

GONZO



Jon talks to Frank Zappa's
younger sister about her book,
her brother and other things,
Jeremy goes to see Wreckless Eric,
Doug goes to see Echo and the
Bunnymen, Alan goes to see Woody
Pines, Graham riffs on Hawkwind,
and there is
loadsa other stuff
as well...

to be

#290

PERFECTLY FRANK

ISSN 2516-1946



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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear friends,

Welcome to another issue of this peculiar little magazine. Because I am an indulgent stepfather as well as the strict and uncompromising employer of Olivia, my step-amanuensis, what would normally be being done on Tuesday is actually being done today, so I am dictating this week's editorial before last week's has even been

published. I think it was the late Douglas Adams who wrote about how the advent of time travel would completely screw up the logical tenses in the English language, and I found myself in a similar position here.

The last few editorials have been about broadly literary, televisual or political themes (and sometimes a mixture of all three), but those of you who read this magazine for the musical content will be pleased to know that this week (next week; bloody hell, this is getting confusing), I am back to talking about rock and roll and -furthermore- it is the subset of rock and roll that is most likely to appeal to readers of this magazine.

It is always something that I have found unfortunate, that because most cycles of interviews and publicity within the rock and roll (and indeed, any other media) business, is linked to release schedules, that one ends up with a peculiar situation whereby all the different music magazines which are aimed at an audience of anybody over the age of thirty have a distressing tendency to include the same artists at the same time. This is always something that I have tried to avoid, and as



Sadly, those of us who are interested in the comings and goings of Pink Floyd and its various alumni, often tend to concentrate purely on its two most vocal ex-members

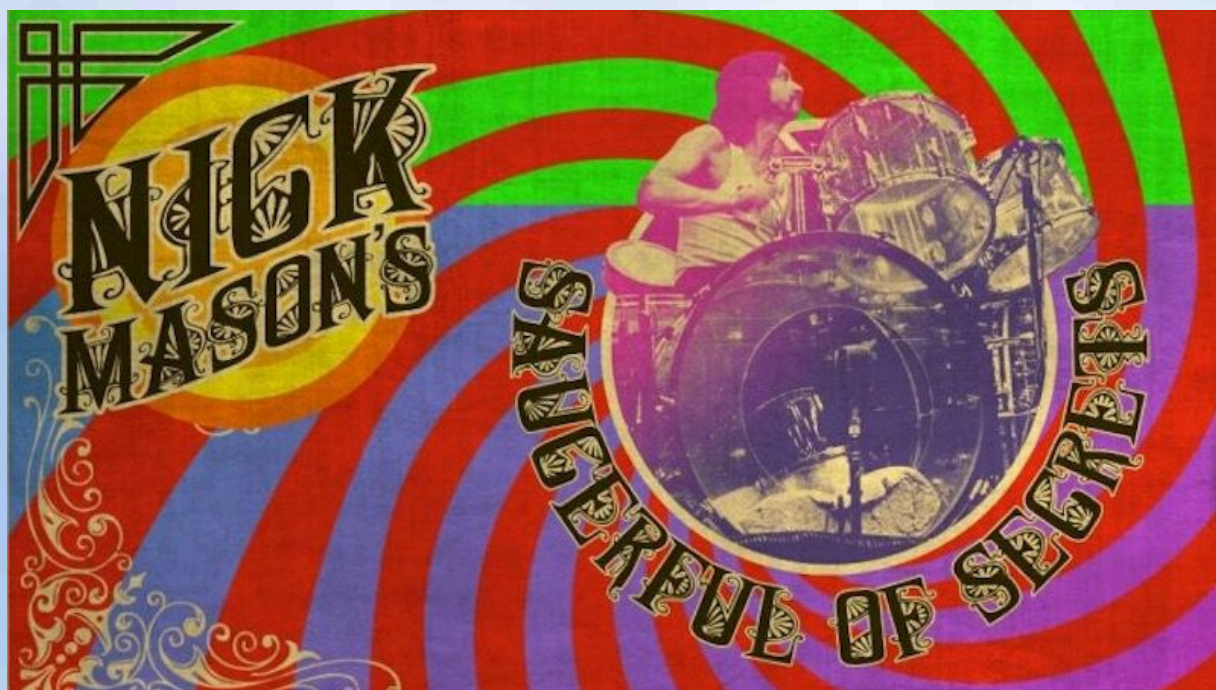
our interview schedule is usually tied to whenever I can get hold of the interviewee rather than dealing purely with their PR company, we have largely managed to avoid this in the past. However, in common with every other magazine which is aimed at middle aged people with wild, staring eyes, I wanna talk about Nick Mason.

