



GONZO

In which Jon interviews
Stu Nicholson from
Galahad, Richard goes
to the New Forest folk
festival, and sees Ric
Sanders, Show of Hands
and the Acoustic Strawbs,
we ask whether modern
music is rubbish, Alan
ties Jon to a Listening
Post, and all with a Yo Ho
Ho and a bottle of Prog.

aboard the good ship

#243

GALAHAD



Subscribe to Gonzo Weekly

[**http://eepurl.com/r-VTD**](http://eepurl.com/r-VTD)

Subscribe to Gonzo Daily

[**http://eepurl.com/OvPez**](http://eepurl.com/OvPez)

Gonzo Facebook Group

[**https://www.facebook.com/groups/287744711294595/**](https://www.facebook.com/groups/287744711294595/)

Gonzo Weekly on Twitter

[**https://twitter.com/gonzoweekly**](https://twitter.com/gonzoweekly)

Gonzo Multimedia (UK)

[**http://www.gonzomultimedia.co.uk/**](http://www.gonzomultimedia.co.uk/)

Gonzo Multimedia (USA)

[**http://www.gonzomultimedia.com/**](http://www.gonzomultimedia.com/)

THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of this peculiar little magazine, of which - by the way - I may have mentioned that I am really rather proud. I have been editing magazines on and off (mostly on) since I was ten years old, but this is by far the most prolific. It is not actually the only weekly magazine, as several that I put together at school, including the one that I edited aged ten, came out roughly every seven days, but

nothing I have ever attempted has made it to this number of issues before.

As many of you will probably be aware, I am a zoologist of sorts in my ... ahem ... day job, and as such am reasonably *au fait* with the various theories relating to evolution. But there is something which I have noticed over my years as a publisher, that publications have a habit of evolving organically, even when they start off from a rigidly laid out format, and this magazine is no exception. In fact, in many ways, one can watch the evolution of this particular publication far more easily, simply because there are so many examples into which one can dip, and from which one can extrapolate information and data.

But one of the most important facets, if you like the golden thread that runs throughout every magazine that I have ever edited, whether it is something that I have been paid to do for some other publisher, whether it is something that is purely self-indulgent and self-published, or whether it is - like this magazine - somewhat betwixt and between, all these magazines have been a personal journey on the part of me the editor, and everyone else involved. Because my interest in contemporary (I won't say popular, because a heck of a lot of what I have listened to could never be



“...all these magazines have been a personal journey on the part of me the editor, and everyone else involved”.

described as *popular* in any sense of the word) music, is - in itself - a journey which started off in 1970 when I first heard *Deep Purple* and which has continued until.....

Now, this is where it gets difficult. From 1970 onwards I have regularly discovered a whole stream of new music. Some of this music has stayed with me, much more has stayed with me for a while, before being lost into some cultural analogy of the Akashic Record. And this was the case up until about ten years ago. But since then, although I still get the odd smidgeon of new music in my life, most of the music I listen to these days is by artists whose output I have been following for some time. Even ten or fifteen years ago I was discovering new music pretty regularly. It was then that I discovered things like The Polyphonic Spree and Tarnation, two totally awesome bands that I hold in very high esteem, but I also leant an ear to a dozen others for a time at least. But round about 2006 (coincidentally, just before I got married for the second time) the stream of new music dried up, and pretty well everything that I have discovered since has been new recordings by, or at least closely related to, artists that I was already following.

Now, why is this? The facile answer, and one that I truly would rather not embrace, is that I am too old to embrace new music. Personally, I don't think that this is true, or at least I would rather *not* think that this is true. OK, popular music is supposed to be a young person's medium, and there is something somewhat

disturbing about the idea of an elderly fat man in a wheelchair being the arbiter of taste of a young person's artistic *milieu*. Sadly, on several occasions over the past few years I have watched music award shows in the company of one of my stepdaughters, and on a couple of occasions I have watched the coverage of Glastonbury Festival, with one of my young nephews and his wife. And, I am sad to say, that although I tried not to make it obvious, my attitude towards the assembled multitudes of music wot was laid out before me, wasn't that much dissimilar to that of my mother and father when they watched me watching *Top of The Pops* back in 1972.

“”Why do these people have such stupid names?”

“Why are their lyrics so facile”

“They can't sing in tune”

Etcetera etcetera.

But unlike my late parents who were determined to take offence at everything they possibly could, and who seemed to truly believe that the music that I listened to was directly responsible for the long drawn out end of the British Empire, my main beef with the Taylor Swifts, the Maverick Sabres, the Haims, and the Ed Sheerans of this world is that they are all so fucking uninspiring. And that they all give the impression of being manufactured by the same corporate machine that has irritated

اللجنة لهم إذا كانوا لا تأخذ نكتة



the fuck out of me for the last four decades.

Why is everything so fucking bland? And why, in a sociopolitical world as frightening as the one in which we live, is the only genuinely challenging music, and the only agitprop musical movement coming from artists in

middle age or older. Yes of course that is a complete over generalisation, but as an overview of a particularly unsatisfactory situation it will do.

I have a sneaking suspicion that I know the

answer, and I have a sneaking suspicion that you do to. And it is not an answer that makes me at all happy. Rock and roll as a mainstream art form is only a few years older than I am, which makes it about sixty years old. It could be argued, indeed I am arguing that the rock and roll revolution started roughly when country singer Bob Luman saw Elvis perform on stage in 1955, and noticed that Presley used his guitar more as a prop than as a musical instrument:

“This cat came out in red pants and a green coat and a pink shirt and socks, and he had this sneer on his face, and he stood behind the mike for five minutes, I’ll bet, before he made a move. Then he hit his guitar a lick, and he broke two strings. Hell, I’d been playing ten years, and I hadn’t broke a total of two strings. So there he was, these two strings dangling, and he hadn’t done anything except break the strings yet, and these high school girls were screaming and fainting and running up to the stage, and then he started to move his hips real slow like he had a thing for his guitar.”

I do not know enough about art history to be certain, but I think that it is quite likely that sixty years is a long time for an artistic movement to be truly innovative, and that it may be that the movement which started with two broken guitar strings sixty two years ago, is coming to the end of its natural life, and that the Taylor Swifts and Ed Sheerans of this world are just the latest version of the bland popular songstrels and songsmiths who have entertained the lumpen proletariat ever since there was a lumpen proletariat to be entertained. And it could be that rock and roll was just a peculiar aberration which has come, burned brightly, and is close to disappearing over the cultural event horizon which has swallowed up dozens of other artistic and social movements over the years.

But if this is true, let’s hope that the next cultural bus comes along soon, and that I am not too old, fat and battered to get on board.

Love and peace

Jon D



Morrissey, Rolling Stones, Ringo Starr, Paul McCartney, Michael Jackson, Nile Rodgers, Chic, Brian May, Strange Fruit, Friday Night Progressive, Canterbury Sans Frontieres, Mack Maloney's Mystery Hour, Tamara Grigoryevna Miansarova, Raymond Chikapa Enock Phiri, Joseph Fire Crow, Luigi Ferdinando Tagliavini, Melvyn "Deacon" Jones, Fresh Kid Ice, Egil Kapstad, Nelsan Ellis, Mary Hopkin, Ashton Gardner and Dyke, Stu Nicholson, Galahad, Alan Dearling, Crass, Scott Walker, Cockney Rebel, Captain Beefheart, John Lennon, Yoko Ono, Plastic Ono Band, Belle and Sebastian, The Polyphonic Spree, Gram Parsons, Roger Waters, Alfredo Zitarrosa, Richard Foreman, New Forest Folk Festival, Kev Rowland, Warner Drive, Wilderness Dream, Bloody Hammers, Phil Campbell & The Bastard Sons, Dialetto, Dusan Jevtovic, Datura 4, Da Vinci, Gateway to Hell, Intreptr, Laces Out, Charlotte Phillipson, Mr Biffo, Roy Weard, Hawkwind, Xtul, Jimi Hendrix, Grateful Dead, Prince, Slipknot, Neil Nixon, Dread Zeppelin

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,
(Sub Editor, and my lovely wife)
Graham Inglis,
(Columnist, Staff writer, *Hawkwind* nut)
Douglas Harr,
(Features writer, columnist)
Bart Lancia,
(My favourite roving reporter)
Thom the World Poet,
(Bard in residence)
C.J.Stone,
(Columnist, commentator
and all round good egg)
John Brodie-Good
(Staff writer)
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,
Bideford, North Devon
EX39 5QR

Telephone 01237 431413
Fax+44 (0)7006-074-925
eMail jon@eclipse.co.uk

so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

Celebrating the Great Rock Shows of the 1970s
In Concert, On Record, and On Film

IN THIS LAVISHLY ILLUSTRATED celebration of classic and progressive rock bands of the 1970s, author Doug Harr shares his vivid memories of the mind-altering 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 hand-picked collection of brilliant images—most never-before seen—by 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
QUEEN DAVID BOWIE
ROLLING STONES
JETHRO TULL RUSH
ELTON JOHN EAGLES
THE WHO LED ZEPPELIN
ALICE COOPER KANSAS
KING CRIMSON SUPERTRAMP
ELECTRIC LIGHT ORCHESTRA
EMERSON LAKE & PALMER
STYX DIXIE REGGS PAUL
McARTNEY & WINGS
ZAPPA YES CAMEL PFM
GENTLE GIANT KATE BUSH
PETER GABRIEL GENESIS



Rockin' the City of Angels features the work of some of the rock era's greatest photographers, including Richard E. Aaron, Jørgen Angel, Fin Costello, Ian Dickson, Armando Gallo, Stacey Katsis, Terry O'Neill, Neal Preston, Michael Putland, Jim Summari, Lisa Tanner, Brian Weiner, Neil Zlowzower and more!



diego spade
productions

www.diegospadeproductions.com

[@diego_spade](#)

[diegospadeproductions](#)

THE ^{gonzo} NEWSROOM



THIS CHARMING MAN: Morrissey cancelled seven "proposed live dates" in Italy in September, claiming that a police officer in Rome threatened him with a gun. The singer described the altercation as a "deliberate act of terror," according to a post on Facebook by his nephew, photographer Sam Esty Rayner. "Obviously, with psychopaths like this on the loose, it is not safe for me to be in Italy," the singer is reported to have said. The Rome police department did not respond to Rolling Stone's request for comment, and so we didn't even bother to try

<http://www.rollingstone.com/music/news/morrissey-alleges-police-officer-pulled-gun-on-him-in-act-of-terror-w490998>

NO TURN UNSTONED: In an interesting new twist in rock and roll stylistic presentation,

a new Rolling Stones album will be released along with an upcoming retrospective book. The Rolling Stones: On Air in the Sixties will be published by Penguin Random House on September 8. It will chronicle the band's radio and TV appearances during the first decade of their stardom. The book will come with "previously unseen facsimile documents from the BBC and commercial TV and radio



"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

archives, and many stunning unseen images". There will also be a "tie-in" album and a BBC documentary of the same name.

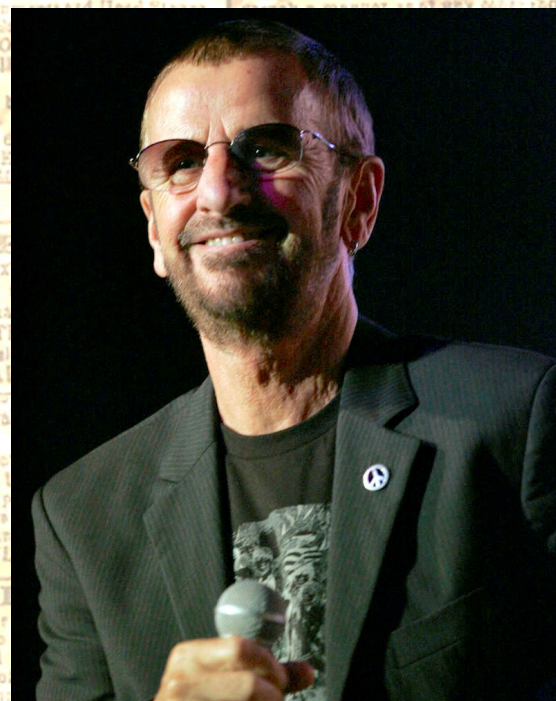
"These new releases offer insights and a fresh unexplored perspective on the story of the greatest rock 'n' roll band in the world," a press release states.

<http://www.nme.com/news/music/new-rolling-stones-album-upcoming-book-2099417>

ALL YOU NEED IS PEACE AND LOVE: Ringo Starr celebrated his 77th birthday by announcing that his all-star new album Give More Love, his 19th solo album, would arrive this September. The 10-track LP is the Beatles drummer's first since

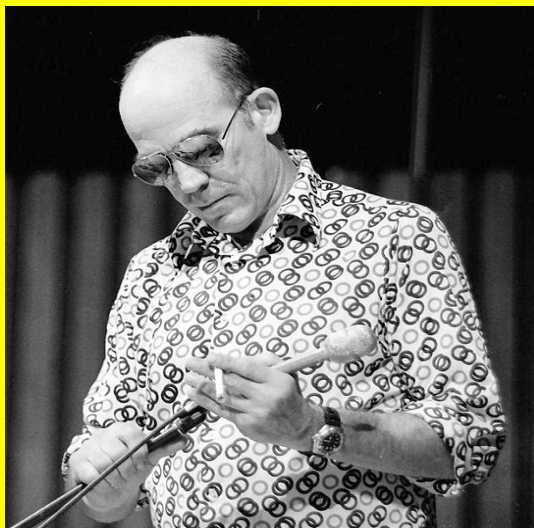


Picture: Zoran Veselinovic



2015's Postcards from Paradise. In February, Starr revealed that he reteamed with his former Beatles bandmate Paul McCartney in the studio, with Eagles guitarist Joe Walsh, Starr's brother-in-law, also contributing to the session. It has now been revealed that the session resulted in "We're On the Road Again," which also features Edgar Winter and Steve Lukather.

McCartney also appears on the Give More



WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

The TV business is uglier than most things. It is normally perceived as some kind of cruel and shallow money trench through the heart of the journalism industry, a long plastic hallway where thieves and pimps run free and good men die like dogs, for no good reason.

Hunter S. Thompson

Love track "Show Me the Way," while other guests include Peter Frampton ("Laughable"), Richard Marx ("Speed of Sound"), Glen Ballard ("Electricity"), Dave Stewart, Don Was and the Eagles' Timothy B. Schmit.

<http://www.rollingstone.com/music/news/ringo-starr-announces-all-star-new-lp-give-more-love-w491314>

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)

THE WALRUS IS PAUL: Paul McCartney, now aged 75, is launching a new North American leg of his One on One tour, which he kicked off last year. That tour name, One on One, he explains, says everything about what he hopes to accomplish on the tour. "The truth is that when I do the show, I feel like I'm kind of talking to someone like me in the audience," he says. "So I'm relating to the people. And when I'm playing, I'm imagining it's me listening to this band, this guy. People have said in reviews that even though we're





A STACKO OF JACKO

Nine lost Michael Jackson tracks are to auctioned off to the highest bidder later this month (Jul17). The songs, which were to feature on an album tentatively titled Bible, will be part of an online Jackson memorabilia sale set up by New York auction house Gotta Have Rock and Roll, which will begin on 19 July (17) and run for nine days.

Alternate mixes of three of the songs on the album, Monster, Breaking News, and Keep Your Head Up, appeared on the 2010 album Michael, but the other nine tracks have never been released. They include titles like Everything's Just Fine, Black Widow, Water, Let Me Fall in Love, Ready to Win, and Soldier Boy. The starting bid on the unreleased album is \$50,000 (£39,000), but auction organisers expect the bidding price to rise to as much as \$1 million (£780,000). However, the winning bidder will not own the rights to the music, so he or she will not be able to distribute the recordings.

<http://www.music-news.com/news/UK/106779/Unreleased-Michael-Jackson-tracks-to-be-auctioned-online>

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)

playing in a great big arena, there's a very intimate quality about it with the screens we use and the way we use them. Even though you're at the back of the hall, we try and bring the intimacy to you. So, like I say, it's me, one-on-one, with every member of the audience."

<http://www.rollingstone.com/music/features/paul-mccartney-on-touring-beatles-hits-kanye-and-jay-z-w490158>

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



LAST CHRISTMAS: Nile Rodgers has been in the studio producing tracks featuring the late George Michael in the hope they will receive a posthumous release After George's death aged 53 in December last year (16), Nile, 64, explained he had been mixing tracks for the singer, who was planning a comeback.

