bad Faith** 







### HAWKWIND PASSPORT APPLICATION

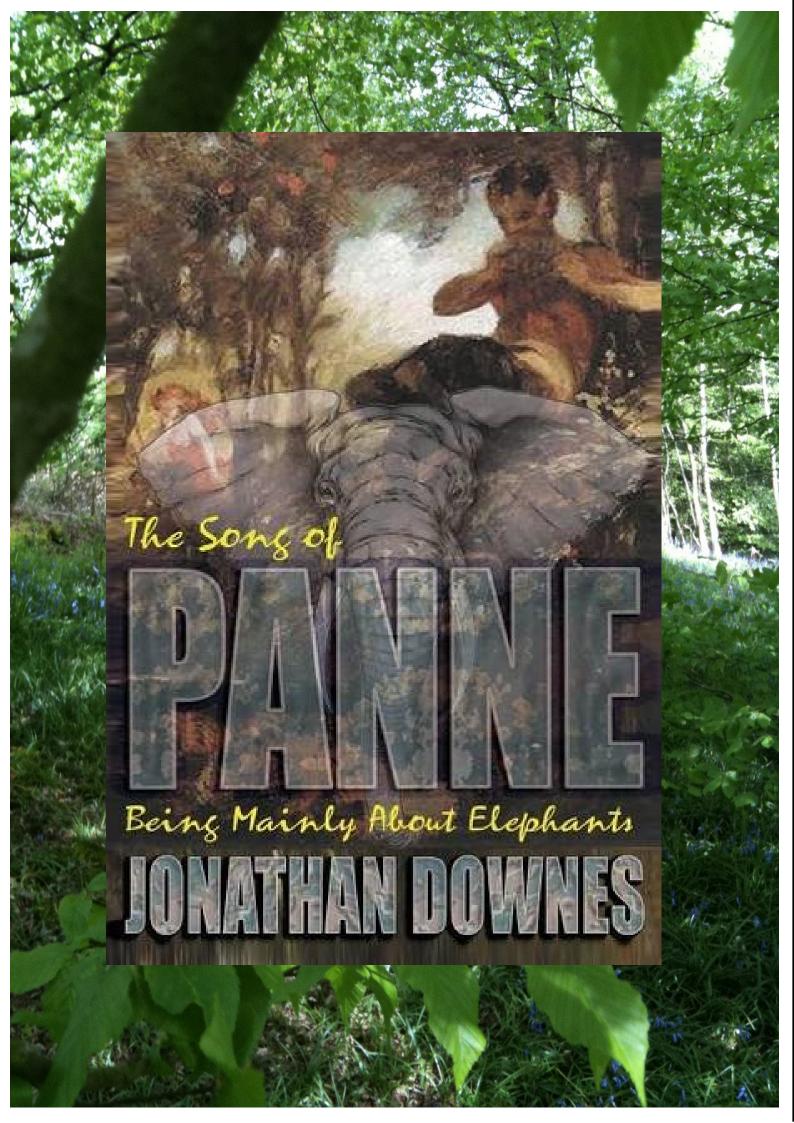


Greetings space travellers!
This is your Hawkwind Earth Visitors Passport application form.

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:





Martin Springett was born in Crayford, Kent, England, in 1947. He studied art (that is he learned to play the Guitar) for two semesters at the Brassey School of Art in Hastings, Sussex. He emigrated to the West Coast of Canada in 1965, but returned to the UK in 1973 to pursue music in various bands. He spent time in Germany, and toured through Europe.