Sadly, those of us who are interested in the comings and goings of Pink Floyd and its various alumni, often tend to concentrate purely on its two most vocal ex-members, and also upon the member who left fifty years ago. The ongoing hostilities between

David Gilmour and Rogers Waters have been going on now for the best part of forty years, and look as if they are unlikely to ever be resolved. Waters spent nearly thirty years touring with Pink Floyd material and releasing live albums of it, and Gilmour led his own post-Waters version of the band into what was - arguably - their most commercially successful period. He also produced two solo albums this century, and did various other interesting things.

Rick Wright never fulfilled the promise of his early solo career, re-joined the Gilmour-led version of the band after having been sacked





by Waters during the making of *The Wall*, and died of cancer about ten years ago. He lasted a couple of years longer than Syd, who produced two solo albums soon after leaving the band, and became a semi-recluse, living as an eccentric painter in Cambridge and having little or no contact with the press.

Nick Mason, however, is often unfairly overlooked. A founder member of the band, he played on every single record up to and including the valedictory *Endless River*, a couple of years back. And, also, is responsible for some interesting and inventive solo work, most notably with Carla Bley and also with 10CC guitarist, Rick Fenn. And now, while his two more vociferous ex-bandmates are still doing their own inimitable thing, at the age of seventy four, he has taken us all by surprise and done the last thing we could possibly expect.

One has always got the impression that, as Pink Floyd got more and more high concept, there was less and less for Mason to do. This is a similar situation to that which was facing Ringo Starr during the latter half of the Beatles' career as their songs got more complicated, and they used more outside musicians and – especially – as they incorporated more classical music elements, there was less for a rock and roll drummer to

do. As far as Nick Mason is concerned, he was most involved with the compositional process of the band during their first five or six albums, when the music was as inventive and experimental as the lyrics and the concepts.

And, he has delighted all of us in the Pink Floyd fandom community by forming a new band called 'Nick Mason's Saucerful of Secrets', which is – of course – named after Pink Floyd's second album (the last to feature Syd Barrett), which was released half a century ago. And with this new band (which not only features long standing Pink Floyd bass player Guy Pratt, but a bloke from The Blockheads and – gasp – one from Spandau Ballet), he is revisiting the early years of Pink Floyd. They are currently touring Europe and will be returning to the UK later in the year. However, there is quite a lot of their live material available on YouTube, and those of you who are worried that the Spandau Ballet bloke would somehow bring a touch of New Romanticism (and frilly shirts) to the band; you needn't worry. They are magnificent!

Mason has always stressed that this is not a cover band or tribute band; claiming that they have no intention of trying to perform note-perfect versions of the music, rather they are

trying to recapture the essential vibe of those long lost days.

One of the things that I find most interesting about the live adventures of the band, which I have been listening to on YouTube for the last few days, is that even that although one would have easily imagined that songs like *Interstellar Overdrive* would work perfectly live played by this ensemble, the whimsical songs that Syd wrote for the first album work just as well, and – *Lucifer Sam* or *See Emily Play* – not only are great performance pieces but have an intensity and power that one might never have expected. *Bike*, also comes over far more frenetically than one would have suspected, and – listening to it live – one realises what an extraordinary composition it is. No two bars have the same time signature, and – to be honest – Mason seems happier within this new band than he has for decades.

I strongly urge you all to check out the YouTube videos, and to go and see the band if they are playing anywhere near you. Sadly, where I live isn't anywhere near anywhere, but here is an open invitation to Nick Mason, that if he wants to play either in my garden or in the upstairs function room of the local pub, once it is rebuilt, I will do my best to facilitate this.

Last year, John Brodie-Good wrote a series of articles for this magazine about the 50th Anniversary of the 'Summer of Love', and it was both interesting and encouraging to see how the seeds sown fifty years ago had flowered over the following five decades. With his new band, Nick Mason is not only revisiting the zeitgeist of 1968, but is producing something new, fresh and vibrant for this second decade of the 21st century.

Shine on, you crazy drummer.

Hare bol,
Jon



Pink Floyd, Nick Mason, Ringo Starr, Jon Anderson, Damon Albarn, Prince, Yes, Morrissey, Strange Fruit, Mack Maloney's Mystery Hour, Jalaluddin Mansur Nuriddin, Marc Ogeret, Robert Maksymilian Brylewski (also known as. Afa and Robin Goldroker), Edward Harrington (aka Eddy Clearwater), Razan Ashraf Abdul Qadir al-Najjar, Sinan Sakic, Demba Nabé, Ralph Santolla, Brian Browne, Eliza Carthy, Kate Rusby, Rick Wakeman, Paice, Ashton & Lord, The Mitchell Trio, Patrice Zappa, Frank Zappa, Doug Harr, Echo and the Bunnymen, Alan Dearling, Woody Pines, Jeremy Smith, Wreckless Eric, Kev Rowland, Sex Dumpster, Soniq Theater, Soul Doubt, Umphrey's McGee, Usurpress, Voidhanger, Alghazanth, Animal Drive, Besvarjelsen, Chris Stone, Hawkwind, The Wild Colonial Boy, Martin Springett, The Durrells, Nick van der Leek

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
ISSN 2516-1946

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
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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 Summaria, Lisa Tanner, Brian Weiner, Neil Zlowzower and more!