On Monday (10Jul17) the Chic star revealed on Twitter that the British musician's death had not halted work and posted a picture of himself in Los Angeles' Village Studios which he captioned, "#georgemichael vocals are so hot the faders burned our hands."

Asked by fans whether he could reveal more about the project Nile tweeted links to an

THE ^{gonzo} NEWSROOM



interview he gave to Atlanta, Georgia news channel Fox 5 in which he explained his work with George before the former Wham! singer's death.

"I didn't want to send it (the music) to him. I had too much respect to send it to the record company," Nile said in the Fox 5 interview. "So he said 'I will call you on Christmas.' I flew back home Christmas Eve. Christmas, I'm sitting in the movie theater waiting for his call back and an alert comes across the screen, George Michael found dead. Unreal."

<http://www.music-news.com/news/UK/106759/Nile-Rodgers-working-to-release-new-George-Michael-tracks>

gonzo CURRENTLY IN STOCK
AT GONZO (UK)

gonzo CURRENTLY IN STOCK
AT GONZO (USA)

NEW QUEEN RISING: Rocker Brian May has stepped back from the upcoming Freddie Mercury biopic because he's convinced he's found the right guy to play the late Queen leader.

Actor Rami Malek has replaced Sacha Baron Cohen after the British funnyman fell out with May and his bandmate Roger Taylor over their artistic vision for the film, and now for the first time in over a decade, the guitarist is happy to let producer Graham King make his film without any interference from the group.

"We have our star, we have Rami Malek as our Freddie, who I think will be incredible," May tells Rolling Stone. "He has a great presence, and he's utterly dedicated to the project, which is wonderful."

"We've spent a little time with him. He's completely living and breathing Freddie already, which is just wonderful to see. And we have a fabulous producer in Graham King, who's probably the greatest independent producer in or out of Hollywood. And he's put together a great team. And we have a really, really great script. Finally."

<http://www.music-news.com/news/UK/106702/Freddie-Mercury-biopic-all-set-as-Brian-May-gives-Rami-Malek-the-OK-to-play-rock-legend>

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

NEW STORE!
(Warden Block,) No. 44 Front St.,
WORCESTER,
THIS subscriber having recently opened a New Store,
No. 44 Front Street, with a fresh stock of
PAID BY EXPRESS AND BE **Y GROCERIES,**
will sell the citizens with every article.

THE subscriber continues to run THE EX-
PRESS between Boston and Worcester, for
the safe transmission of Packages, Bundles,
Bank Notes, Specie, and Merchandise generally.
Three Times each way Daily.

Particular attention given to paying, collecting and ne-
gotiating notes, drafts, bills, and purchasing and selling
merchandise, produce, &c.

All packages must be directed to his care.
The subscriber is alone responsible for property entrusted
to his care, and no risk is assumed by the Boston and
Worcester Rail Road Company.

Packages by this line forwarded from Worcester to
Boston, Newburyport, Taunton, Fall River, and New Bedford;
also, to Portland, and all parts of Maine.

Orders for goods to be returned by this Express.
Office:—**HARDEN & CO'S Office, 3 Court Street**
Boston; J. H. KNIGHT'S HAT STORE, 169 Main St.
Worcester. B. S. LEONARD. 611

Feb 25, 1847.

PRATT, DOWNES & SCOTT,
No. 12 N. W. & D. P. BACHOFFT.)

IT IS TIME TO STAND UP AND BE COUNTED

H. E. HUTCHINSON,
(Successor to WM. LEGGATE,) 180 MAIN ST.,
**MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES—Coach, Chaise and Drift COL-
LARS. Also, Trunks, Valises and Carpet Bags. Coach
Gigs and Tug Whips, &c. &c. Realizing down at short
notice.** Worcester, Jan 15

THE LAST WEEK AT GONZO DAILY

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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



STRANGE DAYS



A FLASH IN THE PAN

<https://www.theguardian.com/world/2017/jul/11/father-of-the-bride-struck-by-lightning-canada-wedding>

‘All of a sudden there was this lighting flash that hit,’ said JP Nadeau, who was able to continue his speech and said he was not injured in the incident. JP Nadeau was determined not to let anything get in the way of his daughter’s wedding – not even a lighting bolt that surged through his hand partway through his toast to the newlyweds. The Canadian couple had just been married an hour earlier at an outdoor ceremony in his family’s apple orchard in Woodstock, New Brunswick. A few clouds had started to roll in on the hot, sunny day as the father of the bride took the microphone to make his speech. “I said: ‘Adam, you are some lucky guy,’” Nadeau told the Canadian Broadcasting Corporation. “As soon as I said that, my daughter’s eyes – she was looking at me – just popped right out. Because all of a sudden there was this lighting flash that hit right behind me.” Nadeau looked down just in time to see his right hand light up. “It was like I was holding a lightning bolt in my hand, it was amazing,” he said. “I’m sure I jumped, because I felt a major shock. But after that I was kind of okay and I even continued speaking.”

MIGHTY JOSEPHINE YOUNG

<https://www.washingtonpost.com/news/morning-mix/wp/2017/04/07/a-girl-was-found-living-among-monkeys-in-an-indian-forest-how-she-got-there-is-a-mystery>

Amid a troop of monkeys in the Katraniaghat forest range in northern India roamed a naked human girl, playing with the primates as if she were one of them.

She looked emaciated, her hair disheveled. But she appeared to be in a comfortable state, until the police arrived. A group of woodcutters had alerted authorities after spotting the girl, believed to be 10 to 12 years old. When police approached her, the monkeys surrounded the girl, protecting her as one of their own, and attacking an officer as the girl screeched at him, the New Indian Express reported this week. After rescuing the girl, the officer sped away in his patrol car, the monkeys chasing him. She was soon admitted to a state-run hospital in Bahraich, a city in the northern Indian state of Uttar Pradesh, where she has remained for the past two months.

BEAR ESSENTIALS

<https://www.theguardian.com/us-news/2017/jul/10/us-teenager-survives-bear-attack-after-waking-to-animal-crunching-on-his-head>

A teenage staffer at a Colorado camp fought off a bear after waking up to find the animal biting his head and trying to drag him away. The 19-year-old woke up at around 4am on Sunday to a “crunching sound” with his head inside the mouth of the bear, which was trying to pull him out of his sleeping bag as he slept outside at Glacier View Ranch 48 miles (77km) northwest of Denver, Colorado Parks and Wildlife spokeswoman Jennifer Churchill said. The teenager punched and hit the animal and other staffers who were sleeping nearby yelled and swatted at the bear, which eventually left, she said. The staffer, identified only as Dylan, was treated briefly at a hospital and released. The teen told KMGH-TV that the bear dragged him up to 3.5 metres (12ft) before he was able to free himself.

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

"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...

Theresa May urged to appoint learning disability commissioner

The "shocking" case of a man with learning disabilities and terminal cancer has led to a call for the prime minister to appoint a commissioner for learning disabled people's rights.

Ian Shaw, 34, spent nine years in secure hospitals before being moved into community care last year. The cancer was found and his parents say the units should

have spotted it. Sir Stephen Bubb, author of two reports on secure units, has told Theresa May Ian's case highlights ongoing failures. Sir Stephen told the BBC that Ian's story was "all too typical".

"It has led me to believe that institutional care is at root abusive and we must close these institutions."

In his letter to Theresa May, he says that half of all deaths of people with a learning disability in 2015 were recorded as avoidable, "compared with 23% for the general population". He urges her to look again at a recommendation he made in his second report, last year, that the government should set up an office of a Commissioner for People with Learning Disabilities.

<http://www.bbc.co.uk/news/uk-40252200>

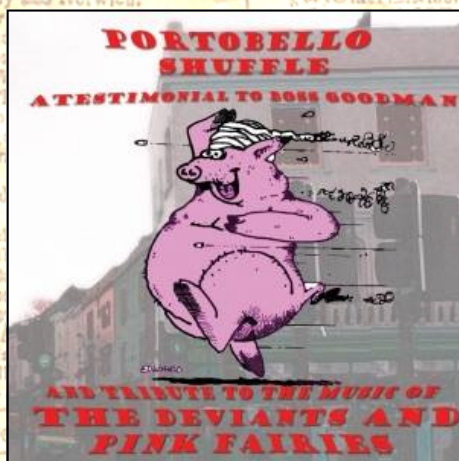


Democracywatch



I'M ON BOARD!

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



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

MICHAEL DES BARRÉS ON
LITTLE STEVEN'S UNDERGROUND GARAGE
MAXIMUM ROCK AND ROLL
MORNINGS 8AM - 11AM ET CH21 **SIRIUS** | ((XM))
SATELLITE RADIO
(FILLING IN FOR ANDREW LOOG OLDHAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



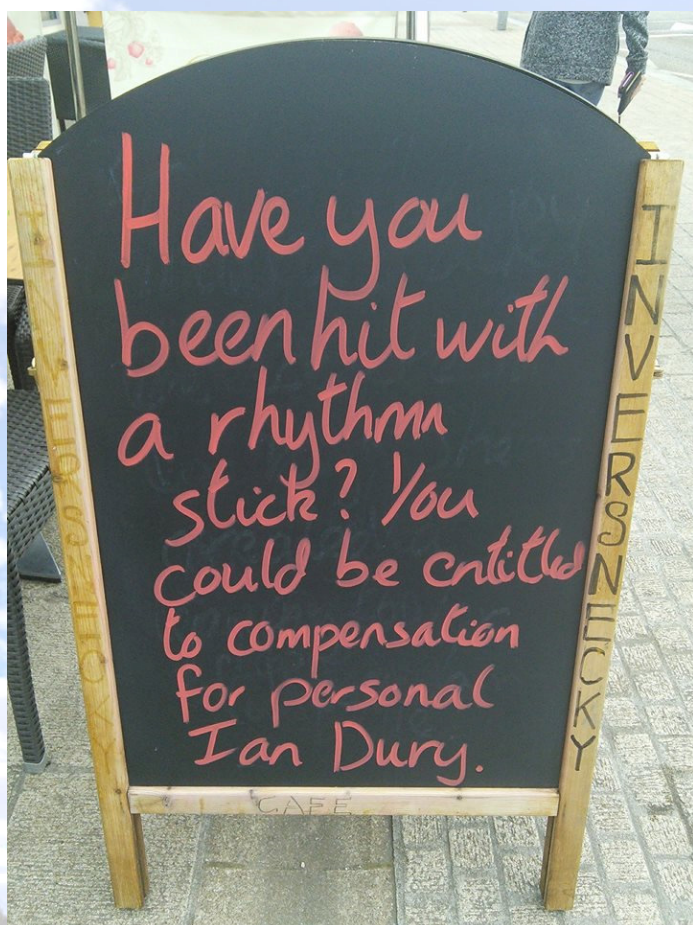
Trying to pick my favorite politician is like trying to decide which STD is just right for me.



your  cards
someecards.com



Peculiar News of the Week



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





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

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

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

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



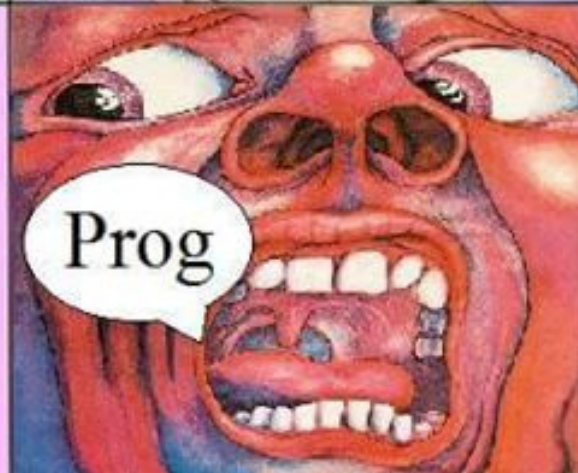
Hmph... You be careful, those
boys only care about one thing.



Sex?



No...



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





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

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

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.

SF
219
—

HOT RATS

9 JULY 2017

Ike And Tina Turner: Bold Soul Sister

The Menzingers: Your Wild Years

Betty Lavett: Witchcraft in the Air

Frank Zappa: Peaches en Regalia

My Bloody Valentine: Soon

High Plains: The Dusk Pines

Eric Cheneaux: Skullsplitter

Barbara Lewis: Hello Stranger

Beautify Junkyards: The Valley of Wonders

Frank Zappa: The Gumbo Variations

No Fun at All: Lose Another Friend

Fire Engines: Candyskin

Donald Byrd: Think Twice

Isabel Baker: It Wasn't Done in a Corner

Hooray for the Riff Raff: Hungry Ghost

Courtney Love: Never Gonna be the Same

Goya: Omen: I. Strange Geometry, II. Fade Away, III. Life Disintegrates

Robbie Basho: Eagle Sails the Blue

Frank Zappa: Willie the Pimp

Banana Splits: Toy Piano Melody

The Flamingos: Lovers Never Say Goodbye

**Listen
Here**



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

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



Artists:

Jartse Tuominen

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

ORCHESTRE CELESTI

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

Michael Bernier and Ritchie DeCarlo

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

Hollow Water

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

The Legendary Flower Punk

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

And Virtual

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

Half Past Four

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

Ian Naismith & Grant Calvin Weston

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

The Inner Road

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

Arcade Messiah III

<http://www.facebook.com/groups/kingbathmat/> — with Grant C Weston, Jartse Tuominen, Kamille Sharapodinov, Steve Gresswell, Federico Fantacone, Lobsang Kedrub, Michael Bernier, Igor Kurtzman, John Bassett, Alan Cookson, Ian Naismith and Stephen Lambe.

**Listen
Here**

Friday Night Progressive



CANTERBURY SANS FRONTIÈRES: Episode Forty—Eight

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

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

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

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

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

THIS EPISODE FEATURES:

<http://canterburywithoutborders.blogspot.com/2017/07/episode-48.html>

Obscure French covers of Kevin Ayers' "Why Are We Sleeping?" and Robert Wyatt's "Alifé", everyone's favourite part of Gong's "Angel's Egg" album, National Health (with Bill Bruford) and Kevin Ayers (with Andy Summers) live in '76, Robert Wyatt with Evan Parker, Hugh Hopper with Miller/Pyle/Malherbe, more modular synth beauty from Smith and Ciani, Terry Riley live in Paris in '72, spiritual jazz from The Lloyd McNeill Quartet, Carlos Santana with Alice Coltrane and a Matching Mole classic. From today's Canterbury, Syd Arthur live in Brighton, Arlet live in Ramsgate and a soundtrack miniature from sound artist Seth Scott.

Listen
Here



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

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

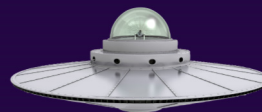
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Mothwoman & the Flying Battleships

Mack, Juan-Juan and Cobra talk to Emily Mittermaier about her experiences investigating Mothman and other paranormal phenomena. Rob Beckhusen on Russia's enormous flying battleships. The Ghost of JFK picks this week's winners in the Wingman 18 "Battle for America" book giveaway. Mack explains why his favorite TV show is "The Dark Side of Chimps." Author Marc Zappulla and UFO Comedian Phil Yebba make return appearances.



Listen
Here

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



Tamara Grigoryevna Miansarova
(née Remnyova, Russian: Тамара
Григорьевна Миансарова)
(1931 – 2017)

Miansarova was a Soviet and Russian lyric soprano pop singer and professor of Russian Academy of Theatre Arts, best known for her hit *May There Always Be Sunshine*. She died on 12th July, aged 86.



Raymond Chikapa Enock Phiri
(1947 – 2017)

Phiri was a South African jazz, fusion and mbaqanga musician. He became founding member of the Cannibals in the 1970s, and when the band disbanded he founded Stimela, with whom he conceived gold and platinum-selling albums like *Fire*, *Passion and Ecstasy*, *Look, Listen and Decide*, as well as the controversial *People Don't Talk So Let's Talk*.

In 1985, Paul Simon asked Ray, along with Ladysmith Black Mambazo and other South African musicians, to join his Graceland project, which was successful and also helped the South African musicians to make names for themselves abroad.

Phiri collaborated with Simon again on Simon's *Rhythm of the Saints* album, which saw him perform in over 30 nations during 1990 and 1991, including The Concert in The Park and New York's Madison Square Garden, as well as appearing on *Saturday Night Live* and other top television shows in the United States. In 2012 Simon organised a European Graceland 25th Anniversary Tour in which Phiri also contributed his voice, guitar and leadership.

Phiri died at the age of 70 on 12th July, after a battle with lung cancer.