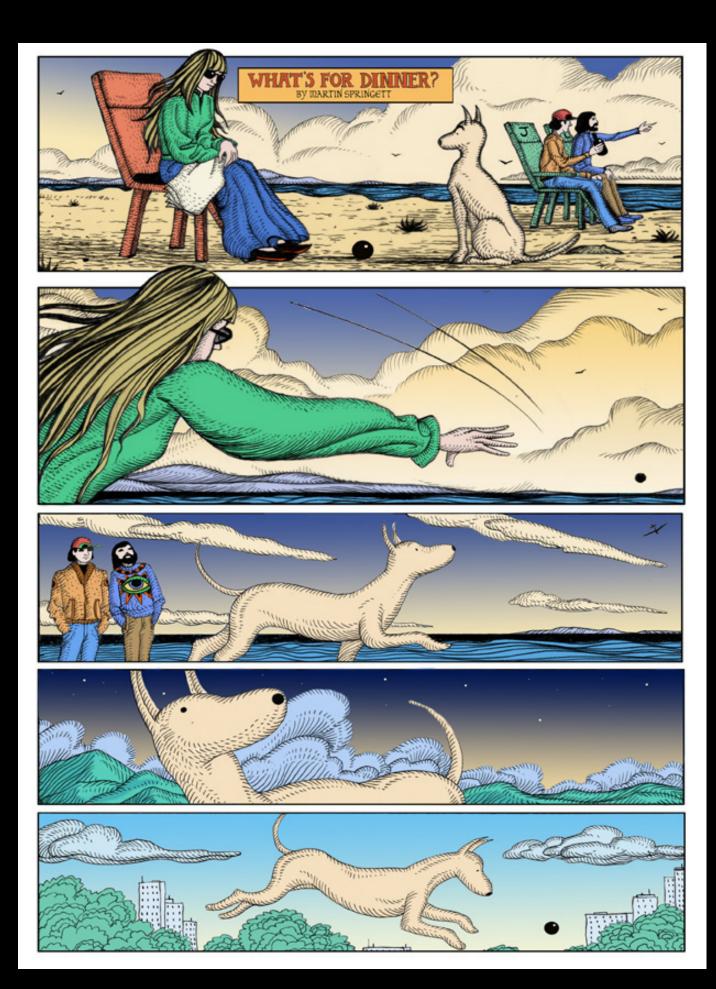
While in London Martin started to illustrate and design record covers for Columbia records. Upon his return to Vancouver, Martin carried on with music and illustrated various books and magazines. In 1978 he moved to Toronto, maintaining activity in every area where illustration is required. He released his own album, "The Gardening Club", in 1983.

In 1984 Martin was commissioned to illustrate the cover of "The Summer Tree" by Guy Gavriel Kay. This and the subsequent volumes of The Fionavar Tapestry Trilogy were published around the world along with Martin's covers. Martin continued his work in fantasy illustration, illustrating many covers for fantasy novels, including "The Traveller In Black" by John Brunner. In 1990 he illustrated his first children's book, "Mei Ming and the Dragon's Daughter" written by Lydia Bailey. Martin has just finished illustrating his sixth children's book, called "The Follower" by Richard Thompson. He has been nominated for various awards, including the Governor Generals Award For Illustration. He has won the Aurora Award For Excellence in Fantasy Art, and two Silver Awards from the Art Directors Club of Toronto and Best Classical Record Cover of The Year Award (UK).

Martin still pursues the Musical Muse, recently producing a new CD, "Blue Evening" with his band "FREEFALL", an independent, instrumental album called "Rough Magic"; a collection of explorations on the guitar, and a collection of tunes inspired by the writings of Guy Gavriel Kay called "Bright Weaving