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THE ^{gonzo} NEWSROOM



ANOTHER DAY IN THE LIFE



WRINGO WRITES: Following the sell-out success of *Postcards From The Boys* (2003) and *Photograph* (2013), Genesis Publications announced today (June 6) a new Ringo Starr title, *Another Day In The Life*, to be published this autumn 2018.

This third book will present a previously unpublished collection of his photographs, captioned with his own thoughts and anecdotes.

From today's announcement: "Reflecting his love of music, travel and nature, *Another Day In The Life* shows us the world as seen through

"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

Ringo's eyes. From Los Angeles to Tokyo and everywhere in between, many of Ringo's observational images celebrate the quirkiness of life.

Other photographs are taken behind the scenes during historic events, such as Ringo's acceptance of a Grammy Lifetime Achievement Award and his return to New York's Plaza Hotel, 50 years after The Beatles first visited the USA. Joined by Paul McCartney, Joe Walsh and a host of All-Starr friends, Starr shares personal moments from a legendary life in music."

<http://bestclassichands.com/ringo-starr-another-day-book-6-6-18/>

City Hall gig.

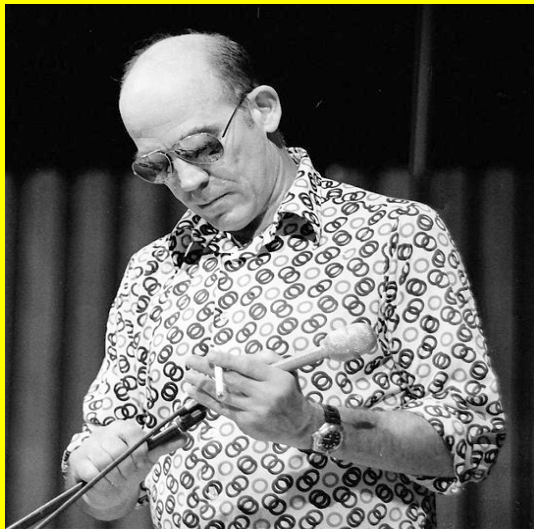
Q: You will be playing at the City Hall in Newcastle on June 12. What are your memories of playing up here?

A: It's an amazing place to play and we always love doing shows in Newcastle. When we first played there it was with The Who, Small Faces when Rod Stewart was with them and Arthur Brown with his flaming hat. I remember it vividly, as Pete Townsend told me that he was going to do an album about a blind, deaf and dumb guy called Tommy. I thought he was mad and then six months later this unbelievable album came out and the rest is history.

http://www.thenorthernecho.co.uk/news/16272585.Jon_Anderson_of_YES_chats_to_Mick_Burgess_ahead_of_Newcastle_City_Hall_gig/

JON ANDERSON TALKS ARW: JON Anderson, of YES, chats to Mick Burgess of the Northern Echo ahead of Newcastle





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...

"Every reaction is a learning process; every significant experience alters your perspective. So it would seem foolish, would it not, to adjust our lives to the demands of a goal we see from a different angle everyday? How could we ever hope to accomplish anything anther than galloping neurosis?"

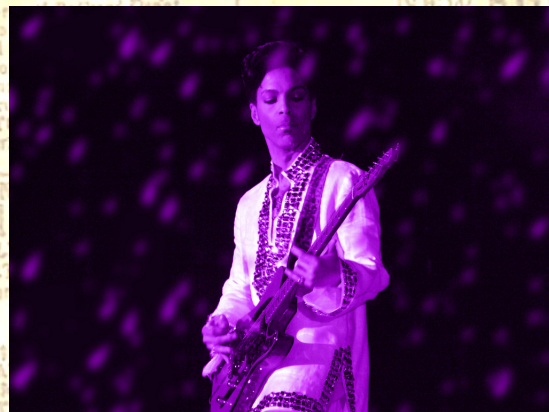
Hunter S. Thompson



THE PRINCE AND THE GORILLA:

Damon Albarn turned down the chance to collaborate with Prince because of his strict ban on smoking in the studio. The British rocker, who has teamed up with the likes of Snoop Dogg, De La Soul, Grace Jones, Bobby Womack and Lou Reed with his animated group Gorillaz, was once offered the chance to play with Prince at his Paisley Park home in Minnesota. However, he turned down the opportunity as he took offence to the late Purple Rain singer's demand he not smoke in the studio.

"I'd done a gig in Minneapolis and I was invited to go and play with Prince so to speak," Damon told Britain's Radio X. "And you know, I was having a drink and a fag - I don't actually smoke anymore as I knocked that one on the head - and I was just like (exhaling), 'If you can't be who you are...' If I've invited someone, they're my guest and there aren't any conditions like that." He explained that he worried he'd be too "excited" and would go "mad" during the studio session, adding: "I'd rather not do it and not get pissed off with the whole thing."