Joseph Fire Crow
(1959 (?) – 2017)



THOSE WE HAVE LOST

Joseph Fire Crow was a Cheyenne flutist, born in Crow Agency, spending his early years on the Northern Cheyenne Reservation. He began making and playing flutes in the summer of 1977 when he was 18 years old, and had been releasing albums since 1992. His album *Cheyenne Nation* was nominated for a Grammy in 2001. Fire Crow has appeared many times as a guest musician on recordings by other musicians in the industry.

In addition to his Grammy nomination, Fire Crow has earned top honours among his peers in the Native American Music Awards (NAMA) organization, and in 2003, he received the NAMA "Song Writer of the Year" award for Legend of the Warrior. In 2005, Fire Crow was recognized for his work with the Billings Symphony, taking home the NAMA award for "Best Instrumental Recording." He was the 2006 recipient of NAMA's "Flutist of the Year" award for his work on Red Beads. Some of Fire Crow's music is included on the soundtrack of the Ken Burns documentary *Lewis and Clark: The Journey of the Corps of Discovery*.

He died on 11th July, aged 58, from idiopathic pulmonary fibrosis.



Luigi Ferdinando Tagliavini
(1929 – 2017)

Luigi Tagliavini was an Italian organist harpsichordist, musicologist and composer, who had conducted studies in music classes organ, piano and composition with Riccardo Nielsen to Conservatory of Bologna and Paris Conservatory (in the class of Marcel Dupré).

After graduating to University of Padova in 1951 he taught complementary organ at the Conservatory of Bologna (where he also held the position librarian) and later at the Monteverdi Conservatory of Bolzano, first as a lecturer and later as professor of organ.

With Marie-Claire Alain, Anton Heiller and Gustav Leonhardt, Tagliavini contributed to the rediscovery and affirmation of the Baroque organ and harpsichord performance practice. Among the most successful concert organist of his generation, he has played in the most important Italian and European organs, and made numerous recordings.

He was the author of numerous papers in musicology, was a member of National Academy of Santa Cecilia and has edited critical editions of the works of Girolamo Frescobaldi, Domenico Zipoli, Wolfgang Amadeus Mozart. It has an almost unique collection of musical instruments, which collects about 70 between harpsichords, clavichords, spinets, piano, organs, but also wind instruments and automated tools ranging from the sixteenth to the twentieth century.

This heritage was recently donated to the Foundation CARISBO and was collected in the Church complex of San Colombano, Bologna. It boasts of the most important instruments including Alexander Trasuntino, Giovanni Battista Giusti, Fabio da Bologna and Giovanni Ferrini (which in 1746 built an instrument with two manuals, unique, bringing together harpsichord and piano).

He died on 11th July, aged 87.

THOSE WE HAVE LOST



Melvyn "Deacon" Jones (1943 – 2017)

Jones was an organist and founding member of Baby Huey & the Babysitters, and brother of drummer, Harold Jones.

In 1963 along with Johnny Ross and Jimmy Ramey, Jones formed Baby Huey & the Babysitters who went on to become a well known live attraction in Chicago. When Ramey died in 1970, Jones embarked worked with Curtis Mayfield, Freddie King, and John Lee Hooker as well as many others, including Gregg Allman, Elvin Bishop, Lester Chambers, Albert Collins, Pappo, and Buddy Miles. He was named Keyboard Player of the Year by the Bay Area Blues Society and the South Bay Blues Awards in 1992.

In 2008, he published his autobiography, *The Blues Man: 40 Years with the Blues Legends*.

Jones died at the age of 73 on 6th July.



Fresh Kid Ice (born Chris Wong Won) (1964 – 2017)

Ice, also known as The Chinaman, was an American hip hop and Miami bass recording artist. He was a founding member and former member of the group 2 Live Crew. He is noted for being the only 2 Live Crew member to appear on all albums, and discovering rapper Flo Rida. Fresh Kid Ice left the group to relaunch Chinaman Records.

In 1982 he graduated from High School, and joined the U.S. Air Force for a four-year stint. It was while he was stationed at March Air Force Base in Riverside, California - in 1984 - that he met fellow musicians Amazing Vee and Mr. Mixx to form the rap group 2 Live Crew.

His first solo album was released in 1992 and called *The Chinaman*, and the album is noted for being the first Hip Hop album embracing having an Asian Heritage. *Still Nasty* was released in 2000 under his own label Chinaman Records, followed in 2004 by *Stop Playin* and *Freaky Chinese*, which featured Insane Clown Posse, and Groundhoggz..

Fresh Kid Ice died on July 13th, aged 53.

THOSE WE HAVE LOST



Egil Kapstad
(1940 – 2017)

Kapstad was a Norwegian jazz pianist, composer and arranger. He worked on the music for more than 50 productions for theatre, and also composed for film and television drama. Kapstad has written a number of classical works for orchestra, choir, string quartet, and smaller ensembles.

Kapstad taught jazz history and improvisation at the Musikkonservatoriet i Kristiansand, and contributed as pianist on more than 60 albums. He is known for his longstanding collaboration with poet Jan Erik Vold, and played with the likes of Karin Krog, Chet Baker, Red Mitchell, Bjørn Johansen, Bjarne Nerem, Jon Larsen and Magni Wentzel.

He died on 13th July, aged 76.

Nelsan Ellis
(1977 – 2017)

Ellis was an American film and television actor and playwright, best known for his role as Lafayette Reynolds in the HBO series *True Blood*, and for starring as Bobby Byrd in the 2014 James Brown biopic *Get on Up*.

Ellis joined the United States Marines at the age of 17, but quit not long afterwards, and following this, he attended Illinois State University.

In 2000, he was accepted for enrolment at Juilliard, where he befriended *True Blood* colleague Rutina Wesley, and later earned a Bachelor of Fine Arts degree in 2004.

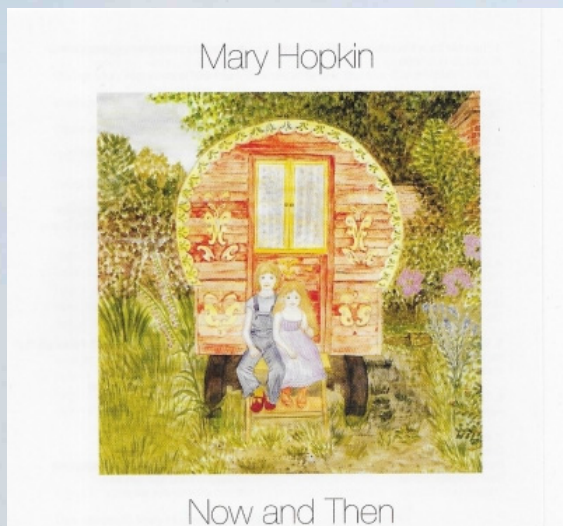


He was cast as Lafayette Reynolds in the 2007 pilot of *True Blood*, and said that it took him a few episodes to find the character, explaining that he based many of Lafayette's mannerisms on his mother and his sister, and that the costuming also helped him to get into character. He told the *The Philadelphia Inquirer*: "I have more makeup on than any of the females in the cast. Once they get me with the fake eyelashes and the eye makeup, I listen to some Rihanna and I'm there."

In 2012, Ellis was cast as Martin Luther King, Jr. in a supporting performance in Lee Daniels' *The Butler*, and in 2013 he joined the cast of *Get on Up*, a biographical drama film about the life of singer James Brown, in which he portrayed Brown's long-time friend, Bobby Byrd.

Ellis died at the age of 39 on July 8th, after complications from heart failure that had been caused by alcohol withdrawal syndrome.

THOSE WE HAVE LOST



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 long-forgotten recordings and sending them out to see the light of day.

Original recordings have now been

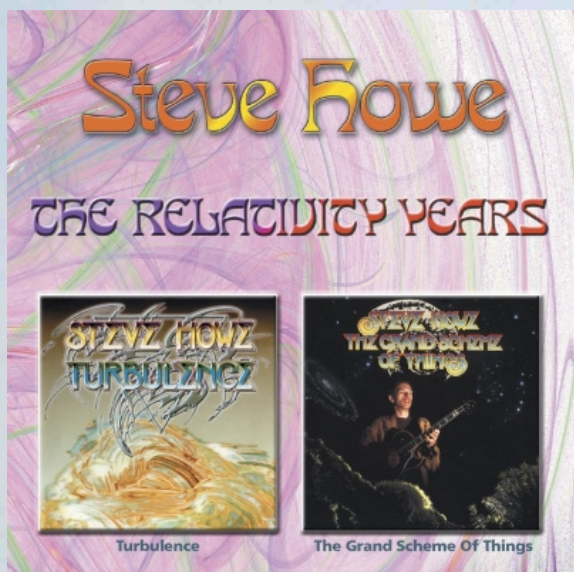
digitally remixed and remastered at Space Studios in Cardiff, where she bases her recording work and record label, Mary Hopkin Music.

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 co-written 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.

Issued under licence from Sony Music Entertainment UK Limited.



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



“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>

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)

JON MEETS STU

Galahad are an English Progressive rock band formed in 1985. Over the last 25 years they have played with the likes of Pendragon, IQ and Twelfth Night. Galahad have performed their own shows and at festivals in Europe and North America, and have sold tens of thousands of albums despite never having had a major record deal. All releases are on their own 'Avalon Records' imprint other than some re-issues which are released in association with Polish label 'Oskar Productions'.

Stuart Nicholson talked about Galahad's early days: "...the band was formed just after the so called second wave of 'Prog' bands such as Marillion, Pallas, IQ, Twelfth Night, Pendragon etc. of Prog bands came to the fore in the early Eighties. They all

started around 1978 – 1981 and we started in 1985 after the bubble had effectively burst, but didn't really get going seriously until 1990 onwards. To be honest we really did play just for fun in the early days and weren't really that concerned about record deals etc. It was only after playing with some of the bigger bands when we thought. Actually, we are just as good as these guys so why not give it a go..."

Quiet Storms is a new Galahad album with a difference.

As the title suggests, Quiet Storms shows a more mellow and at times pastoral side to the band's output containing almost none of the bombast and heaviness of the previous three studio albums, instead



the majority of the songs and their arrangements evoke a more laid back, spacious and introspective atmosphere.

As well as featuring songs included as 'extras' on recent re-issues, Quiet Storms also includes several new songs along with new re-workings of older songs plus a few tracks which were included on the 2014 EP's now appearing on an album for the first time.

Unusually for Galahad the album also contains a couple of cover versions, one being a stripped down piano, violin and vocal version of Rammstein's 'Mein Herz Brennt' as well as a re-working of the John Grant track 'Marz' complete with additional words by Stu which, ironically, makes it a deeply personal track.

As well as the core of the band Quiet Storms also includes several guests

such Christina Booth from Magenta on guest vocals, Karl Groom from Threshold on acoustic guitars and occasional keyboards, long time Galahad cohort Sarah Bolter on flute, clarinet, soprano saxophone and backing vocals as well as Louise Curtis on violin.

I(always like an excuse for a chat with Stu, so - with the new album in mind - I gave him a ring...

Jon: So, tell me about the new album? I've only heard that one track so far which is fantastic.

Stu: Basically, we've wanted to do a more mellow album for a few years now, something a little bit more laid back and not so rocky. Obviously the last few albums have been heavy and a lot of guitars and also the sequence and keyboards and everything, so to do something different.. we got a few tracks together, some new tracks,



some completely new tracks, a couple of covers that I wanted to do for various reasons, and a few older tracks that we basically re-recorded because we did an album called 'Not All There' in 1994 (which was under the name of Galahad Acoustic Quintet and the reason for that is that we were recording with Tony Arnold at the time and as Rob would tell you it was a bit traumatic and we needed to make a bit of money to pay him because the 'Sleepers' album that we were recording was costing so much) so we recorded the Galahad Acoustic Quintet album but we recorded it for the grand total of around £900, which even in those days was quite cheap. So, some of the songs we thought could have been better, so we took a few of the ones we really liked and decided to re-work them and re-arrange and re-record for this album.

J: The bits I heard were gorgeous.

S: Yeah, 'Easier Said Than Done' I think wasn't it? That actually appeared originally on 'Following Ghosts' which is an album we did back in 1998, and again we just fancied re-doing it with more up to date production and just changing the arrangement a little bit, and there's no rock band on it at all, it's all orchestration and, in fact, there's no electric guitar on that album at all, pretty much. So, that was the idea behind it and we weren't sure quite how it would go down or whatever, but so far, most people have been very positive. It's got 15 tracks on it which is the most tracks we've ever put on one album.

J: It must be difficult, now that you've done an album that's so unlike what you normally do, are you going to be able to play it live?

S: We might actually. The next thing is to go out and play live, we actually have another album coming out as well. We've recorded two albums in the last year and we've got this one - which has 15 shorter tracks on it apart from one which is around 9 minutes long, which is a version of 'Shine'; an old track from the 90s - but the second album is called 'Seas of Change' and it's actually one 44min piece of music so we've gone from the sublime to the ridiculous; from 15 songs on an album to one song on an album.

J: No one could ever accuse Galahad of being predictable.

S: Exactly! Well, that's kind of the idea, or maybe we're being predictably unpredictable, I don't know. But people always said about us doing long songs and we thought, well, we've never done a REALLY long song.. and me and Dean started writing this piece of music and I was writing the words and what-have-you and it just got longer and longer and longer. So we're in the process of finishing that and we're off to our studio in Surrey in a couple of weeks to try to finish all the bits and pieces and finish all the acoustic guitars and then get ready for mixing. That will be out towards the end of the year, and then next year we hope to start playing again, because we don't want to say too much but basically Roy, our guitarist has sort of disappeared into the ether and it's been a very odd situation, which is why we've been quiet on the live front for a couple of years because he basically just didn't get back to us or get in touch.. he's sort of disappeared, it's very odd.

J: Yeah, I saw the statement you put out at the end of March.



S: Yeah, I was trying to be as diplomatic as possible, really, because it's not like he's said he's left the band or he's had enough or whatever, he just literally didn't communicate. I actually sent him a very similar email and a private message and a text saying 'Look, Roy, we've not heard from you, you've not responded to any of the ideas or demos, including both new albums.' I asked him if he wanted to be involved in the acoustic album and he didn't respond to that either. I sent him a few other bits and pieces and a vinyl version of 'Empires Never Last', and he loves his vinyl.. and he just didn't respond so I can only

assume he's not interested. We said to him, 'If you don't respond, Roy, we'll assume that you've retired' because we want to get on, you know? We're still as passionate as ever about the music and I don't want to be twiddling my thumbs waiting for people.

J: And you've been through the wars recently anyway, haven't you? With one of the long term members of the band dying 3yrs ago..

S: Well that's it, Neil passed away in 2011 believe it or not.. 6yrs ago.

J: You're kidding?! 6yrs ago?! I honestly thought it was only 2 or 3yrs





ago.

S: I know, it seems like it doesn't it, the time just flies by. We've got Tim back in the band now, who was our bass player back in the late 80s/early 90s so we've gone full circle as far as Tim is concerned. It's all very bizarre. We also lost our original rhythm guitarist a couple of years ago, a guy called John O'Callaghan, he succumbed to the deadly sea as well, it's a shame – two down <chuckles>

J: It is strange though when you think about it, you've been 6yrs without Neil, that was pretty much the length of time between 'Please Please Me' and 'Abbey Road'.

S: Yeah, it is incredible isn't it, when you think about the Beatles and what they achieved in such a short space of time.. as a band, a going concern, they weren't really going for much more than 6 or 7 years really were they? '62 to '68/'69 really. And that's it, they changed so much and released so much material in that time it's quite incredible. But such is the

way these days, things tend to take a bit longer.

J: I can't get over the fact that it's been 6yrs, it's ridiculous.

S: I know, it is quite amazing, because we played in the Loreley Festival in 2010 and that was Neil's last gig, and he literally died pretty much to the day a year later, which was obviously really sad and that's been the hardest thing the band's had to deal with to be honest.

J: That's the sort of thing that nobody can deal with without a great amount of trauma.

S: You're right, definitely, and I also feel sorry for his wife Jo and their kids, because his kids.. I think they were all under 3yrs old at the time, so they don't really remember him that well. What I did with Jo, his wife, is I gave them a lot of videos and recordings and photographs and I said 'when the time is right maybe you can show them all to the kids and



let them play the videos' and all this sort of stuff, but whether she has or not I don't know, hopefully she will at some point.

J: That's really nice.