### www.martinspringett.com/

https://spacewreckrecords.bandcamp.com



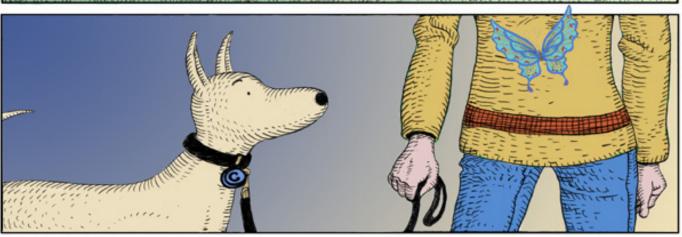














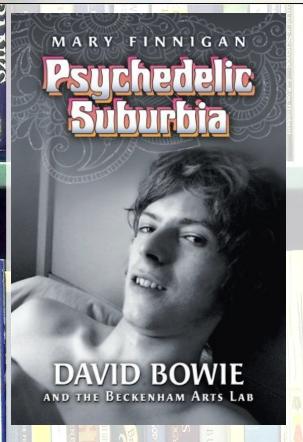
## Thom the World Poet

### **Rob Ayling writes:**

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

### LIVING IN THE INSECURITY

THE WIFE OF THE OWNER OF THE THAI FOOD VAN is having a child soon. So he bought a farm (for the raising of ostriches) and he will shift his insurance/car sales small business online soon. So the open stage Wednesdays at Rad Radam may end any moment and folk are already turning their attention to future possibilities. The owners of Manchaca Market have closed down the open mic Tuesdays Poets still appear like mushrooms to fill chairs and make verse and solo musicians return to accompany them. Such is Life! A new open mic begins in summer storms at Austin Pizza Monday Nights! Death can wait for Time to Stop. There will be grieving enough! But while we are alive, we will gather, and sing, and speak and share-because we know the alternative (is not there... These are the days we are living in-where EVERYTHING is threatened! The dance calls-and we cannot demur! In the light of public violence-DANCE! In the light of cruel politics -DANCE MORE! With crime and corruption-DANCE FASTER! They may outnumber us-but we have the dance in our eyes and our feet, in our minds and hearts and liver and kidneys!



Paperback: 202 pages

Publisher: Jorvik Press; 1 edition (8 Jan. 2016)

Language: English

ISBN-10: 0986377023

ISBN-13: 978-0986377020

One of the things that I find myself having to do again and again in my position as someone who writes about such disparate things as cryptozoology, rock and roll, and politics, is to stress that not only does context matter, but that it is completely and utterly bloody essential. But there are some people who moved chameleonlike from one artistic milieu to the next, and who do not have to be seen in the context of one set of times, but in the context of a whole bloody bunch of them.

When David Bowie died early last year, a whole bloody great slice of rock and roll history died with him. His career had lasted for over half a century, encompassing a myriad of different genres and lifestyles, but nearly always with a huge dollop of artistic integrity.

One of the most interesting parts of his career, as far as I am concerned, at least, is the time when the Bohemian mod took a side swerve through hippiedom before he became the glam icon that eventually propelled him to stardom. The period when he did a sort of dry run of stardom, by becoming the most famous pop star in Beckenham, before he widened his sights and took on first Britain and then the world. It is a time which set him up for the career which was to come, and which truly saw him making the first steps away from his artistic childhood towards the dazzling display of concepts which would mark his oeuvre over the next half century.

In January 1969 Bowie split up with his girlfriend Hermione Farthingale, with whom he was two thirds of a multimedia performance group called Feathers, and moved in with Mary Finnegan as her lodger. This book is her story.

It is probably what people today call 'profiling' but I had always thought of the name 'Mary Finnegan' as being attached to a mumsie landlady sort of woman, and I was completely unprepared for the free loving hippy chick who describes her life in this book. It was not long before the boy Bowie moved out of the spare bedroom and into hers, and a rollercoaster relationship was underway.

During this period he appeared in a Lyons Maid ice cream commercial, and was rejected for another by Kit Kat. In February and March 1969,