The Gospel According to *BART*



This week my favourite roving reporter is very excited about the forthcoming Yes 50th Anniversary tour, which will feature some very special guests.

He writes:

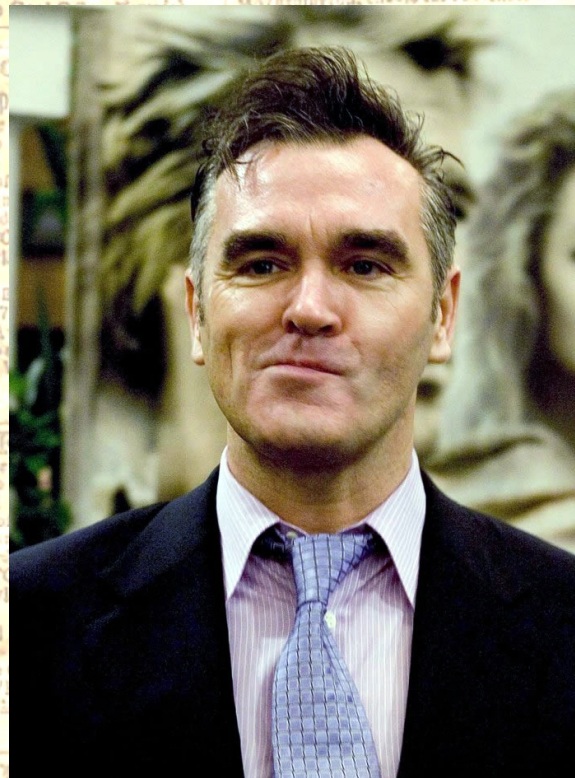
Jon.. I know for a fact that Moraz and Tony Kaye will be with YES at two shows in Philadelphia.. I am seeing them in New Jersey on July 7th, and I am crossing my fingers that a Guest Appearance will take place when I see them.. will let you know Mate

<http://ultimateclassicrock.com/yes-tour-2018-tony-kaye/>



It's one of those could've beens. I've got a few of those."

<http://www.music-news.com/news/UK/113401/Damon-Albarn-turned-down-Prince-due-to-studio-smoking-ban>



MOZZA'S MENU: Morrissey has revealed that he exists on a diet of just bread, potatoes, pasta and nuts – as well as declaring that “vegans are superior beings”. As part of a controversial interview that also saw him explain his support of the party Britain First as well as describe the treatment of EDL founder Tommy Robinson as “shocking”, the former Smiths frontman said that while he doesn’t eat animals, birds or fish, he considers himself to neither be “vegan, vegetarian or carnivorous” “I’m just me. I refuse to eat anything that had a mother, that’s obvious,” he told Fiona Dowell via Tremr. “I’ve always found food to be very difficult because I only eat bread, potatoes, pasta and nuts... all stodge. I can’t eat anything that has any flavour. I’ve never had a curry, or coffee, or garlic.”

<http://www.nme.com/news/music/morrissey-vegan-diet-superior-interview-2334440#qElfVqVT5usgua5f.99>

...and Rob sent this:



The subscribers, by appointment from the Commission
of Patents, in report of the U. S. Patent Office for re-
ceiving and forwarding to the said, models, sketches or
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the necessary Papers and Drawings; will make references
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tions, and render advice on legal and scientific matters.

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PRATT, DOWNES & SCOTT,
(C. P. BURGESS)

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.



This book is a letter to you, me, all of us, from a British postie. A fascinating, eye-opening, heartfelt letter which goes behind the scenes, through the ages, in the sorting room and out on the daily round, to tell the *other* side of the story.

At a recent staff meeting, a postman asked what the modernisation of the Royal Mail would mean for "Granny Smith" – the little old lady who lives alone and for whom the mail service is a lifeline. "Granny Smith isn't important," was the reply. "Granny Smith doesn't matter anymore."

Well, *Dear Granny Smith* is an attempt to explain why she does matter. An appeal to all of us to spend an evening by the fire with a cup of cocoa and take a quiet moment to read a letter from the people who are the real Santas, not just at Christmas but all year round...

Cover design by Gavin Morris • Cover illustration by Joy Gosney

www.shortbooks.co.uk



NON-FICTION
£4.99

DEAR GRANNY SMITH ROY MAYALL



Dear Granny Smith

A Letter From Your Postman

Roy Mayall



Here are the complete recordings of *Dear Granny Smith* as read by Philip Jackson on Radio 4's Book of the Week starting the 14th December 2009.