S: Yeah hopefully they'll get to know him a little bit that way. But yeah, in terms of the moment, we've got a new chap on board but we're going to make an official announcement as far as the lead guitarist goes just before we release the next proper studio album, 'Seas of Change'. One long track, 44mins, the idea being that we'll put it on vinyl with 22mins a side, it's virtually the optimum amount that you can put on. We might release it on a CD with a couple of extras or edits on some of the tracks. We've been quite busy actually! <laughs>

J: QUITE busy? You're ridiculously busy!

S: I know, we've got over 20 songs or two dozen songs as well that we're working on that are pretty much finished, and that's probably 3 or 4 albums worth it's just finding time to

do everything.. so once 'Seas of Change' is out we'll straight away go on to the next one. Also, one of the reasons why we'd take so long to get things done is that Roy didn't seem to engage with a lot of the stuff, that was part of the problem, he just didn't show much interest. Whereas, without him, me and Dean, our keyboard player, we've just written so much stuff over the last 3 months. Hopefully we can get that down and get out next year and play some shows.

J: Fantastic.



RAW presents

Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May

live from

STARMUS 2015



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



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



Available to pre-order from www.rickwakemansmusicemporium.com



THE LISTENING POST

This is a tad different from my previous 'Listening Post' column. And slightly different from my Listening Post notion of searching out 'new to me' music. But our cuddly, irascible Gonzo editor, good Ol' Mister Jonathan Downes has given me a good list of what he likes to listen to.

Here it is, plus my Gonzo thoughts on his interesting choices. And here's a pic of Jon with Steve Ignorant from Crass at the last year's Weird Weekend.

Luv n' respect

Alan (Dearling)

alan dearling



1. Crass: Stations of the Crass

Jon is a big, big fan of Crass. At the time I never quite 'got' Crass's music. I admired their intellectual-political anarcho-punk attitude and they have left quite a legacy, as has Dial House, where they lived. They were second wave punk. This was their second album, released in 1979. Uncompromising – confrontational – Fuck off music. More Pistols and Sham 69 than the more polished Clash, perhaps. I gather the original was released as a double 12" vinyl with live tracks from the Pied Bull pub in Islington.

Or, to quote **Mise Éire** on 24 April 2011 on the re-released CD version:

"This is one of Crass's best recordings & my favourite. It is simply excellent. I have the vinyl double album years and i bought the CD version a few years back and i still listen to it & love it. The way it is with Crass is that you either love them or hate them. I love them, my wife hates

them....."

You can catch some of them live on Peel and elsewhere at this link:

www.youtube.com/watch?v=ESxWWH2FlmU



2. Scott Walker: Scott 3

Scott Engel Walker evolved from being one of the blue eyed pop idols known as the Walker Brothers (they weren't brothers) to

alan dearling

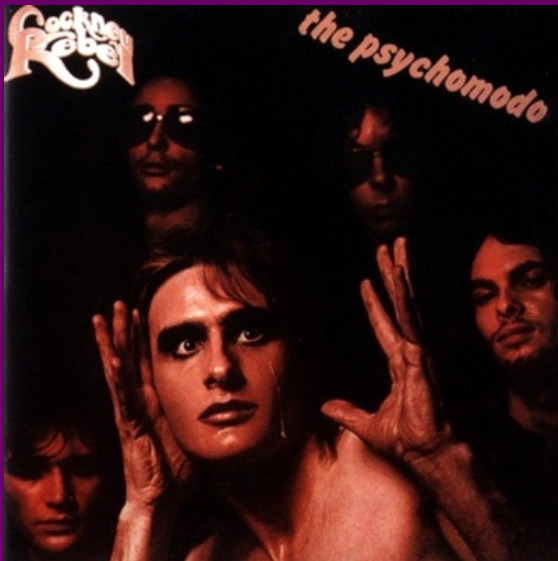
a fully fledged leftfield artist. The 'Sun ain't gonna shine' (1966) was one of the biggest hits, loved by many of the 'Brothers' fans. By the time of Scott 3, we have the beginnings of a reinvented artist in search of the avant garde.

Scott was writing some highly idiosyncratic songs, performed with oodles of emotional style. 'Copenhagen' is a particularly powerful example. And even with the cover art, we sense his influence on David Bowie.

www.youtube.com/watch?v=dV5jlzShDKY

And this July 2017, Prom 9 at the Royal Albert Hall is a star-studded celebration, including Richard Hawley, Jarvis Cocker and John Grant of Scott's songs 1967-70.

www.bbc.co.uk/events/ex9whn



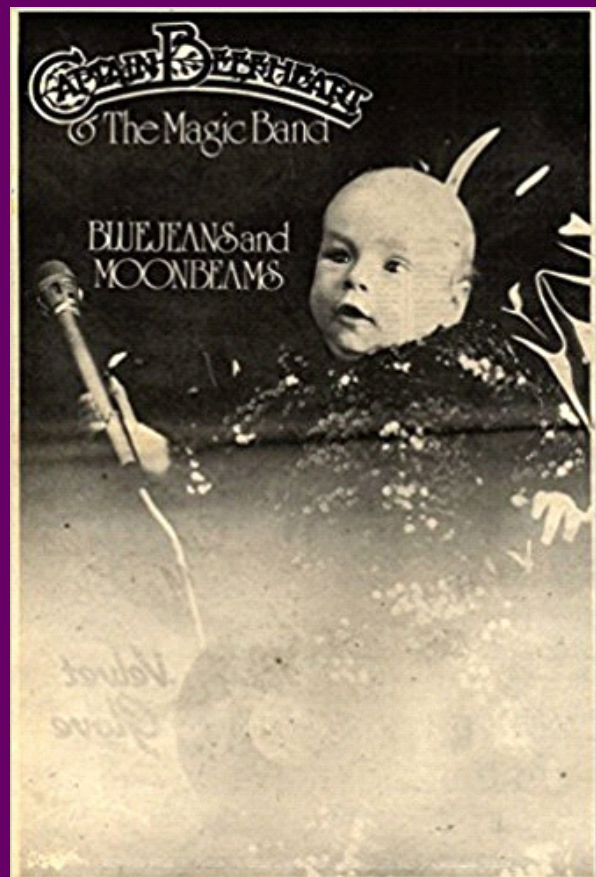
3. Cockney Rebel: The Psychomodo

I can see why Jon still enjoys this. Steve Harley continues to be an odd-ball talent. In some ways he is the UK's pop version of David Byrne and Talking Heads with added Glam! This was the second Cockney Rebel album, and

featured the Hit singles 'Mr Soft' and 'Psychomodo' itself. They had already had a hit with 'Judy Teen'. As a band, Cockney Rebel are seen as a bit disposable and repetitive, but their music, was easy to sing along to, if a bit over-orchestrated at times. It made people smile.

Here's the version of Psychomodo recorded on a Peel session in 1974:

www.youtube.com/watch?v=2NaSslaWLMw



4. Captain Beefheart: Bluejeans and Moonbeams

Ah, yes, where would we be without the Good Captain? This is mid-career, Don van Vliet. For all his outlander-status and friendship with and musical output with

alan dearling

Frank Zappa, the Captain actually wanted to make a hit record. Critically mauled at the time of release in 1974, this album is oddly musical. It is actually 'easy listening' soft-rock, if not exactly commercial. You can play this with granny in the room.

Here's an odd little video from Somerset to accompany a couple of the tracks:

www.youtube.com/watch?v=ZG7ryIWwqhc

By the time of its recording, all the original members of the Magic Band had deserted. And with his new band, the album, 'Bluejeans and Moonbeams' was like Beefheart-light. Some wag even coined the name 'Tragic Band' for this line-up. According to the entry in Wikipedia:

"Beefheart later disowned both albums (this and 'Unconditionally Guaranteed'), calling them 'horrible and vulgar', asking that they not be considered part of his musical output and urging fans who bought them to 'take copies back for a refund'."

Any comment, Jonathan?

JON: I have always found this album to be sublimely melodic, which piano lines in particular which can make me happy even in the darkest moments. There is a particular piano line in *Further than we've Ever Gone* which is so unutterably perfect I defy anyone to listen to without smiling in pure pleasure. We always knew that the good Captain could make music that was intellectually stimulating, but the one time he makes a record that one can actually play along to in real life,

everyone misses the point. No wonder he decided to retire.



5. John Lennon: Plastic Ono Band, and, 6. Yoko Ono: Plastic Ono Band

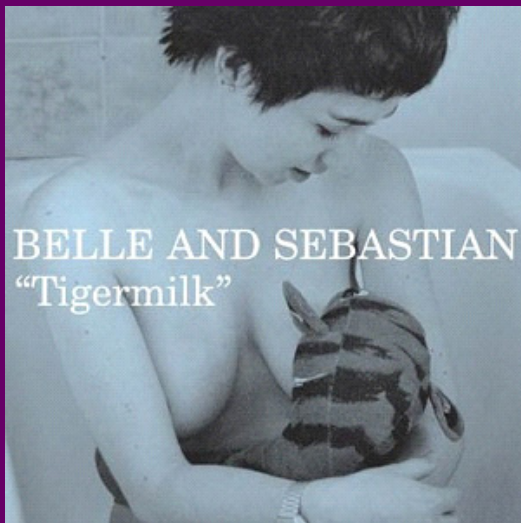
Released on the same day, with covers that are like yin and yang, Lennon and Ono give their primal scream response to the break-up of the Beatles. Like Mister Downes, but few others, I have both albums. Yoko's album remains hard work, but odd and unnerving. I have to say I prefer her other albums from this time: 'Approximately Infinite Universe' and 'Feeling the Space, both of which I've bought again on CD (as I have these two).

But John Lennon's's album is ground-breaking for its mix of personal angst and great songs. It still sounds as absolutely powerful, and in yerr face today, as in 1970. How can you not rate an album with tracks like 'Working Class Hero', 'Mother', and 'God' with its lines:

"I don't believe in Elvis
I don't believe in Zimmerman
I don't believe in Beatles
I just believe in me
Yoko and me
And that's reality"

alan dearling

Here's an evocative bit of film to accompany 'God': www.youtube.com/watch?v=BQcU5w915p8



7. Belle and Sebastian: Tigermilk

Ah, now Jon is taking me into territory where I'm less certain. Belle and Sebastian are much beloved by many of my Scots' friends.

They were never mainstream. A bit leftfield. I'd forgotten about this album. I was more into the Blue Nile who were a bit earlier in the timeline of Indie Scots.

'Tigermilk' was the debut album and was pressed on vinyl in 1996 – just 1,000 copies. It has become hugely collectible. Many delicate 'storyline' tracks about being young, abuse, on the street. A bit fey and twee for my taste-buds, but very influential.

Here's a link to the band's website: www.belleandsebastian.com/recordings/tigermilk



8. The Polyphonic Spree: Beginning Stages of

Another outfit, I know of – but not well. 'Beginning stages' is what it says on the tin – the first album, released in 2002. It is the brain and love-child of American, Tim De Laughter and a cast of dozens (well, lots). I know of him from the art-proto-punks, Tripping Daisy. This is nothing like that. It's happy, life-affirming, hippy music. Reminds me a bit of the stage musical, 'Hair'.

Hard to define this music and album. Imagine a bunch of white smock-clad folk holding a musical séance. Takes you back to the 60s – sort of. Folk-jazz? Jazz-folk-orchestral? "Follow the Day. And reach for the Sun!"

Watch this video of them live. It's a bit different:

www.youtube.com/watch?v=BJA85JVB4r4



9. Gram Parsons: Grievous Angel

Gram was always destined for martyrdom. Shed-loads of drugs, alcohol and a life in excess.



This and 'GP' are his classic solo albums. He was the father of modern country

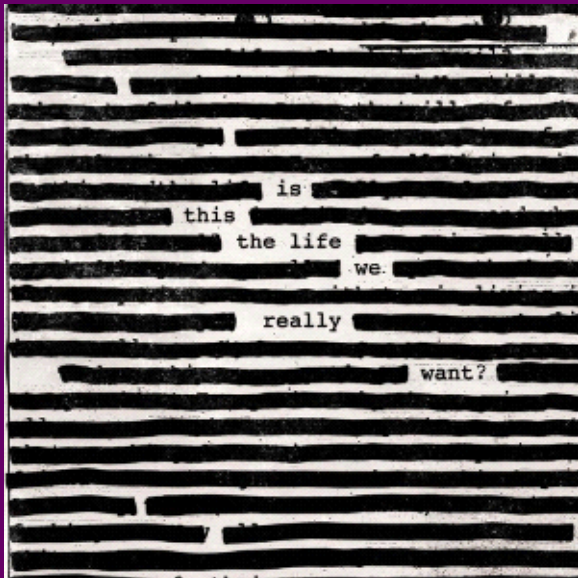
music along, perhaps with Emmylou Harris. It was his second solo album and released four months after his death late in 1973.

Lots of other music from Gram was unearthed later, though I had actually been listening to the International Submarine Band (Gram was a theology student at Harvard!), and, of course his classic work with the Byrds, well before his demise.

What makes it special? The combination of great songs (a mix of originals and standards), emotional power, the playing by the band, plus Gram's plaintive, perfect 'down home' country voice. And, Emmylou. Gram's wife was none too keen on her.

'Love Hurts': www.youtube.com/watch?v=OBnRfjb488A

alan dearling



10. Roger Waters: Is this the life you really want?

And so we come up to date. 2017. Mister Waters and his political rantings, layered over his personal style, Floyd sounds. Plus some additional help from Jonathan Wilson on guitar.

The highlight is probably, 'The Last Refugee', but it feels clunky and derivative to me.

www.youtube.com/watch?v=XdLNqWYgGI

Again, I can see why Gonzo Jon has included it in his list. 2017 is a time to get angry. I've only listened through the whole album once since getting a copy a few weeks ago. I found it a bit too shouty. Even if there is plenty to shout about. Roger contributed some classic Floyd songs like 'Comfortably Numb' and 'Wish you were here'. But I was personally never a 'Wall' fan and really dislike 'The Final Cut'. Sorry, Jonathan, but I'm sure you'll give it your own review and a big thumbs-up!



Jon added in a note to Alan:

*"I very much doubt whether there is anything much I listen to of which you are not aware... **Alfredo Zitarrosa** possibly, but even there it would not surprise me if you knew of him."*

Listen to this:

www.youtube.com/watch?v=aP6AXy3-ta8&index=3&list=RD4bgyqoHcM7k

And Alan replies:

"Not as strident and histrionic as many of his Latin American contemporaries. Relaxing even. A blend of voice and guitar that works well."

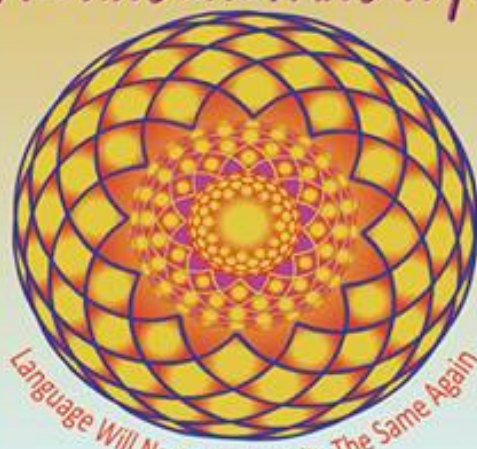
Ta for sharing."

alan dearling

WHAT THEY'RE SAYING ABOUT

Short stories by
Richard Foreman

Richard Foreman's
*WILFUL
MISUNDERSTANDINGS*



Language Will Never Seem Quite The Same Again

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) per copy

**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**



Rustic Roots

Saturday at the New Forest Folk Festival, Plaitford, Hants, 8.7.17

It is with some regret that, in the hectic swirl-a-thon which is my 2017 so far, that I was only able to spare one day to attend the New Forest Folk Festival this year. The Festival, in the organisation of which I'm told singer Richard Digance has played a large part, is proving to be must-go event in our household. The line-ups are invariably well assembled, the site largely surrounded by verdant woodland, the atmosphere welcoming and pleasant. It might seem a little sedate for ravers, rogues and headbangers – but with the plethora of festivals around these days, I'm sure they are well catered for elsewhere.

It all sets up on the Wednesday with small events in and around the bar, then picks up steam with name guests on Friday. I heard good reports on Jacqui McShee's Pentangle, The

Broadside Boys, and headliners Joe Broughton's Conservatoire Folk Ensemble (if no prizes in the snappy name department). Saturday is, by and large, the main event – although, with headliners Mad Dog Mcree and Bonnie Dobson on the bill, Sunday looks as if it would have been a tasty package too.