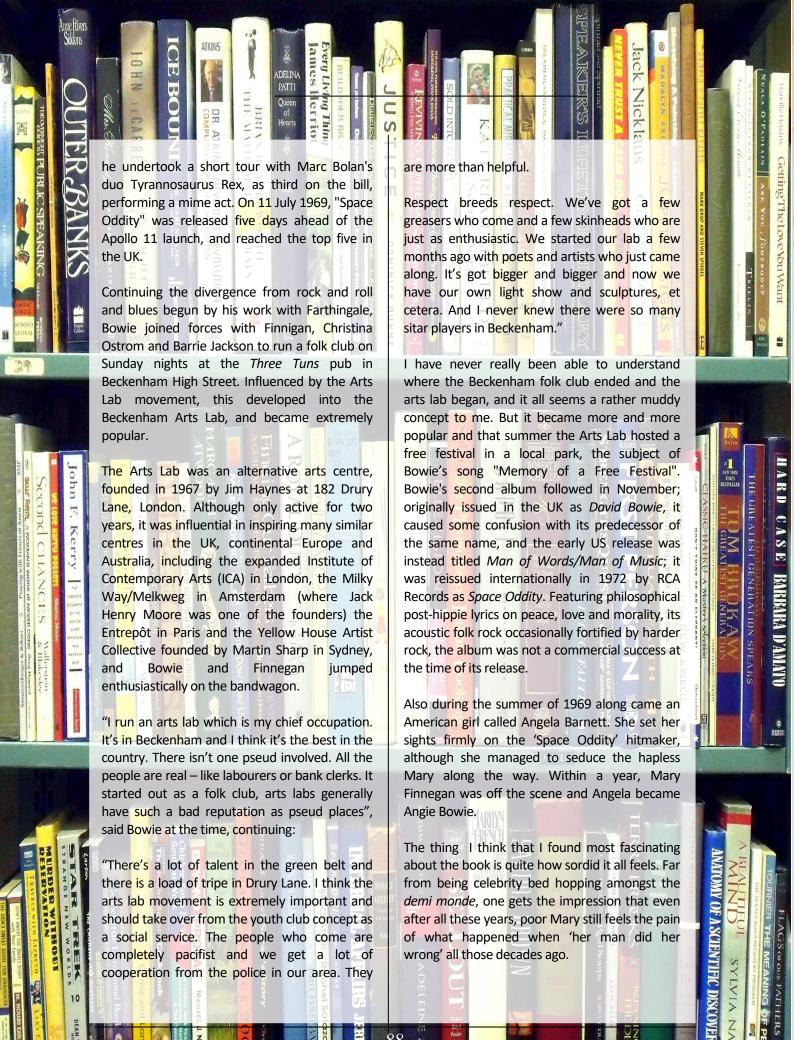














Victorian every well-bred times Gentleman had a 'Cabinet of Curiosities'; a collection of peculiar odds and sods, usually housed in a finely made cabinet with a glass door. These could include anything from Natural History specimens to historical artefacts.

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

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

Sting-Signed Bass-O-Lin One-Piece Fretless Bass, Ken Smith Pickup - US \$1,900.00



this does match their design even though it lacks a

"Sting-Signed Custom One-Piece Fretless Bass, Ken Smith Pickup, Dunlop Straplok

This remarkable bass guitar comes from a collection containing many other interesting and rare musical equipment but this bass in particular stands out for it's unique shape. While there is little information to be found about Bass-O-

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CORN AND E

OFFICIAL HARNDEN & CO'R Office. & Corn Street.

OFFICIAL HARNDEN & CO'R Office. & Corn Street.

Beston; J. H. ENIGHT'S HAT STORE, 185 Mein St.

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Feb 35, 1947.

## THE BITCH IS BACK

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proper identifying mark. It features Ken Smith pickup, Ken Smith tuners, and the gold Ken Smith "IV" bass bridge.

While there are unfortunate few specifics to provide as there is no specific model to be referred to, I can attest to its full functionality. It's fretless as shown and plays wonderfully. All electronics are working well and there doesn't seem to be any warping of the neck or any major structural damage, although there are some slight cracks in the finish of the neck, not visible but they can be felt. As stated it is crafted from a single piece of wood and features several Dunlop Straplok mounts along the body in various areas providing plenty of choice and versatility allowing for it to be played in several different positions.

Lastly the bass features a signature matching that of Sting's. Its authenticity is not something I can be 100% certain of, however given the value and craftsmanship of such a bass, it would seem unlikely that its previous owner would have allowed it to be marred with anything other than a proper signature from Sting himself.

Also included is a fairly standard soft case which is rather unremarkable but fits the bass well."

This is certainly not the most attractive musical instrument I have ever seen. In fact, it is downright ugly pugly.

Normich, Dec 30.

Wetchouse, at No. 220

1980's BILL HALEY Bronze Statue by Daryl Smith for AEI Music Network #1 of 1 - US \$38,000.00 - Annual Of Park.

co for Albany and stations of

Jabridge will connect at Paws

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"ROCK N' ROLL MUSEUM QUALITY - SUITABLE FOR A HARD ROCK CASINO OR MUSIC STUDIO OR MAN CAVE - #1 OF 1 CHANCE TO OWN THE ONLY FULL SIZE STATUE OF BILL HALEY COMMISSIONED BY AEI MUSIC NETWORK INC FOR THEIR MUSIC LEGENDS COLLECTION. THE ARTIST IS DARYL SMITH WHO WAS COMMISSIONED BY



AEI MUSIC NETWORK INC TO CAST THIS BRONZE WHEN THEY WERE LOCATED IN SEATTLE, WASHINGTON. DARYL SMITH IS FAMOUS FOR HIS BRONZE STATUE OF JIMI HENDRIX ON HIS KNES IN THE MONTEREY POPFESTIVAL POSE. JIMI RESIDES ON THE STREETS OF SEATTLE.