<https://roymayall.wordpress.com/2018/06/01/dear-granny-smith-as-read-by-philip-jackson-on-radio-4-book-of-the-week/>

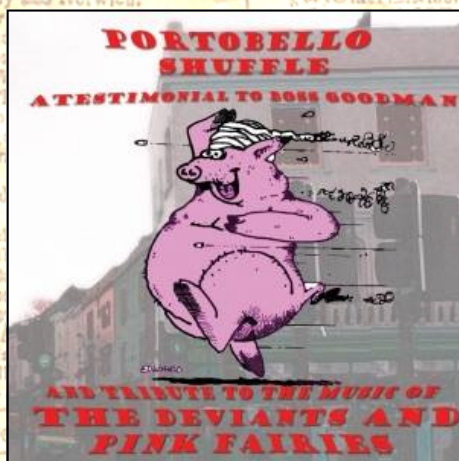


Democracywatch



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



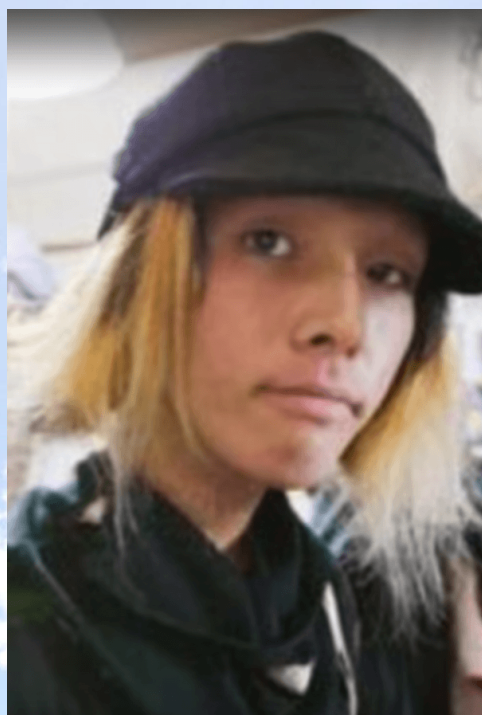
Trying to pick my favorite politician is like trying to decide which STD is just right for me.



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Peculiar News of the Week



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

**Meet Mao Sugiyama, The Artist
Who Made A Meal Of His Genitals**

<http://allthatsinteresting.com/mao-sugiyama>





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 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!



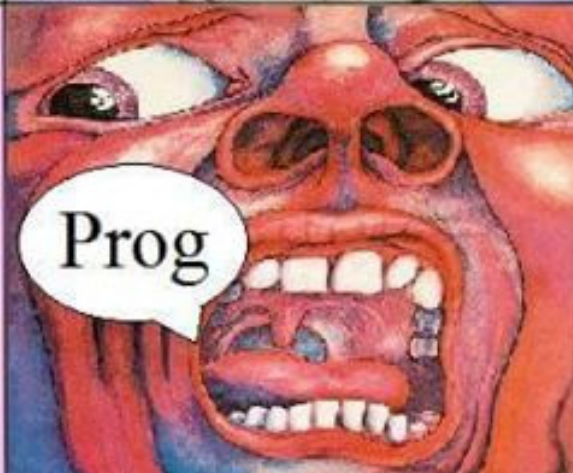
Hmph... You be careful, those
boys only care about one thing.



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.

03-06-18 – SHOW 261 – Five Big Dicks/Surfer's Choice

Shh:	Global Conquest
Flying Guitars:	Electronics
Psychic Lemon:	Death Cult Blues
Dick Dale:	Surf Beat
Dick Dale:	Miserlou
Trinity Ward:	Invisible Reflections of the Machine God
Gilbert O Sullivan:	Came to See me Yesterday
Sidney Gish:	Bird Tutorial/Sin Triangle
PM Dawn:	Fantasia's Confidential Ghetto
Sophie Tucker:	If your Kisses Can't Hold the Man you Love
Dick Dale:	Let's go Trippin'
Dick Dale:	Night Owl
Gina Harlow and the Cutthroats:	I'm hot and Wild
Christian Astronauts:	Countdown (Song by Sister Shoup)
Luke Haines:	Fat Bird from the Woodcraft Folk
Screaming Lord Sutch:	Til' the Following Night
Shiraz Lane:	Shot of Life
Dumphop:	Die Like Clint Eastwood
Rainbow Unit:	Composting with Tape Recorders
Dick Dale:	Lovin' on my Brain
Ella Fitzgerald:	Every Time we Say Goodbye

**Listen
Here**

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



**KEEP
CALM**

Normal service

**Will resume
Shortly**



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).

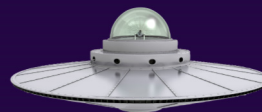
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

DARK SIDE OF THE MOON

Mack, Juan-Juan and Cobra talk with Rob Beckhusen about weird weapons used in the war against ISIS. Author Marc Zappulla stops by and chats about his latest book. Phil Yebba, The UFO Comedian, delivers the yucks with his voice impressions. Cobra provides an update on a UFO known as the Dudley Dorito and Switchblade Steve reports on a remote viewing project that discovered what is reportedly a fabulous resort on the dark side of the moon.