We arrived as first act Southampton Ukulele Jam were starting up. The ukes are everywhere these days, but SUJ did it with the requisite gusto and not a little polish besides. Some might baulk at the relentless jolliness of such outfits, but – people having fun and roping in the odd Ramones song to the repertoire, what's not to like? Next on was one Barney Newman, who played a pleasant set of folk-blues/Americana style music. Mississippi John Hurt and John Martyn covers stick out in my memory. He accompanied himself on guitar and banjo, playing with skill and feeling. A gent by the name of Tom Leary joined in on fiddle and it all sounded just fine. It is, however, a crowded field, and the vocals lacked that distinctive edge that would have sent me scuttling to the CD tent.

The afternoon was rounded off, firstly, by singer Janet Dowd, with Brendan Goff accompanying on keyboards. She's an accomplished and strong singer, but for me there was a kind of middle-of-the-road feel about the selection of

RICHARD FOREMAN



covers she performed. I guess even at my advancing age, I'm still not quite ready to settle for daytime Radio 2. Then we had a set by the Gary Fletcher Band – strong and sturdy blues/r'n'b, played with feeling and finesse. Some fine fiddle from Tom Leary, guesting once more, definitely upped the ante.

And so to the evening line-up, which kicked off in continuing heat and sunshine, with singer

songwriter Reg Meuross. Since I first heard him at a local bar in my hometown of Shaftesbury, two or three years back, I've come to appreciate Reg more and more. Maybe it's the surname that you're not sure how to pronounce 'til you hear it, or the fact that he doesn't score quite so highly in the rugged good looks department, but I think he deserves a lot more recognition and





respect than he seems so far to have garnered with the general public. His guitar playing is fluent and, to my ears, flawless. He sings with skill and controlled passion. But it's the combination of craft, research, compassion and thought in his songs that gets me almost every time.

A good many of them tell stories, and the stories dig deep. His 'Lizzie Loved a Highwayman' is a fine example, taking the popular folk figure of Dick Turpin and giving us a somewhat more well-informed glimpse of the boorish drunkard he appears to have been. Yet the song exudes romance, the romance of a hopeless love. It's also the only song I've ever heard to use the word 'fustian'. Look it up, Gonzo readers! I could continue to rave but time is pressing, so just a few titles for any of you out there who are Reg fans. 'Smarter Than Me', 'Tony Benn's Tribute to Emily Davison', 'Leaving Alabama',

'My Name is London Town', 'Dragonfly', 'England's Green and England's Grey'... Memorable and moving songs every last one.

Things kept cooking with next act, the Ric Sanders Trio. Three incomparably good musicians, who started out – I gather – doing jazz covers, but have morphed of late into a great, rootsy blues/r'n'b outfit. Covers mostly still, but chosen with both good taste and ballsy relish. They tend to warm up with a bit of spicy improvisation, and – noticing that affable guitarist/singer Vo Fletcher was wearing a radiant Grateful Dead t-shirt – I kind of wondered if there wasn't just a little of the West Coast approach to the material in the mix. But, soon as they're ready, they're into Jimmie Rogers' 'Standing On the Corner/Blue Yodel No.9', followed by Leadbelly's 'On a Monday'. The blues classics keep rolling on from there, with audience participation welcomed on





Memphis Minnie's 'What's the Matter With the Mill' ('it done gone wrong!'), and a nice medley of 'Little Martha' and 'Poor Boy'. Things got a little spacy again in the instrumental section of 'Green Rocky Road', recently revived in the Coen Brothers 'Inside Llewyn Davies' movie. The spirit of Jerry Garcia might well have been paying attention. Most of the material they played is to be found on their new album. This time I did scuttle to the CD tent. Looking forward to hearing it. A highly recommended band.

I can't really comment on next act The Acoustic Strawbs, Dave Cousins and colleagues playing as a trio. I have to be honest and just say that I never really got on with Cousins' songs or his voice, so I can't really be a judge of this performance. They started with a song that might have been called 'Turn Me Round' and followed it with oldie 'The Man Who Called Himself Jesus'. As far as I could tell their set then delved into highlights from their long past, and gave a great deal of satisfaction and joy to Strawbs fans who were present. That's about all I can say.

As for headliners, Show of Hands, I'm a neophyte - having not paid a great deal of attention to them in the past but coming away from their set something of a convert. With seemingly much sought after musician Miranda Sykes on double bass, singer guitarist Steve Knightley and player of just about everything Phil Beer gave us a set of nicely mixed originals, traditional numbers and contemporary covers. Knightley came over as a thoughtful, relatively modest and quick-witted man in

between-song repartee. I ended the night thinking well of him. Beer is clearly a man of music from toe to crown and Sykes blends in with the duo beautifully, adding some spot on vocals. They threw in a good many crowd pleasers from their repertoire, such ones as I'm familiar with now included 'Country Life', 'Cousin Jack' and encore 'The Galway Farmer'. Rousing if occasionally sloganeering compositions seem to be a default of Knightley's, but I think he really scores on his story songs. Again well crafted stuff. There's a lot of it about. And, sedate as NFFF may generally be, the night ended with a good deal of dancing, plenty of noise, and a near full moon just peering through the tall trees behind the stage.

Cracking. Let's see what commendable organisers Nick and Keith Curtis have in store for us in 2018.

Pics start with Reg Meuross, then Ric Sanders Trio, Ac Strawbs, Show of Hands and... erm... something impressionistic for the big finish



MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

Double CD set. The very best of Yes, Wakeman style
HFG2013CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
HFG2004CD



TIME MACHINE

Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood
HFG2012CD



GASTANK

Double DVD set. Rick's classic 1982 music and chat show
HFG2023DVD



GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley
BC241-60



COUNTRY AIRS

The original recording, with two new tracks
HFG2014CD



THE BURNING

The original Soundtrack album, back in print at last!
HFG2024CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
HFG2003CD



STARMUS

With Brian May and The English Rock Ensemble. DVD
HFG2010VD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
HFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD
HFG2005CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir
HFG2005



CRIMES OF PASSION

A wicked and erotic soundtrack
HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
HFG2019CD



WAKEMAN'S MUSIC EMPORIUM



Available from rickwakemansmusicemporium.com
and all other good music retailers



KEV'S WORLD

WARNER DRIVE
TILL THE WHEELS FALL OFF
DEAD END EXIT RECORDS



This is the fourth studio album from Hollywood band Warner Drive, and marks their first label release after three independents. It took me a while to work this out, as while the Bowling For Soup and Sum 41 influences were obvious, it took me ages to put my finger on the other main sound, and it wasn't until I nearly finished playing this for the first time that it hit me, it was The Levellers! Okay, so didgeridoo or violin, but

somehow these guys have brought a commercial punk element to the Brighton sound to create something that is quite special.

There is a depth to this melodic punk that is far richer and deeper than one normally expects, yet still maintaining great hooks. It is crossing into melodic rock territory, yet still with that depth and breadth of style that one would expect from the writers of "One Way", not from a band that hails from California.

This is infectious music, and the more I have played this album the more I have enjoyed it. It has everything that one wants from melodic punk, but is way more grown up with real presence. This is for someone who used to enjoy bubble-gum punk but has grown up and wants something more serious, just not too much.

This is an album guaranteed to put a smile on the face of any listener.

<http://warnerdrive.com/>

KEV ROWLAND

WILDERNESS DREAM
PARALYSIS RISE
CREATOR-DESTRUCTOR RECORDS



Created in 2015 in the thrash metal epicentre of the San Francisco Bay Area comes Wilderness Dream, a heavy metal unit of destruction combining the speed and fury of '80s thrash metal and '90s death metal into an explosive blast of blackened heaviness. The band released their debut self-titled 12" EP on Creator-Destructor Records in October of 2015, to critical acclaim and response; a fifteen-minute-long slab of blistering fast, melody-infused, raw, unforgiving thrash metal, void of unnecessary technicality and frills. While supporting their debut EP along the West Coast over the past two years, the band managed to concoct another wave of deadly tracks, upping the ante of destruction even further on their upcoming sophomore EP release, 'Paralysis Rise'.

Clocking in at just under twenty minutes, the seven new songs that comprise Wilderness Dream's new assault retain the same intensity and urgency that characterized the band's debut, while boasting similar misanthropic, nihilistic lyrical content. However, the listener will quickly notice that the band has eliminated most remaining melodies and lingering punk influences and replaced them with a doubled-down violent dose of dissonant, razor-sharp riffs, and unpredictable, chaotic song structures.

Tracks like "Spiritual Predator" and "The Observer" see the band at their most blistering speeds yet, thundering through every chainsaw-driven riff and tortured lyric without looking back, leaving the listener zero time to take a breath. At the same time, songs like "Venom," "Ghosts," and "No Light" see Wilderness Dream bringing the tempos down to more stomping, punishing grooves, rounding out the EP with numerous unique and refreshing moments of sonic domination.

<http://creator-destructor.com>

BLOODY HAMMERS
THE HORRIFIC CASE OF BLOODY HAMMERS
NAPALM



Bloody Hammers is a duo, comprising Anders Manga (vocals, guitar, bass) and his wife Devallia (keyboards, organ). I must confess that I wasn't too sure what to expect when I saw the album cover, but I know that it wasn't anything as commercial as what I am currently listening to. In some ways, it is reminiscent of Type O Negative, yet more melodic, but with plenty of fuzzed and distorted guitars, which sometimes get confused as to where they are and get involved with Hammer House of Horror instead. Anders has a wonderful baritone/bass vocal, and sings in a way so that every word can be clearly distinguished, and goes from a gentle delivery to one that is far more forceful with ease.

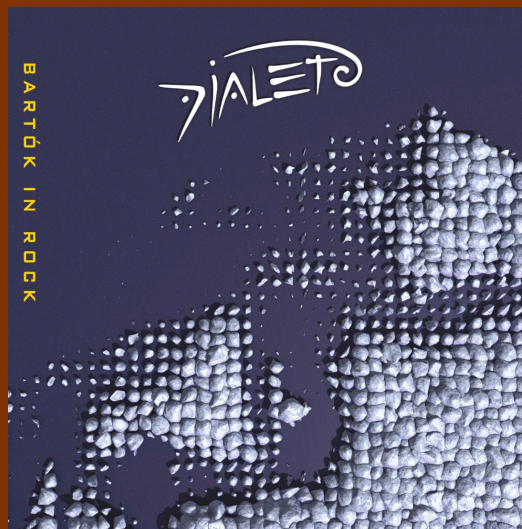
**PHIL CAMPBELL & THE BASTARD SONS
LIVE AT SOLOTHURN
NUCLEAR BLAST**



Phil surely needs no introduction, having spent thirty-two years as the right-hand man of Lemmy, and here he is, right back in the saddle with his new band. As soon as I heard the name I smiled, as the original name for Motörhead was going to be Bastard, until it was pointed out that the band would never get airplay anywhere (the world has changed in the last forty years). But, it is more than just a homage, as for this band Phil has brought in his three sons Todd, Dave and Tyla on guitar, drums and bass respectively. Singer Neil Starr completes the line-up, and this six-track live EP is the first release, although they have been getting some experience by supporting some band called Guns 'n' Roses, and will soon be heading out with Saxon.

What I like about this EP is that firstly there are three new numbers out of the six on offer, and that while one can hear a Motörhead resemblance at times, which would only be expected given how important Phil's guitar sound was over the years, Phil has taken the music into a different direction. No-one will ever play bass like Lemmy, so there is no point in trying, and instead they have gone more melodic without losing any of the power and aggression that made his old band such a force to be reckoned with. New song "Spiders" shows that this band has real legs, and will make it in their own right, but 'Head fans like me will also smile and thoroughly enjoy their blast through "R.A.M.O.N.E.S." which is superb. They close the set with a surprising cover of "Sweet Leaf", which works incredibly well indeed. Watch out guys, Phil is back, and he means business. Wonderful. www.philcampbell.net

**DIALETO
BARTÓK IN ROCK
MOONJUNE RECORDS**



What we have here is the latest release from Brazilian trio Dialeto, whose last album 'The Last Tribe' was excellent.

I was a little surprised that it has taken four years for them to come back with the follow-up, but that may have something to do with the fact that only guitarist Nelson Coelho was in the band last time around. He has now been joined by drummer Fred Barley and bassist Gabriel Costa, which makes them more how they used to sound, as for the last album the bassist had been replaced by touch guitar. This album is an attempt by Dialeto to take compositions by Béla Bartók and then move them into their own genre, with lots of improvisation. Bartók is considered to be one of the most important Hungarian composers of the last century, and through his collection and analytical study of folk music, he was one of the founders of comparative musicology, which later became ethnomusicology.

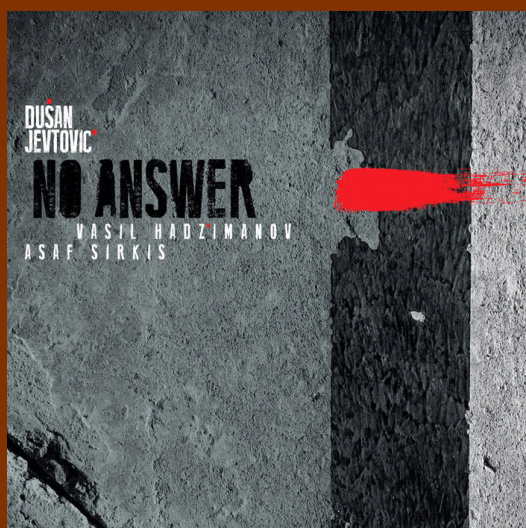
With six of the ten songs named Roumanian Folk Dances it isn't hard to see where the music originally stemmed from, but here it has been taken to new levels as jazz fusion takes this as a base and then moves it into quite new areas. The whole album is fresh, exciting and interesting, taking the listener through many twists and turns, and by the end I found myself thinking that I loved this so much that I really ought to discover the

originals and see just what Dialetto had done to them to transform them into this modern style of music.

David Cross makes an appearance on the first number, and my only wish was that he had could have stayed for the complete album as he had so much impact, but as it is this really is an album to savour.

www.dialetto.bandcamp.com

DUŠAN JEVTIĆ
NO ANSWER
MOONJUNE RECORDS



It must be said that I wasn't the world's biggest fan of Dušan's last release, 2013's 'Am I Walking Wrong', and I think it was probably the first time I had ever given a Moonjune album a poor review, but I just didn't get it. So, when this arrived in the post one day I wasn't immediately over-enamoured, but I opened the digipak and realised that the drummer was none other than Asaf Sirkis, someone whose work I highly admire. The line-up was completed by Vasil Hadzimanov on acoustic piano, Fender Rhodes electric piano and Mini Moog bass, and I was immediately intrigued. Further investigation led to the discovery that the album was recorded in just two days last February, and knowing that they had toured together in different incarnations, as opposed to being put together for a studio project, made me think that this could be quite a special album indeed.

I put aside any preconceived ideas, and as soon as the first notes came out of the speakers I was transfixed. Here were wonderful guitar lines, perfectly accompanied by different keyboards with both lightness and strong bottom end, and then there was Asaf who was playing as if he was the lead player in the band. There are many times during this album where Vasil is valiantly managing to keep it all together, as both Dušan and Asaf attempt to be the main in charge. This is simply a wonderful album, full not only of wonderful melodies but great interplay between all those involved. Ideas bounce between the trio, and there are so many things here to enjoy, from brightness and sparks to reflective and delicate, such as on the emotional "Yo Sin Mi". Dušan's guitarwork is exemplary throughout, as he switches styles and tones, yet there is always clarity and finesse. This is not a guitarist who feels the need to prove his skills by playing five thousand notes to the bar, but instead shows it every time he uses sustain.

This is one of the most interesting and enjoyable instrumental albums I've come across in 2017. www.moonjune.com

DATURA 4
HAIRY MOUNTAIN
ALIVE NATURALSOUND RECORDS



Originating in 2009 out of the port city of

There are hints of Incubus Succubus as well, and the result is an EP (six songs, twenty-six minutes long) that is well worth investigating. It is gothic, it is melodic, it is dramatic, and most of all is downright enjoyable to listen to. www.bloodyhammers.com

DA VINCI
AMBITION ROCKS
AOR HEAVEN



Da Vinci was formed in Norway back in 1986, and after a short round of demos, they got a record deal with Polygram Norway and released their debut album the following year. They enjoyed as much radio play and charting nationally in the same league as Return, Stage Dolls and TNT, they released two albums, 'Da Vinci' and 'Back in the Business'. Their most well-known songs were "Forever in My Heart" and "Tarquinia" from the first album; and "Call Me a Liar" and "9&10" from 'Back in Business'. They toured constantly from 1986 to 1992 completing more than 600 performances in Norway alone. They also played as support for Status Quo on their Christmas Remedy tour in 1989 in the UK and their final concerts were two gigs at Wembley Arena.