INTRICATE DETAILING OF THE COAT AND BOW TIE, BILL IS PLAYING HIS FAMOUS D-18 MARTIN GUITAR (BRONZE) WITH ACTUAL STRINGS. CHECK THE AMAZING DETAIL IN THE GUITAR STRAP

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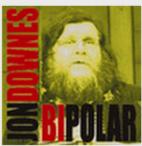
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### SHAMELESS SELF PROMOTION TIME

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









at 6 P. M., Jodge in Springfield, leave at 4 Performance and arri- ein Albany at 13 P. M. leave at Six morning.
The areins for Troy leave on the arrival the trains at Greenbush.

ENGRAVED WITH BILL HALEY

BritaTHE

LEATHER TOOLING. THIS IS A MUST HAVE

COLLECTOR. OWNING THE ONLY BILL

THE STATUE IS IN EXCELLENT CONDITION

AND MOUNTED ON A RAISED OAK FLOOR

WITH STEEL PLATFORM WITH CASTERS. THE PLATFORM IS 55" ACROSS

38.5". FLOOR TO THE TOP OF BILL'S HEAD IS

PICK UP IS RECOMMENDED. OR WE CAN

CONTACT CRATERS AND FREIGHTERS TO SECURELY SHIP THIS ANYWHERE IN THE

Well shake, rattle and rock my socks ....

New 4x Timber Tones Assorted 'Jazz Tones -

Fat' Premium Guitar Picks with Tin - AU \$39.00

"MATERIAL: WHITE HORN, BUFFALO BONE,

SUITABLE FOR: We recommend Jazz Tones Fat

for both Electric or Acoustic Guitars where fast

TONE: Buffalo Bone has very clear clean tones,

which can help to add some brightness to the tone

TONE: Buffalo Horn has the closest tone to the

fabled Tortoise shell picks. Although softer than

Bone it is still very hard wearing and has a more

DESIGN DETAILS: Jazz Tones Fat are a thicker

**CLEAR** 

**HORN** 

HORN &

precise picking is required.

of most guitars.

rounded mellow tone.

EACH CORNER LENGTH IS

HALEY BRONZE STATUE IN EXISTENCE.

ARDENT

The trains for Brifish leave Albany at 75 Al. & 7 P.M. The trains of the Philadeld and North Adm Ball Road connect at Pittsfield.

The trains of the Hadron and Berkeley many

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WORLD SAFELY."

Approximately £22.94

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REGULAR LINE OF PACKETS Between Norwich and Paladelphia.

The Line is composed of the following Paciets: Non Schr. James L. Day, 1 1 1 Capt Nath, 1 Mary H. Chappell, 1 1 Capt. Greffein.

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yet still retain their speed and accuracy. CONTENTS: This tin contains 1 of each of the Jazz Tones Fat Guitar Picks.

version of our Jazz Tones Picks. They are nearly

twice as thick with a rounded sweeping chamfer and

NOTES: Although we have tried to ensure that our photos represent the Guitar Pick that you will receive, there is a high level of variety in our picks due to the nature of many of our natural materials."

This are weird; I did not realise picks could be that thick and still actually do the job. Well blow me down, I have learned something new today.

New Jim Dunlop Bob Marley "Proflile" 4 441 Adjustable 2" Guitar Strap - D46A - AU \$49.95 Approximately £29.38



"2 inch polyester with genuine black leather ends." Fully adjustable. Bob Marley face on rasta background screen print"

Shame these aren't braces; Mr Ed could do with some new ones and some like this strap would look rightly groovy. VEW STOR

BEATLES BROADWAY MUSICAL PROP. MAXWELL'S SILVER HAMMER, C1974 - AU \$1,800.00 is now prepared to furnish the ciris:

(Warden Block,) No.

SILVER HAMMER PROP, "MAXWELL'S BROADWAY MUSICAL, SGT. PEPPER'S LONELY HEARTS CLUB BAND ON THE ROAD. THIS MUSICAL WAS MADE IN THE THE 1970'S IN NEW YORK & THIS PROP WAS WORN BY ONE OF THE HAMMERMEN, ALLAN NICHOLLS WHO WAS CLAW HAMMER THIS WAS HIS PROP ON STAGE.