Listen
Here

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



Jalaluddin Mansur Nuriddin (1944 – 2018)

Nuriddin was an American poet and musician. He was one of the founding members of The Last Poets, a group of poets and musicians that evolved in the 1960s out of the Harlem Writers Workshop in New York City.

Earlier in his career he used the names Lightnin' Rod and Alafia Pudim. He is sometimes called "The Grandfather of Rap".

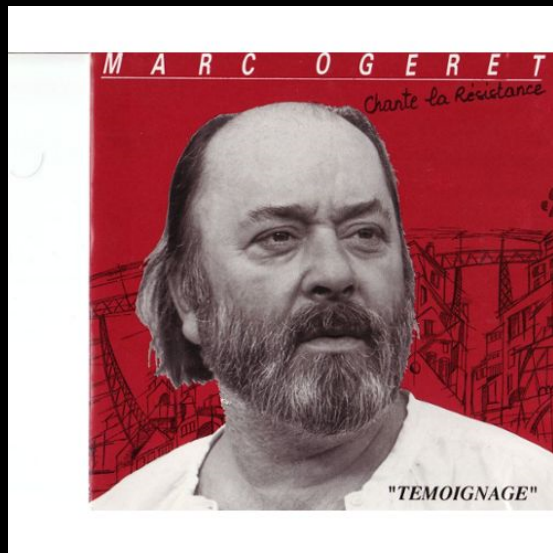
Nuriddin converted to Islam and learned to spiel, an early form of rap, which he called "spoagraphics" or "spoken pictures". It was also known as toasting, which was a form of rhythmic spoken poetry accompanied by ad hoc percussion. Nuriddin joined the first version of The Last Poets, with members Gylan Kain, David Nelson, and Felipe Luciano, but left before the trio recorded and released their only album, *Right On*, in 1967, the soundtrack to a documentary movie of the same name. As he informed them of the intention to form

his own group called The Last Poets, the *Right On* album was released under the name The Original Last Poets.

Together with Umar Bin Hassan and the late Nilja, their percussionist, he released the self-titled album *The Last Poets* in 1969, followed in 1970 by *This Is Madness*.

"Lightnin' Rod" was the pseudonym of Nuriddin when he released the 1973 *Hustlers Convention* album, featuring tracks such as "Sport" and "Spoon" and "Coppin' Some Fronts for the Set". In April 2008 he reunited and reconciled with fellow Last Poets Umar Bin Hassan and Abiodun Oyewole, along with David Nelson and Felipe Luciano, all of whom appear in *Made in Amerikkka*, a documentary by French film-maker Claude Santiago.

Nuriddin died after a long battle with cancer on June 4th, aged 73.



Marc Ogeret (1932 – 2018)

Ogeret was a French singer, who started singing around 1954 songs from songwriters such as Félix Leclerc and Léo Ferré outside coffehouses. Film director Pierre Prévert, the brother of poet Jacques Prévert, gave him the opportunity to sing in Parisian cabarets.

THOSE WE HAVE LOST

Ogeret recorded his show dedicated to poems by Louis Aragon. In 1968, he recorded two sets of revolutionary songs, became famous for his sober renderings of anarchist and communist anthems such as *The Internationale*.

He also recorded sea shanties and *Le Condamné à mort*, a set of poems written by Jean Genet about gay sex in prison. In the late-1970s, he recorded four studio albums of Aristide Bruant's songs.

Ogeret died on 4th June, at the age of 86.



Robert Maksymilian Brylewski
(also known as. Afa and Robin Goldroker)
(1961 – 2018)

Brylewski was a Polish musician and singer-songwriter, and co-founder of bands Kryzys, Brygada Kryzys, Izrael and Armia.

As a teenager, Brylewski played association football, and later on, became interested in rock music. In the late 1970s, Brylewski read an article in *Życie Warszawy* about British punk rock movement. Impressed by the music of The Clash, Sex Pistols, Buzzcocks and other bands, he went to see the first punk rock concert in Poland, featuring The Raincoats. After the show, he decided to start his own band, together with students of a high school from Wilanów, Kamil Stoor and Paweł "Kelner" Rozwadowski. They named their band The

Boors, and after Stoor had left Poland for Sweden, with a new lineup, the band was renamed into Kryzys.

In the mid-1980s Brylewski opened his own recording studio *Złota Skala* (Gold Rock), and since most underground bands in Communist Poland were unable to have their songs published by official companies, Brylewski decided to help them, recording and then publishing their work.

He died on 3rd June, aged 57.



Edward Harrington
(aka Eddy Clearwater)
(1935 – 2018)

Harrington, better known by his stage name Eddy Clearwater, was an American blues musician who specialized in Chicago blues, and was the cousin of the blues harmonica player Carey Bell.