Now, twenty-five years after they were last together the band are back with a new album. Well, almost. Although one could think that this is the original band back having patched up whatever differences caused them to break up the first time, what

we actually have is Gunnar Westlie (guitar) and Dag Selboskar (keyboards) with a new bassist, drummer and singer. But, although the use of the old name may be a marketing ploy to get them some publicity, when music is as good as this it doesn't really matter what the name is on the cover.

This is class melodic rock/AOR from the first note to the very last. I don't know the background of singer Erling Ellingsen, but he is a real find, with not only a powerful range but with just enough roughness to his voice so that the music always feels real, and never too cheesy. Bassist Roy Funner and drummer Bjørn Olav Lauvdal keep it locked down, providing the foundation that allows Gunnar and Dag to take turns in providing melodic leads, and the songs roll by with hooks aplenty. Seriously, there isn't a weak moment on the album, with good production, great songs, and wonderful performances. If ever an album was resurrecting the glory days of this genre, then this is it. It may not be released until August 25th, but this is worth making a note in the diary for.

www.facebook.com/davincitheband

GATEWAY TO HELL
CLOVERS
UNHOLY ANARCHY RECORDS

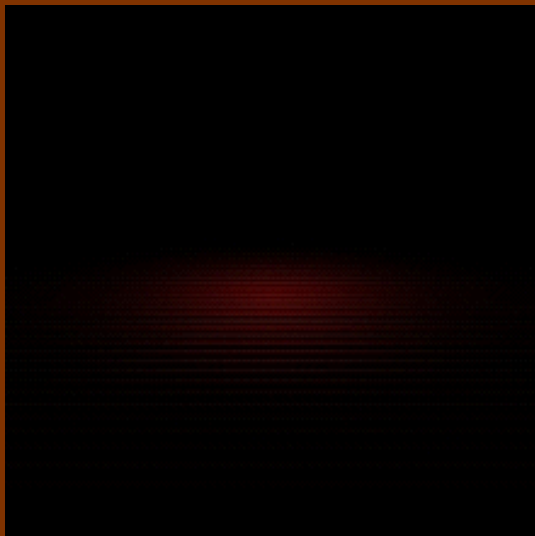
Baltimore doom metal unit Gateway To Hell,



who describe themselves as a "groovy, ghoulish mix of doom metal and the laughter of ugly children, with a touch of inebriation and shame", release their debut five-track EP at the end of July. What may be surprising from both the band name and their own description of their music, is that this is an incredibly melodic form of doom, something that feels very Southern in outlook, and not nearly as dark and satanic as one might expect. The guitars are distorted to the max, the vocals are so rich that one can put a saddle on the soundwaves and ride them around the room, and the whole EP has a real groove and presence. It is hard to realise that this is a low-budget debut EP (apparently their only other releases have been a demo and a single), as this is class and I love it. Singer Jerrod Bronson has left the band since they recorded this, so it will be interesting to hear what they sound like on the album they are currently recording. This is well worth hearing.

<http://www.unholyanarchy.com>

INTRCPTR
MAGIC
BULLET RECORDS

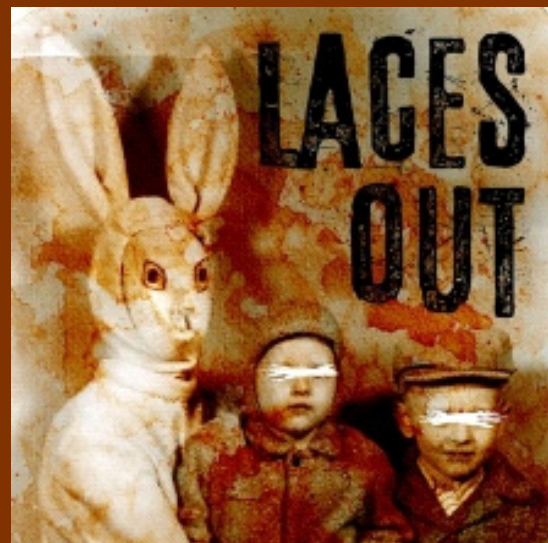


INTRCPTR is a new project that has been put together by guitarist Ben Carr (Sive) and drummer Larry Herweg (Pelican, ex-Lair Of The Minotaur). No vocals, this is Kyuss taken almost to extremes, and to be honest this is just plain boring. The only real positive I can

take from this is that there are only five songs and it is only twenty-one minutes long. The cover isn't solid black, there is a tiny tinge of red in the middle, whereas the music just feels like leaden and monotonous. One genre I have never been able to fully appreciate is the stoner movement that combines with jam band mentality, and that is what we have here. Some may understand this, but I don't I'm afraid. Next!

<http://www.magicbulletrecords.com>

LACES OUT
LACES OUT
NEFARIOUS INDUSTRIES



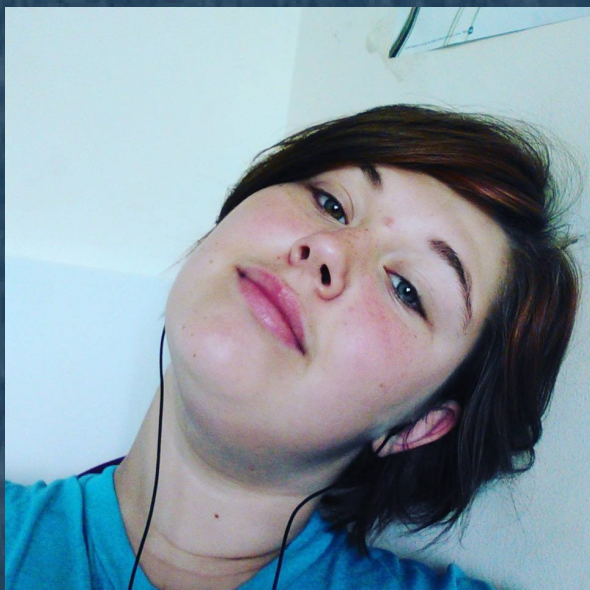
Hailing from Orange County, New York, Laces Out features members of Warwick-based post-punk quintet Pigeon, as well as acts Mandark, Veneer, and others. Drummer Steve Delucia and guitarist/singer Ed Ciarfella have been playing together in various projects for nearly fourteen years: long-time friend and local scene veteran Ray Wasnieski (bass) joined the duo in Pigeon, and has followed them into Laces Out. There is plenty of dynamics and angular progression in the sound and they have been influenced by the likes of Fugazi, Unwound, At The Drive In, Jesus Lizard, Drive Like Jehu, and Nirvana. They set themselves the task of writing five songs, and then recording them in the order in which they were written, which is certainly different, but it fits in with the staccato aggressive art rock style of music. This is music with sharp edges, and this twenty-one minute long EP captures the listener from start to end. <http://nefariousindustries.com>



Yer GONZO ISLAND DISCS

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 unnamed 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.



Charlotte Phillipson is a young lady who comes to me for English lessons once a week, and is co-presenting the new series of On The Track on CFZtv.

Young, charming, beautiful and intelligent: she has it all. So what do we do with her? We parcel her up into a conceptual bundle, and dump her on an equally conceptual Desert Island with only ten records to keep her company.

And what are these aforementioned ten records?

Charlotte's Top Ten

1. Death of a bachelor, Panic at the disco
2. Shatter Me, Lindsey Stirling
3. Going to Hell, The Pretty Reckless
4. Cry Baby, Melanie Martinez
5. Light Me Up, The Pretty Reckless
6. Blue Neighbourhood, Troye Sivan
7. Don't Let Me Down, The Chainsmokers (Track)
8. Looking Like This, Lyre Le Temps (Track)
9. Beast, Mia Martina (Track)
10. Habits Of My Heart, Jaymes Young (Track)

THE COMPLETE GOSPELS

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

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

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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.



The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



DOGLEG



Weekly Acoustic Jam Session Hosted by Dogleg

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

All styles, levels and listeners welcome

facebook - dogleg Musician/Band

THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

PHENOMENA

MAGAZINE

Now recognised as the leading online magazine of its type
Phenomena Magazine is a FREE magazine from
Manchester's Association of Paranormal Investigation
and Training. (MAPIT)

Recognised as the leading online magazine of its type, now distributed worldwide, 'Phenomena Magazine' is a FREE monthly publication. Phenomena looks into the whole realm of the Strange, Profound, Unknown and Unexplained, delving into subjects of the Paranormal, Ufological, Cryptozoological, Parapsychological, Earth Mysteries, Supernatural and Fortean Events. Guest writers along with reviews of books, movies and documentaries add to the content as does recent news from around the world. Phenomena Magazine can be downloaded from our site every month for FREE in PDF Format.

GET YOURS FREE TODAY!

DOWNLOAD YOUR FREE COPY AT...

WWW.PHENOMENAMAGAZINE.CO.UK



WWW.MAPIT.KK5.ORG



NOW AVAILABLE IN RUSSIA
AUSTRALIA, CANADA, THE U.S.
& THROUGHOUT THE UNITED KINGDOM



FREE!

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

From 1993 for a decade he was the editor of an anarchic video games magazine on Channel Four Teletext.

It was called Digitiser and contained



some of the most gloriously funny bits of off the wall dicking about that I have ever read. Biffo happens to be a friend of mine and as the re-launched Digitiser2000 is just as stupid and just as funny as ever, we shall be featuring a slice of Biffo every week from now on.

THE MAN'S DADDY BUMPER SELECTION

Hello. I'm a popular comedian called The Man's Daddy. I'm sorry to have to tell you this, but I've got some bad news. Are you ready to hear it? Okay. Well, here goes nothing... the news is: I really don't like greens!

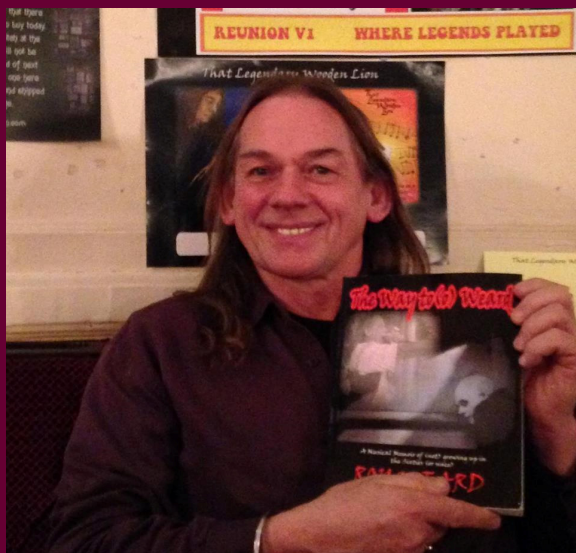
Now that we've got that out of the way, perhaps you'd like to invite me around for dinner. My favourite food? Well, I'd really like a plate of stewed genes, with a nucleic acid dressing. Yum yum.

Yum yum yum yum yum yum yum yum
yum yum yum yum yum yum yum yum
yum yum yum yum yum yum yum yum
yum yum yum yum yum yum yum yum
yum yum yip yip yum yum yum yum
yum yum yum yum yum yum yum yum
yum yum yum yum yum yum yum yum
yum yum yum yum yum yum yum yum
yum yum yum yum yum yum yum yum
yum?

v

Anyway. Here are some cool new jokes that I've written. I hope you think they're funny. Here are the jokes now. Fingers crossed you like them, okay? Well, bye anyway. Enjoy the jokes, yeah? Okay, bye. Bye then. Have fun with the jokes. Yeah, bye. Bye.

WORDS FROM THE WEARD



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

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

We played a gig in Brighton and the original intention was to return home to London that night and come back to a gig in a rugby club in Surrey. Steve and I decided we would get a hotel instead and, after making a few calls found one near Hickstead that had a room free at a good price. When we turned up there we found it was a country house hotel. Very nice and quite elegant. We got there around 2am and they had left the keys out for us. We went along to the room down the quiet corridors - well they were quiet. Steve Hill had a metal briefcase with a pair of handcuffs attached to them.

They clanked and clattered all the way along the corridor. When we got into the room Steve set up his stereo and put some *Motörhead* on. I suggested he turned it down, but he was not keen. Pretty soon someone hammered on the wall and asked us to turn the music down. Steve refused and began a dialog with the guy. In the end I managed to get him to turn it off and we went to sleep. In the morning I was leaving the room for breakfast just as the man next door was leaving his. I apologised for the noise. He was Belgian and was working as a chef in the hotel.

As we walked down the corridor he told me that he was a karate teacher and that the people who ran the hotel were all karate experts. They had at a big conference of teachers of the sport and the owners had invited him to work for them that summer.

'Your friend is lucky you were there, because I was going to come in and hit him. I had to be up at 5am to start the breakfast going.'

With only three gigs to go on the tour we rolled into Rayleigh, in Essex. I was joined there by my friend, and old *Wooden Lion* roadie, Steve Wollington, who lived up the road in Basildon. The local crew for this venue took the prize for being the stupidest I have ever met. We got them to unload the truck and then to help us unpack the cases. Most flight cases are locked



Roy
Weard

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>



using what is known as a butterfly catch. This is a hook which is mounted on an eccentric spindle rotated by kind of key. To close the case you engage the hook with the flange on the other part of the case and rotate the key. To open it you do the reverse. After a while one of the local crew came over and said, 'I know you showed us how to open these catches but we have forgotten. Can you show us again?'

We then asked them to put all the empty cases back in the truck. They came back a bit later saying, 'They don't fit.'

'But you just took them all out of the truck and a lot of the gear is in here. Has it shrunk?'

Steve and I went outside to look. They were right. They didn't fit – well not if you just wheeled them up the ramp and pushed them in randomly. We stood a couple of cases on end and a look of amazement came over their faces.

'We never thought of that,' one of them whispered.

Steve came with us to the next gig, which was in the *Lyceum* in London. The promoter was the same as for the Rayleigh gig and he had hired the same crew so we had to deal with them all over again.

The last show was down in Devon and it was in a very small club. After the show we went back to the hotel and began to go in and out of each other's rooms having a drink and saying goodbye, the usual end of tour stuff. Suddenly, there was a man standing in the corridor in a dressing gown.

'What are you all doing?' he demanded.

'Just having a drink,' someone said.

'It is after midnight. Go to bed,' he shouted. There was a general feeling of amusement at this at first, but he was getting very insistent. It was rather like having your dad come down stairs and tell you to be quiet because you were waking your mother up.

He threw Steve Wollington out of the hotel because he was not booked in so he had to sleep in the cab of the truck. Luckily there was a sleeper bed in the truck and a sleeping bag so he was OK. The next morning we got up and, after breakfast, congregated in the bar to say goodbye. The irate man marched over to us again.

'I want you all out of my hotel,' he began, 'Dirty bunch of hippies.'

We said we were finishing our coffee and would go when we had and he stormed off. As he did so Hugo made a retching noise, and as he spun round, Alan moved his bag. The man went into the office and came back a few moments later.

'I have called Mr. George,' he announced. 'If I have any trouble with you he will sort you out. Which one of you threw up?'

'No one did.'

'I heard you – and he put his bag over it,' he pointed at Alan.

Alan picked up the bag.

'Look. Do you think I would put my bag in a puddle of vomit?'

Mr George duly turned up. He was a large, middle-aged man, but his largeness was confined to his stomach – and the red bulbous nose that squatted in the middle his face. He tried to glare at us menacingly but we all smiled back at him.

After a while we had finished our coffee all shook hands and headed off to the cars and trucks to head home. 'Mr George' followed us out, still trying to look menacing, and got into a Reliant three-wheeled van, the kind of vehicle that that Del and Rodney drove in *Only Fools and Horses*.

This made us all laugh, and because the car park was pretty big and empty we all formed a circle and began driving round and round his car so he couldn't get out. Childish, I know, but we enjoyed it.

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



c.j.stone

Whitstable & Canterbury history: Watling Street by John Higgs

Watling Street is a new book by John Higgs.

As the name suggests, it involves a journey along the old Roman road that stretched between Canterbury and

Wroxeter, and which was itself laid over a prehistoric trackway which may have gone all the way from Dover to Angelsea.