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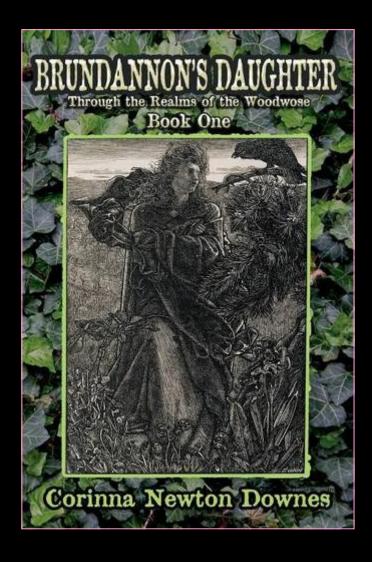
R. E. MUTURIMOUN Buccessor to WM. LEGGATE,) 186 MAIN ST.Y AHUFACTURER and Dealer in HARNESEES, SAB W. Dilbe, BRIDLES, Couch, Chalco and Dreit COL-LARS. Also, Trunks, Paliters and Carpit Sage. Couch Gly and Trily WHIFS, &c. gr Realpring done at short motles.

PRATT, DOWNES & SCOTT,

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

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REGULAR LINE OF PACKETS

Between Norwich and Palindelphine
Seit en WEDNESDAY of each agent.
The Line is composed of the following Pacieta:
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MIKE DAVIS HOW CAN I TELL YOU? Winter/Genocide Available from iTunes, Amazon etc

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



IT IS MADE FROM FIBERGLASS & IS VERY LIGHT WEIGHT. LABEL IS INSIDE SHOWING

THERE IS AN ACTUAL PHOTO OF NICHOLLS WEARING IT & HERE IS A LINK TO HIS RECOLLECTION OF THE MUSICAL & ABOUT THE TIME WHEN JOHN LENNON HIMSELF VISITED THE CREW DURING REHERSALS"

Well this just hits the proverbial nail on the proverbial head. This has to be the best thing I have ever seen. The cabinet would honoured to receive such an item within its hallowed shelving. I can't hammer home my admiration for it enough.

I shall leave you all to ponder over its magnificence and say cheerio until next week.

Toodle-poo

Oppoin.—HARNDEN & CO'R. Office. 8 Cent: Erred Oppoin.—HARNDEN & CO'R. Office. 8 Cent: Erred Senton; J. H. ENIGHT'S HAT STORE, 183 Mein St Worsener. Feb Sh. 1947.

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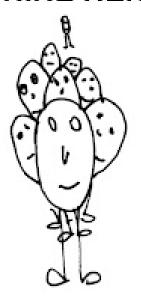
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### THE NINE HENRYS





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

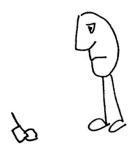
They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks to Gonzo Multi-Media the Nine Henrys are brought together in a compendium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

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

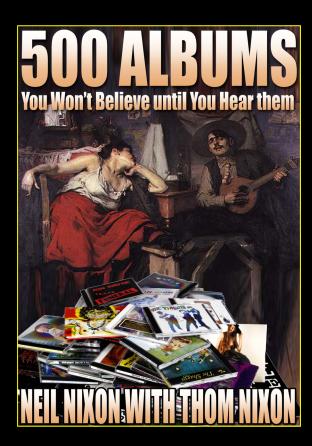
THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



Henry chanced upon a rock bun with a mobile 'phone,"Just go ahead with the deal you schmuck. I'll ring you back at ten".



This book 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.

Jon Downes and the Amphibians From Outer Space: The Case (Own Label, 1995) What? "I don't want to learn about gender roles from Schrödinger's cat, Sexual indeterminancy's really where it's at."