He began playing guitar at age 13, teaching himself left-handed and upside down. He began performing with gospel groups, including the Five Blind Boys of Alabama. He moved to Chicago in 1950, playing predominantly gospel, and later developed his blues artistry after working with Magic Sam, Otis Rush, and others.

Clearwater is best known for his activity in the Chicago blues scene since the 1950s. When he left the South for Chicago in 1950, he worked as a dishwasher while living with an uncle, through whom he met many of Chicago's blues masters,

THOSE WE HAVE LOST

including Otis Rush (also a left-handed guitarist) and Magic Sam. Inspired by the music of Chuck Berry, he began performing some of Berry's songs and writing in a style influenced by him.

In 1953, then known as Guitar Eddy, he began working regularly in bars on Chicago's South and West Sides. His first single, the Berry-styled "Hill Billy Blues", was recorded in 1958 for his uncle's Atomic H label, under the moniker Clear Waters, a name given to him by his manager, drummer Jump Jackson, as a play on the name of the famous Muddy Waters.

The release of his 1980 album, *The Chief*, on the Rooster Blues label, made him known on the Chicago blues scene. His album *West Side Strut*, was released in 2008.

Clearwater died June 1st, of heart failure, at the age of 83.

border fence with Gaza.

She was 21 years old.



Sinan Sakić
(1956 – 2018)

Sakić was a Serbian pop-folk singer who reached massive popularity as a member in the Yugoslav turbo-folk band Južni Vetar (Southern Wind), but also had a successful career as a single recording artist until 2014. In total, as a solo performer and a band member, he released 27 music albums.

He died on 1st June, aged 61.



Razan Ashraf Abdul Qadir al-Najjar
(1996 – 2018)

Al-Majjar, was a Palestinian nurse volunteering in the Gaza health ministry. Her formal training after volunteering was as a paramedic in Khan Younis at Nasser hospital and she became an active member of the Palestinian Medical Relief Society, a non-governmental health organization. She wore the white coat of the medics and a medic's vest with bandages, and was attending those wounded during protests at the border fence between Gaza and Israel during Ramadan.

She was fatally shot in the chest by Israeli soldiers as she tried to help evacuate wounded near Israel's



Demba Nabé
(1972 - 2018)

THOSE WE HAVE LOST

Nabé, stage name Boundzound, Ear and Demba Nabeh Boundzound, was a German dancehall - and electro musician and rapper and one of the three front men the band Seeed. Nabé also worked as a visual artist. He designed the covers of his albums himself and exhibited pictures.

Demba Nabe's debut album was released in 2007 and is named after his stage name Boundzound. It was produced by the producer trio The Krauts. The album contains the two successful singles Louder and Stay Alive. The album *Ear* was created in collaboration with the musician Montana Beats and was released in August 2011.

He died on 31st May, aged 46.



Ralph Santolla
(1969 – 2018)

Santolla was an Italian-American metal guitarist. He played in many bands, most recently Deicide, but also including Eyewitness, Death (he never recorded any of their albums, but toured with them in 1993 and appeared in "The Philosopher" video), Millennium, Iced Earth, and the Sebastian Bach band. In 2007, he replaced Allen West in Obituary for their album *Xecutioner's Return*. He was well known for his shred guitar playing style.

He was working on a new solo instrumental album, titled *Requiem for Hope*, which would have been his second solo album; his first was *Shaolin Monks in the Temple of Metal*. In 2007, Santolla left Deicide and rejoined in 2010, before leaving again a year later.

Santolla was also a guitar instructor around Tampa. His students have included Nocturnus guitarist Mike Davis and Order of Ennead's John Li.

He played guitar on Deathembers debut album "Going Postal" track 9 "Hailing Down". In 2013 Santolla became member of thrash metal band Toxik.

He died on June 6th, aged 48, after suffering a heart attack and falling into a coma on May 31st.



Brian Browne
(1937 – 2018)

Browne was a Canadian jazz pianist and composer, who had began playing professionally by the age of eighteen. Though largely self-taught, Browne attended the Berklee School of Music in Boston, Massachusetts and later studied with Oscar Peterson at Peterson's Advanced School of Contemporary Music in Toronto. Browne rose to prominence in the Canadian jazz scene in the early 1960s, performing in popular jazz venues in Ottawa and Toronto, and appearing in national weekly CBC Radio programs *Adventures in Rhythm*, *The Browne Beat*, and others.

His group, the Brian Browne Trio, performed as the house band on the CTV musical variety program *The River Inn*. In 1969 Browne appeared as one of four featured pianists on the CBC television special *The Jazz Piano*. He recorded with Canadian singer Anne Murray on her albums *This Way is My Way* and *Honey, Wheat and Laughter* and appeared on her subsequent CBC television special.

He died on 5th June, aged 81, of lung and tracheal cancer.