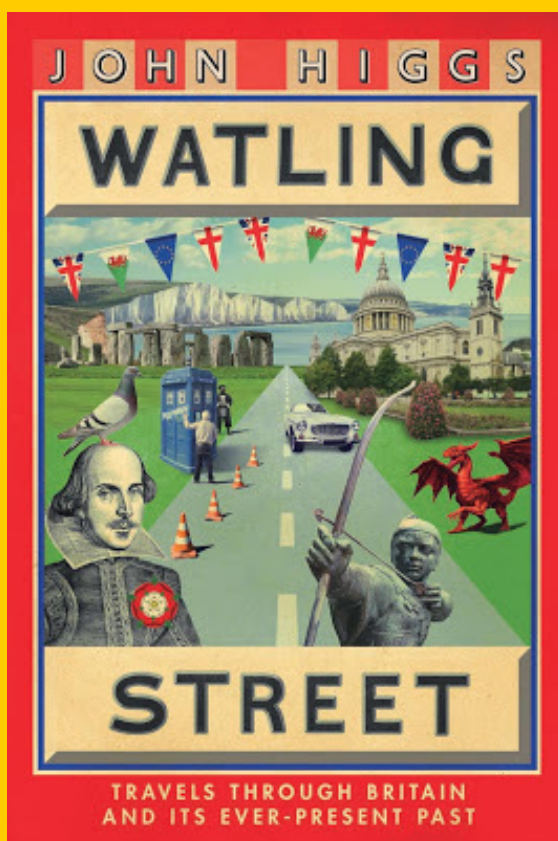
That, at least, is the journey that our author takes.

Written in the same year as the Brexit referendum, John uses the symbol of the road as a way of examining the conflicts of identity that lie at the heart of the British psyche.

Who are we, exactly?

Picts, Celts, Romans, Saxons and Normans, Cavaliers and Roundheads, all fought for control of this road. More recently we've seen our country divided along ideological grounds, between Leavers and Remainers, between traditionalists and innovators, between those who "want our country back" and those who seek to give our land a new mythic identity.

The question is: what is the nature of the country we want back? And whose country is it anyway, given that most of it is privately owned and off-limits to the



majority?

On the Canterbury leg of his journey John is accompanied by a certain well-known writer and postal worker of your acquaintance; which is how I managed to get a copy of the book before its publishing date.

Of course the most famous story about Canterbury is the one telling of the rivalry between Archbishop Thomas Becket and his former friend and mentor Henry II, which, as we all know, ended in bloodshed.

John and I use this story to illustrate the perennial conflict between politics and spirituality; between the ruthless politician willing to kill for his ambitions, and the spiritually engaged person willing to die.

In the process we draw parallels with a

more recent conflict: that between Tony Blair, the politician responsible for the violence in Iraq, and Brian Haw, his most prominent critic.

Tony Blair, of course, is internationally renowned, while Brian Haw is in danger of being forgotten. It is this injustice that we seek to redress.

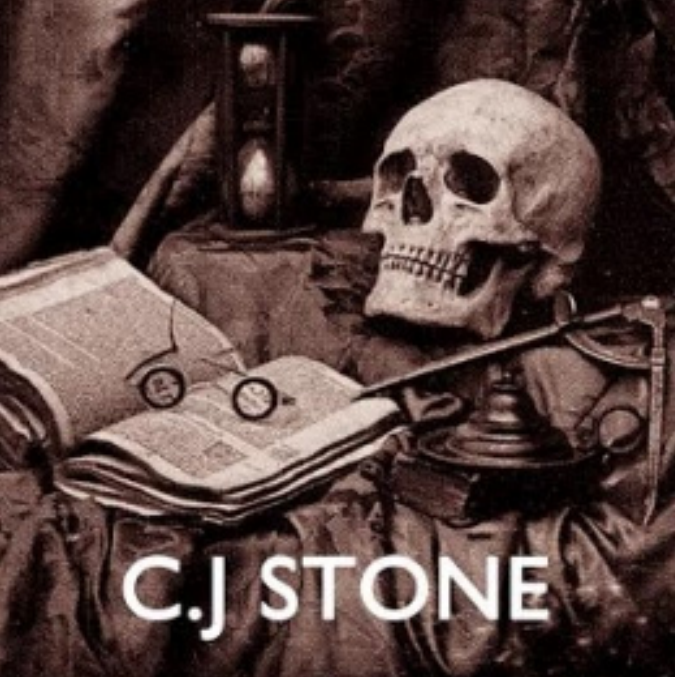
If you'd like to find out more about Watling Street, John Higgs will be appearing at Waterstones in Canterbury on Wednesday the 19th July at 6.30pm.

You may well spot a certain well-known postal worker in the audience.

Read on

THE EMPIRE OF THINGS

SELECTED WRITINGS 2003 - 2013



NOW AVAILABLE FROM GONZO MULTIMEDIA

"Stone writes with intelligence, wit and sensitivity."

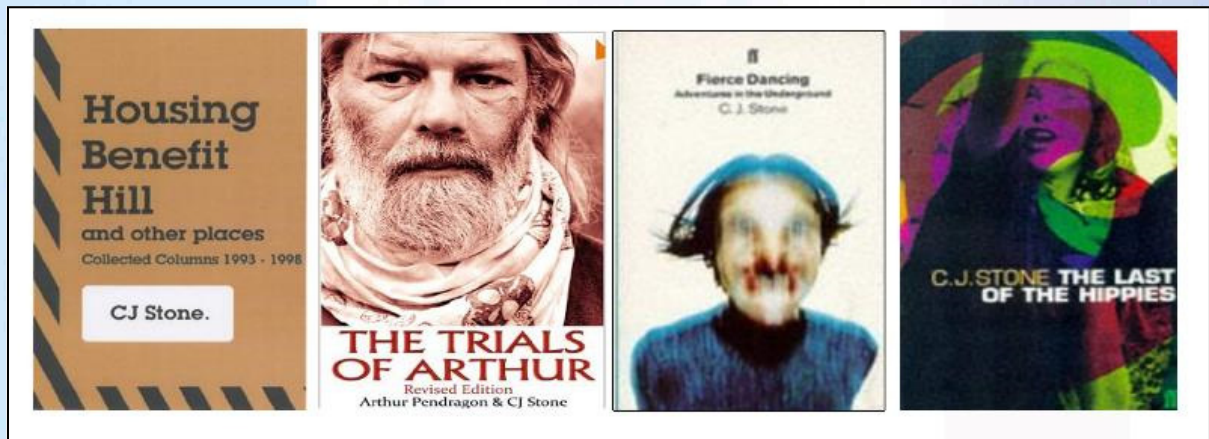
Times Literary Supplement

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

Herald

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

Independent on Sunday



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

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

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

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

A wide-angle photograph of the Stonehenge monument in a grassy field under a cloudy sky. The stones are arranged in their characteristic circular formation.

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

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 are currently on the summer festival circuit - Jodrell Bank being the latest.

It's a moot point whether someone who is primarily a Hawkwind fan is going to be happy paying £60 (\$85) for a day ticket when the headliners only play for an hour, and Bluedot (as the festival is called) has come in for some other criticism too.

However, Hawkwind's set was rather similar to that of the tour a couple of months ago, including 'You'd Better Believe It', 'Vegan Lunch', 'Into The Woods', 'Steppenwolf', 'The Machine' and 'Born To Go'.

Mr Dibs commented on the 60 minutes of playing time, pointing out that the DJ that followed Hawkwind's slot got 2 hours.



Others bemoaned the charge of £5 for a pint and £8 for a burger, one visitor saying that the "general vibe was very corporate capitalist."

Spirits Burning

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

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

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



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

GONZO

Multimedia

spiritsburning.com



Well, the likes of Treworgey are long gone, probably never to return!

Next up on the Hawkwind Horizon is the Windsor appearance, on 22 July. The festival is called "On Track for Summer" and celebrates the anniversary of the 1967 festival, which featured Donovan, PP Arnold, Crazy World of Arthur Brown, and The Move.

Hawkwind were two years away from being formed, at that point, of course.

The Crazy World of Arthur Brown returns for July's festival, being joined by Georgie Fame and the Blue Flames and legendary blues guitarist Norman Beaker and his band.

The site promo says: "Sonja Kristena, The Psychedelic Orchestra of Great Britain and The Doors tribute act The Doors Alive will also perform, while the event will feature special guests, food and drink, body painting and more."





HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

Full Earth Address:
.....
.....

Post Code

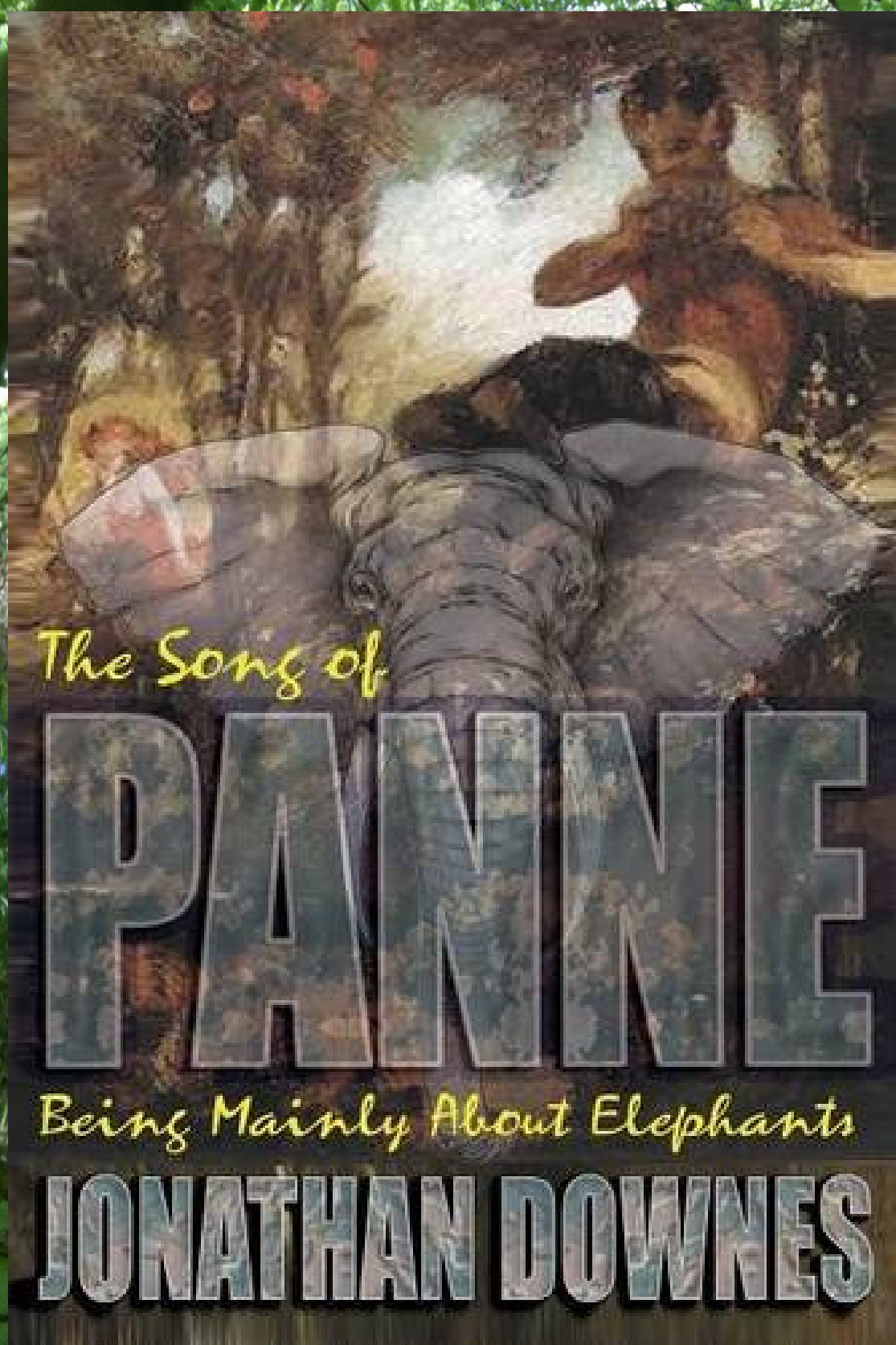
E-Mail Address: (Please print clearly).....

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



The Song of

PANNE

Being Mainly About Elephants

JONATHAN DOWNES

XTUL

IN THE GREY HALF-LIGHT BETWEEN FACT AND FANTASY

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

Are you sitting comfortably? Good. I shall begin.

LI

I have always been rather fond of the architecture of the old red brick asylums that oh so recently peppered the English countryside. For some reason in the vicinity of Exeter, there was Wonford House, Digby Hospital, and Exminster Hospital, all within a few miles of each other. Wonford House - a gothic edifice next to the RD&E hospital in Exeter City is the only one that remains. Digby has been razed to the ground, and Exminster



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



Hospital has been converted into luxury flats.

Now, I don't know about you, but no matter how much I admired the grim but undeniably beautiful architecture of what is now known as Devington Park, I very much doubt whether I would actually want to *live* there. The Devon County Lunatic Asylum was designed by architect Charles Fowler, built during 1842-1845 and commenced taking in patients during mid 1845. Thus, the buildings are over 169 years old. Fowler (1792-1867) was a local Devon architect from Cullompton, who went on to become a founder member of the RIBA (Royal Institute of British Architects), later becoming vice president.

In about 1842, following the winning of a competition, Fowler commenced the building of the Devon County Pauper Lunatic Asylum. His design to produce a 'model' example of a hospital for the mental care of patients was based upon the radial plan of the type pioneered at Millbank Prison, London. The design concept was for a single person to observe all of the inmates of the institution without the inmates being able to tell whether or not they were being watched. Although not of course possible it nevertheless meant that the inmates must act as though they were being watched all the time, which had the effect of controlling their behaviour at all times. The concept was known as 'Panopticon', and the design was later



abandoned for such buildings. The asylum eventually had a capacity of over eight hundred beds.

By the time that I was driving hell for leather up the main drive, fuelled by righteous anger, it was 1983 and the asylum was well on its way to being decommissioned. There were only about a hundred patients left living there and these were being haemorrhaged out into community care at an alarming rate, and the whole institution was beginning to look tatty and down at heel.

I drove around to the side of the building, parked in a Nurses Only bay, and walked determinedly in through a side entrance, and climbed the stairs to the residential nurses quarters. I knocked firmly and somewhat portentously on the appropriate door, and my mate the indie kid answered with a smile. "Hey man", he said cheerfully. "What brings you here?" And with that my resolve quickly started to dissolve away.

I have never been very good at being a

White Knight. On a number of occasions over the years I have ridden my steed into battle in aid of a damsel in distress, and on nearly all of these occasions I have found out that either the damsel wasn't actually in distress, or that she wasn't actually what one could call a traditional damsel. And it was the case once again on that day. I don't know actually what I had been intending to do, apart from tell my mate the indie kid that he had not behaved like a gentleman, and that he had left poor Cindy heartbroken.

But I had always found him a perfectly affable sort of cove, and about as far away from being a sexual predator as it is possible to be, and when I was actually faced with him looking cheerily out of his bedroom door at me, my righteous anger was dissolving rapidly. But in a last ditch extinction burst of said rage, I stammered out why I had come to see him, ending up "...and she is really upset, man".

He looked quite upset himself at this stage, and told me that not only had nothing ever taken place between them, but that she had



been pestering him for months, and no matter what he did she would not leave him alone. He had always tried to be pleasant to her, he told me, but they truly had nothing in common, and his affections were engaged elsewhere. He told me, blushing slightly, that he had been courting a mutual friend of ours, a hippy chick called Tina, whom he had met at some gig or other, and that, whereas he was far too generous of spirit to use the words “paranoid airhead” when referring to Cindy Prosser, he had about as much interest in her as a prospective life partner as he did Ronald Reagan. (Well it was the 1980s, and the Cold War was at its height).

We shook hands, and I apologised for my well meaning, if misguided, outbreak of White Knight Syndrome. Sitting down over a cup of tea and a suspiciously long and fragrant cigarette, and some demos for what would later become the first album by The Smiths, we discussed the matter

further, but we couldn’t make our minds up whether she was a truly malicious young woman who had sought to blacken the name of the man who had politely spurned her advances, or whether she was just deluded.

Indy Kid thought the latter, but I had a sneaking suspicion that Cindy P was nowhere near as sweet and innocent as she pretended, and was the sort of person who was quite capable of causing a lot of trouble for people who did not behave in exactly the fashion that she considered was due to her. So, slightly stoned, I drove slightly unsteadily back to Starcross where I lived, completely intent on doing my best to make sure that Miss Prosser did not cause any more trouble.

But like so many of my big game plans in life, I got this one completely wrong, and ended up firmly in Cindy’s figurative crosshairs myself. The wings and sparrows of outrageous fortune, eh?