A true English Renaissance Man of the margins, Jon(athon) Downes is – depending on the day of the week – a leading Cryptozoologist, author, anarchist, mental-health advocate and underground rock star. That'll do for starters, check out his Wikipedia page (which is way longer than this entry). Downes spent four years running a fan-club for Steve Harley in the early nineties and the wordy missives, complex series of hook lines, rambling narratives and treble heavy acoustic guitar chops of classic-period Harley are probably a good way into this personal and occasionally impenetrable box of delights. Throw in a bunch of prog-rock tricks and season the whole dish with fleeting references to everything from English history to the lesser trodden myths of the paranormal, and you have an album unlike much else unleashed in 1995. Elsewhere the country went mad for a Britpop chart battle for



creation and Portastudio birth pangs.

the #1 spot and Robson and Jerome outsold everyone, cementing reputation and the Svengali-pop-visionary Simon genius of Cowell. Down Devon deepest Downes' poured out the most ambitious album of his career. Recorded 14 over months, it kicked aside earlier efforts that betrayed their hasty

Fittingly, Downes responded with lyrical visions fit to withstand repeated listenings and recruited a band capable of taking over when his own considerable multi-instrumental talents ran out of road. It's seldom simple, frequently selfindulgent (notably on the closing "English Heritage" with its final section entitled "Land of Dopes and Tories"). The one thing missing from The Case is any coherent sense that he is making a case for any agenda we could all follow. Indeed, it makes more sense if we assume Downes himself is "The Case." But, hell, when this insane conglomeration takes flight, it takes popular music into territory so little trodden that the ride alone is memorable. Never more so than the explosive opener "Invocation of my Daemon Brother," from which comes the pithy lyrical couplet at the head of this entry. "Daemon Brother" packs a killer hook, a blood-chilling cameo from Tony "Doc" Shiels; monster hunting legend/incurable mentalist (depending on your point of view). It also makes clear that Downes will spend the rest of the album exploring a darker side of his inner life as much as any checkable fact. And he doesn't disappoint. For the trainspotters and insatiable Googlers there are stops at paranormal legends "The Mad Gasser of Mattoon," beat writing references "Naked Lunch (There ain't no such thing as a...)" and extreme political activism "I'm on Fire" (not the Pointer Sisters dance classic or the Springsteen love-song but an exploration of self-immolation by flame). For all its worthiness and ceaseless trawling of counter-cultural fragments The Case is best experienced as a vision into the darkest recesses of the Downsian soul. He relives overwhelming teenage lust "Better Than Dying" and pours out his heart to his hero Harley "Letter to Stephen," wherein he sings: "Some things you did were wonderful, some things you did were shite, but if it wasn't for you I wouldn't be standing on stage tonight." Classic!

Shortcomings; well, for all the ambition and multiinstrumental talent on show there is still a limited production
sound that fails to do justice to some of the better licks.
Albums this complex demand major studios, Downes' fanbase renders that notion impossible. James Farebrother's
stunning piano licks sometimes get flattened at the edges of
the sound. There's also the problem of firing off the corking
big-shot of "Daemon Brother" at the start meaning the
remainder of the album never quite hits the heights
effortlessly charted in the opening seven minutes. Plusses,
hell, loads: a lyric sheet that makes for entertainment simply
from reading it, enough side-swipes and obscure references to
leave a listener thinking "now I get it" on the sixth or seventh
run through, the glorious and honeyed vocals of Natalie Beard
and Lisa Peach, wrapping themselves round Downes' roughedged rantings with enough sexual chemistry to add an extra
dimension to some of the songs and – above all – the
gargantuan and insistent presence of Downes' presiding over
the whole circus like a demented and slightly dishevelled ring
-master.



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

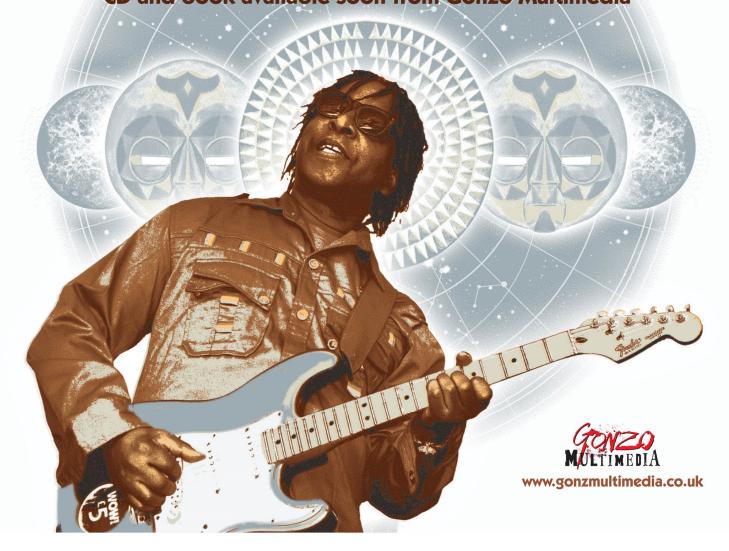
Rock 'n' Roll and UFOs is an anthology of music from Gregg Kofi Brown's career and contains previous unreleased songs, remixes and demos, with many guest musicians and artists such as Sting guitarist Dominic Miller, Bomb da Bass, Osibisa, the cast of the Who's Tommy, The Chimes' Pauline Henry, the Who's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