Thom the World Poet

Rob Ayling writes:

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

YOU DO NOT OWN THE WIND

EVEN THOSE TURNING TURBINES

Even those migrating birds
that sing freedom across Borders
do not seek a cage ,nor limits
Air carries us-to sing,howl,ululate
with a chorus of those /of all of us
winged inside,with ideas,ideals,energies,actions
Petition all waves to resist the moon!
Edict the air for free speech!
No Emperor stops tides,nor downs planes
of consciousness /We are all part of
one Blue Planet.All colors,all loves,all lives
awakened and awakening-to the same skies
The same Eternal Winged Dreams /Freedom!

THE BITCH IS BACK

GIBSON'S SPIRIT OF THE 60s - 1000 PIECE JIGSAW PUZZLE, THE BEATLES, Z-CARS & MORE - £13.95



"SPIRIT OF THE 60s 1000 PIECE JIGSAW GIBSON'S

With good reason, this decade became known as the 'swinging sixties'. For hip teens and twenties, it was 'with it' to hang out at the discotheques, where the latest dance craze was the twist. Boutiques flourished with the latest fashions - the look was of Twiggy or Jean Shrimpton, the trendy hair of Vidal Sassoon, and wolf whistles for the revealing mini skirt. But the spark that set this youth revolution alight was the new beat of pop music. The Beatles and the Rolling Stones, and many more with vibrant LP sleeves, created an art all of their own. Television created much of the energy of the decade - and the memories. The mid-sixties brought with it ready steady go, with Cathy McGowan, while top of the pops spread the latest upbeat sounds. Radio Luxembourg and the pirate radio stations of Radio Caroline and Radio London increased the volume, especially on the widely used transistor radios. After the pirate stations were banned,

radio 1 became the pop music channel from 1967. With the addition of BBC 2 in 1964 (and colour by the end of the '60s), television was full of excitement - Z-Cars, Dr Kildare, Crackerjack, the Avengers and the Morecambe & Wise show, and all had their annuals. Increasingly, economic flights to Continental destinations encouraged the package holiday maker who came back with a taste for different cuisines - even if it only came from a Vesta pack. The 1960s also saw the arrival of 'real fruit' yogurt, LEGO bricks, Barbie and sandy dolls, the mini, the E-Type Jaguar, Coronation Street, James Bond films and Dr Who fighting the Daleks. The sporting achievement was England winning the world cup in 1966; the technological achievement was Man landing on the moon in 1969. **PUZZLE SIZE - 68 x 49 cm**

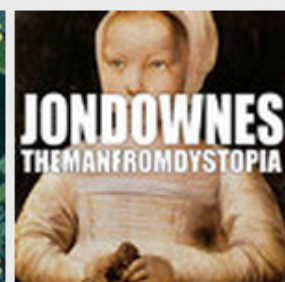
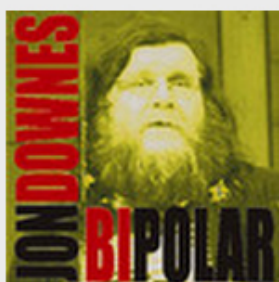
This looks fun to be honest.

Kurt Cobain Nirvana Jimi Hendrix Randy Rhodes Guitar Pick Lot Picks Pic Plectrum - US \$49,999.99 (Approximately £38,686.21)



SHAMELESS SELF PROMOTION TIME

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



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

"These picks were used by the artists Kurt Cobain, Jimi Hendrix, Randy Rhodes, Jimi Page, The Beatles. I have photos of them using these EXACT same picks so that makes them real! POINT IS: STOP BUYING THESE 'ONE OF A KIND' GENERIC PICKS!"

Remember the chap with the Mickey Mouse plectrum last week? Well here are more of the same.

Jimi Hendrix Owned & Worn Penny Collared Psychedelic Shirt w/ Heritage COA & LOA - US \$14,000.00 (Approximately £10,832.14)



"Jimi Hendrix Owned and Worn Penny Collared Blouse (Circa 1967-69). A green-and-white multi-patterned penny collared blouse owned and worn by Hendrix. The label is faded, with no size or information visible."

Oh dear, Jimi! Really?! 'tis a bitermhow do you say? garish?

PRINCE LOVE NAME SYMBOL TAMBORACCA 2017 1ST EVER PAISLEY PARK CELEBRATION - US \$2,500.00 (Approximately £1,939.71)

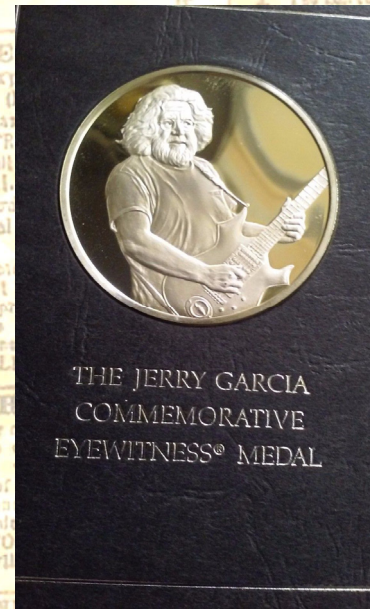
"OFFICIAL THE FIRST OF ITS KIND FIRST EDITION NOT FOR SALE ANYWHERE PRINCE LOVE SYMBOL THAT HE USED FOR HIS NAME TAMBORACCA MINT CONDITION ONLY TAKEN OUT OF BOX FOR PHOTOS ONLY ONE ON EBAY

UNCIRCULATED"



What an odd looking piece of equipment.

extremely rare grateful dead/jerry garcia coin - US \$2,200.00 (Approximately £1,706.95)



"I have an EXTREMELY RARE Jerry Garcia commemorative medal. There were only a few made before it got pulled. It is in a plastic collector case. On the front of the coin is Jerry, playing his guitar."

A nice item for a collector.

Slipknot Clown Bolthawk Lifesize Prop - US \$650.00

"This is a full size Shawn Bolthawk Clown perfect for any man cave or avid Slipknot collector!!! Please allow 4-6 weeks from purchase to ship as



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

The subscriber, by appointment from the Commission
of Patents, is now at the U. S. Patent Office, for re-
ceiving and forwarding to the said Office, models, &c. of
manufactures to be patented, & deposited things, which
will be sent free of expense and risk and will dispen-
se his proper Certificates, Specifications, Assignments, and all
the necessary Papers and Drawings; will make returns
into American and foreign works, to test valuable inven-
tions, and render advice on legal and scientific matters.



Available from iTunes, Amazon etc



they are individually handmade to order! Want the perfect addition and conversation piece for your collection?? How about this guy standing in your living room!! Thanks again!!!!"

E. Village, and



Toodle-pip for now



May 25. 1891. 11 and 75 Main St.

e on you maggots!

Steam Propeller Freight Line.
 Norwich and New York.
 Winter Arrangement.
 The Captain Propellers will leave Norwich for N. York
 Capt. Gunn, Mondays at 4 o'clock P. M.
 Capt. Olin, Capt. Capt. Williams, Wednesdays at 4 o'clock P. M.
 for New York for Norwich,
 The Capt. Gunn, Capt. Gunn, Thursdays at 4 o'clock P. M.
 The Capt. Gunn, Capt. Williams, Saturdays at 4 o'clock P. M.
 Freight by this line should be marked **Propeller Co.**
Propeller Line.
 For further information apply to the Captains on board
 NORTON CONVERSE & CO., } New
 HAMBMON & CO., } which
 DIRECT opposite the City
 of AGRICUL-
 TURAL IMPLEMENTS AND
 Field and Flower
 assortment of Woodens
 persons wishing to purchase any of the above men-
 tioned articles, are invited to call and examine his stock
 with the assurance that they will find a choice selection
 of good quality, and at fair prices.
 Worcester, May 10. 1891 OTIS CONVERSE.

by your sarnie

NEW STORE!
(Worcester Block,) No. 44 Front St.
WORCESTER,

THE subscriber having recently opened a New Store
176-44 Front Street, with a Cash Stock of
FAMILY GROCERIES,
is now prepared to furnish the citizens with every article

THE subscriber continues to run **THE EX-**
2 PRESS between Boston and Worcester, for
the safe transmission of Packages, Families
Bank Notes, Specie, and Merchandise generally.
Three Times each way Daily.

Further attention given to paying, collecting, and ne-
gotiating notes, drafts, bills, and purchasing and selling
merchandise, produce, etc.

All packages must be directed to his care.

The subscriber is alone responsible for property entrusted
to his care, and no risk is assumed by the Boston and
Worcester Rail Road Company.

Packages by this line forwarded from Worcester to
Boston, New York, Philadelphia, Baltimore, and New Bed-
ford; also, to Portland, and all parts of Maine.

Orders for goods to be returned by this Express.

HARDEN & CO'S. Office, 3 Court Street
Boston; J. H. KNIGHT'S HAT STORE, 165 Main St.
Worcester. E. S. LEONARD.

Feb. 25, 1877.

PRATT, DOWNES & SCOTT,



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

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



AULD MAN'S BACCIE

RESONATING WITH THE BLUES

RICK WAKEMAN



*The original
version – Now
expanded
with bonus
material*

COUNTRY AIRS

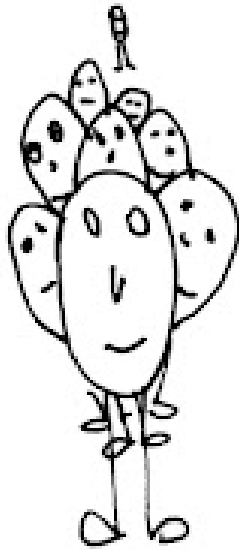
“Music from both the mind and heart...”



www.rwcc.com

THE NINE HENRYS

GONZO
MEDIA
GROUP



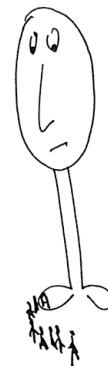
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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



Club foot



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.



**Dread Zeppelin:
Un-Led-Ed
(I.R.S/Capitol,
1990)**

**What? File under
Zeppelin; in a
reggae style!**

S'cuse the brief indulgence but one of those behind this book (Neil) is still capable of pinning unsuspecting people to the wall and ranting passionately about the mind-blowing night he caught the tour in support of this album. Dread Zeppelin stand with the likes of Spinal Tap,

Hayseed Dixie and Spike Jones amongst the best musical gags of all time. Dread Zeppelin's first album collides an overweight Elvis impersonator, (Tortelvis), with a white reggae band boasting phenomenal musical chops and commands this unholy combination to rip the piss out of the greatest pomposities in the Led Zeppelin catalogue. What would be madness in lesser hands is here concocted into an explosion in which the best gags are also the most breathtaking musical moments. Un-Led-Ed asks a lot of your musical knowledge but frequently throws in a comedy aside or a musical trick that cuts through disbelief to assault your funny bone. The band went on to develop the formula – a la Hayseed Dixie – into original material and massacring other acts. But,

Un-Led-Ed remains the signature album because it takes on and trashes most of the music that locates the Zep legend. Reggae cuffs are duly dished out to: "Black Dog," "Heartbreaker (At the End of Lonely Street)," "Living Loving Maid (She's Just a Woman)," "Your Time Is Gonna Come," "Bring It on Home," "Whole Lotta Love,"

"Black Mountain Side," "I Can't Quit You Baby," "Immigrant Song" and "Moby Dick" with maximum mirth and minimum mercy. "Stairway to Heaven" sidled up to be slaughtered on Dread Zep's sophomore effort 5,000,000. The sound is alive with deft musical flicks; Tortelvis' kingly inflections capture Vegas-era Elvis in all his nuanced glory. On stage Tortelvis would typically work up the crowd to perform Elvis' signature Vegas-era "claw" hand gesture. The percussion is exemplary and every Dreadster is allowed to step up to prominence in the mix. All take their turn and all shine. The comic timing is seldom less than brilliant and the resolute power of the music seldom slacks. Like the best musical gags this is affectionate in the throes of attacking, and it hits all the harder because it is so authoritative. Once the shock value has worn off Un-Led-Ed – and for that matter most of the Dread Zeppelin catalogue – is a glorious advert for its own conceit. All Music Guide describe this album as "a gag-infested tour de

force where almost every dubious musical moment is safeguarded by a healthy dose of humor -- and vice versa." We concur and so – apparently – does

Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

CD and book available soon from Gonzo Multimedia



GONZO
MULTIMEDIA

www.gonzmultimedia.co.uk

THE WORLD OF GONZO ACCORDING TO

Mark Raines

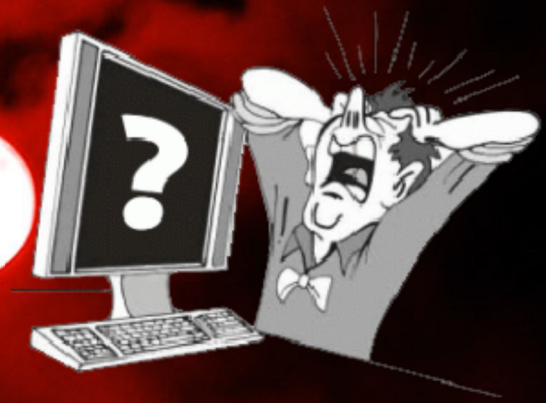


Fridays are usually the day that I spend poring over a hot magazine. That actually sounds rather unfortunate but I do hope that you know what I mean. This week, however, my delightful step-secretary Olivia (I do not know what the proper term is for a stepdaughter who works as my secretary) was otherwise engaged on Wednesday, her usual day, to do stuff with me and so we're doing it today instead.

And yesterday, therefore, I finished my bits for the magazine bright and early (if you call 11pm early). I don't know why I'm telling you all this because I seriously doubt that it is of any interest to anybody, but at least it proves that I am up and about doing stuff rather than slouched in my armchair with a Jack Russell and a bottle of vodka!

Did I once say that my life was *always* weird, and that it was superfluous to continue complaining each week that it had been a particularly weird one?

I have a sneaking suspicion that I probably did, but that is the way the cookie crumbles. And this has been an even weirder week than normal because of (in no particular order) tropical butterflies, a pregnant girl with fibromyalgia, Prudence getting jealous of a little dog in heat and wanting to eviscerate her, a museum full of crap, a recording session, filming with Charlotte, an entomologist in search of gainful employment, a badly behaved



terrier, a bevy of leaky rooves, and a new gardener. I am not sure whether my life actually is weird, or whether it is just hectic and filtered through by admittedly skewed perception (like El Syd I have an Irregular Head) but this is getting dangerously close to some sort of esoteric philosophy discussion, and that is something for which I am truly not in the mood.

Next week, by the way, we will have a double issue for you, because the week after my Granddaughter and family are coming to stay and I shall be being Grandad, rather than Gonzo Jon for a while.

Ciao darlings.....



THE BEST LAID PLANS

GET NAKED!

...with the
Pink Fairies

Andy Colquhoun, Duncan Sanderson,
Jaki Windmill, Russell Hunter and George Butler

THEIR FIRST NEW ALBUM IN THREE DECADES!

GONZO MULTIMEDIA HIST453CD/DVD



**STANDARD
DOUBLE CD/DVD**
*Limited edition, with extra live
promotional and interview footage



Also available from the **Pink Fairies** and friends:



PINK FAIRIES
Chinese Cowboys
Live 1987
HIST24KCD



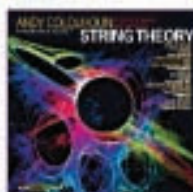
PINK FAIRIES
Mandies and
Mescaline...
HIST379CD



**WAYNE KRAMER
& THE PINK FAIRIES**
Cocaine Blues
HIST216CD



ANDY COLQUHOUN
Pick up the Phone
America!
HIST218CD



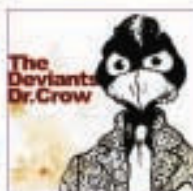
ANDY COLQUHOUN
String Theory
HIST273CD/DVD



**WARSAW PAKT FEAT.
ANDY COLQUHOUN**
Warsaw Pakt
HIST266CD/DVD



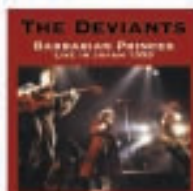
**NICK FARRIN AND
ANDY COLQUHOUN**
Black Vinyl Dress
HIST119CD



THE DEVIANTS
Dr. Crow
HIST186CD



THE DEVIANTS
The Deviants Have
Left the Planet
HIST292CD



THE DEVIANTS
Barbarian Princes
Live in Japan 1999
HIST187CD

**GONZO
MULTIMEDIA**

All titles are available at: www.gonzomultimedia.co.uk
Weekly magazine: www.gonzoweekly.com
Daily blog: <http://gonzo-multimedia.blogspot.co.uk>