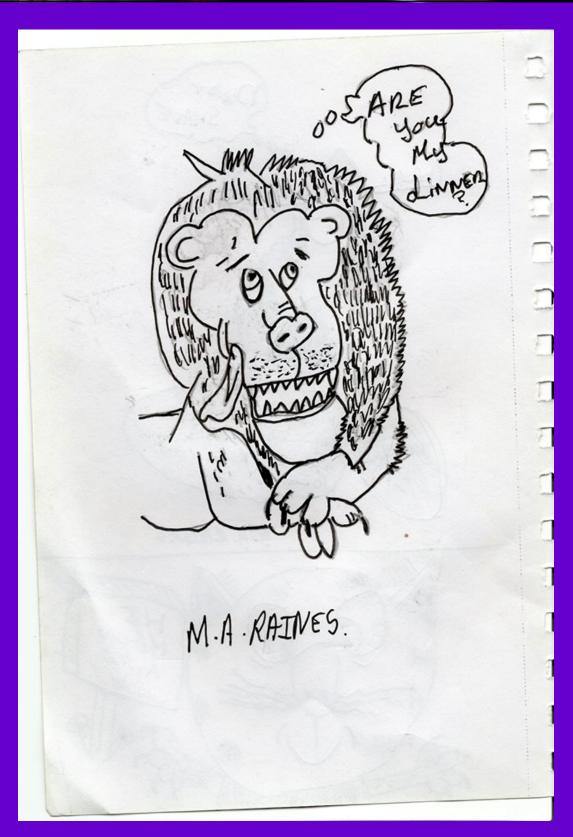
His first tour in Gambia and Senegal West Africa supporting African superstar **Youssou N'dour** is well documented, as is his work in the African and West Indian music scene in the UK.

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

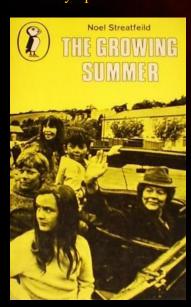






There are times, I am afraid, that I begin to regret having purchased this dear old shite elephant of a house. Whereas the bits built at the beginning of the nineteenth century, without planning permission, building regs and all the other trappings of the modern world, have remained pretty well intact. The more modern bits (built by the father of a schoolfriend of mine in the mid 1970s) are sadly falling to bits.

Sadly (or perhaps not) the house has rapidly become a slightly smaller analogue (half a century on) of the tumbledown, book-filled mansion inhabited by Great Aunt Dymphna in Noel Streatfield's mid-60s book



The Growing Summer, and apart from the fact that it can be massively damp and uncomfortable, there is nothing wrong with that. Corinna looks ever more like Great Aunt D, and I behave more like a male hippy version of her with every day that passes.

What has provoked this aside into Children's Literature of the mid-1960s?



I woke up several hours late this morning (OK, it was afternoon really, but who is counting?) to find that the teensy weensy little drips in the pink bathroom have brought down a chunk of the ceiling. It is nowhere near as bad as the events seven years ago when a quarter of our bedroom ceiling fell in, but it is still a pain in the arse.

Can I say 'Arse' in this column? I had better ask the publisher. Hold on. I AM the publisher, so that's OK.

Arse, arse, arse

Love 'til next week Jon







PINK FAIRIES Chinese Cowboys Live 1987



Mandies and Mescaline...



WAYNE KRAMER & THE PINK FAIRIES Cocaine Blues



Pick up the Phone Americal HST189CD



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THE DEVIANTS Dr Crow



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TRACKING THE FAIRIES



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