THOSE WE HAVE LOST

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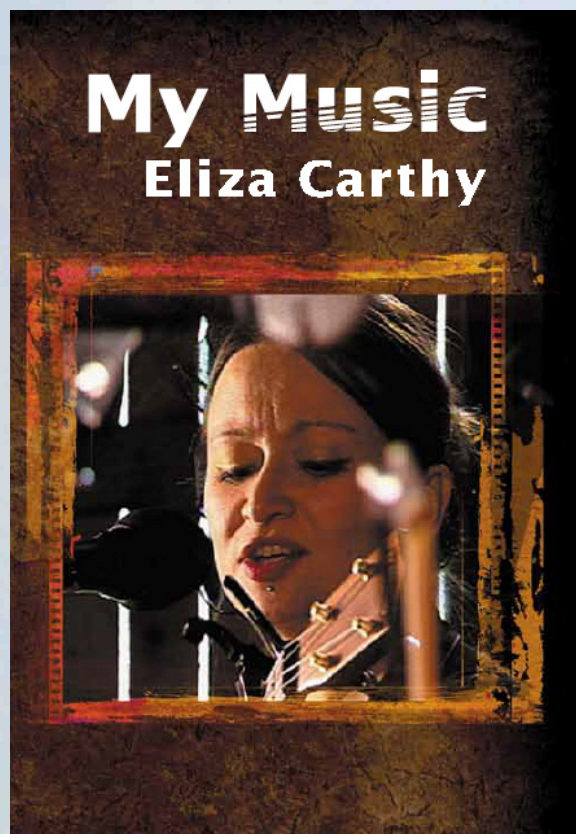
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Label: Gonzo

Release Date: 1st June 2018

Catalogue Number: HST140DVD

This documentary series explores the musical influences of four of the most successful artists in contemporary English folk music. This film focuses on Eliza Carthy, a singer-songwriter who is

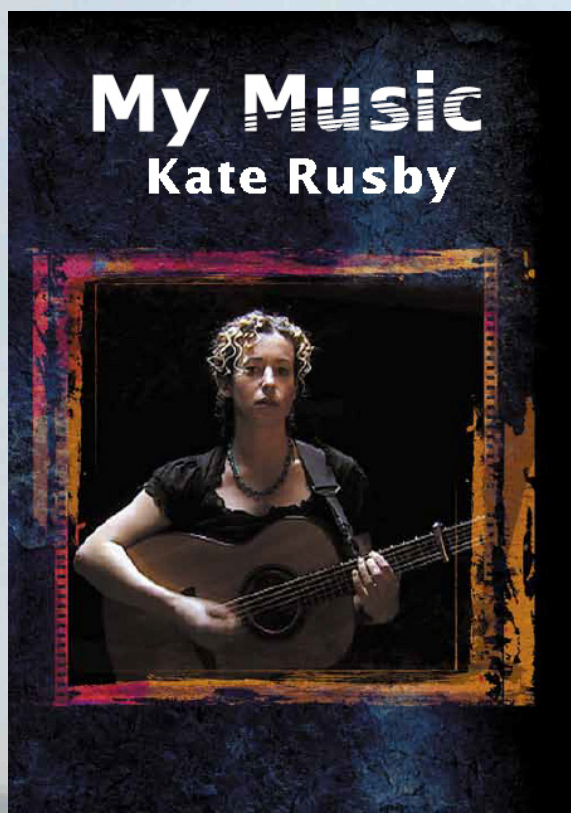
bringing traditional music to a new audience. She is the daughter of legendary folk musicians Martin Carthy and Norma Waterson. Her father was awarded an MBE for services to folk music in 1998, which actually seems quite a niggardly gesture when one considers how important a figure he actually is. He was inspirational to such musicians as Bob Dylan and Paul Simon, and to later musicians such as Fairport Convention, Steeleye Span and the Albion Country Band (the last two bands that included him as a member for a time).

Her mother is also deserving of that much overused expression 'Living Legend.' She was a founder member of The Watsons, one of Britain's premier traditional folk-singing outfits, together with her brother Mike and her sister Lal. She has been singing ever since and whilst I prefer to eschew Americanisms when discussing something so quintessentially British, if there was a "First Lady" of British Folk music, she would undoubtedly be it.

Unsurprisingly Eliza (who was born in 1975) spent her younger years playing music and recording with various members of her über-talented family. As she got older she began instigating more and more projects herself, and over the years has become one of the most important British



artists of modern times. Early on her music began to transcend the rigid confines of British traditional music, and as she grew and developed as an artist, she began to assimilate more and more seemingly incongruent influences into her music, until her art became a multicultural synergy of sources that really defies categorisation. It seems that Eliza has given up trying to categorise herself, and just describes herself simply as a 'Modern British Musician', which says it all really.



Label: Gonzo

Release Date: 1st June 2018

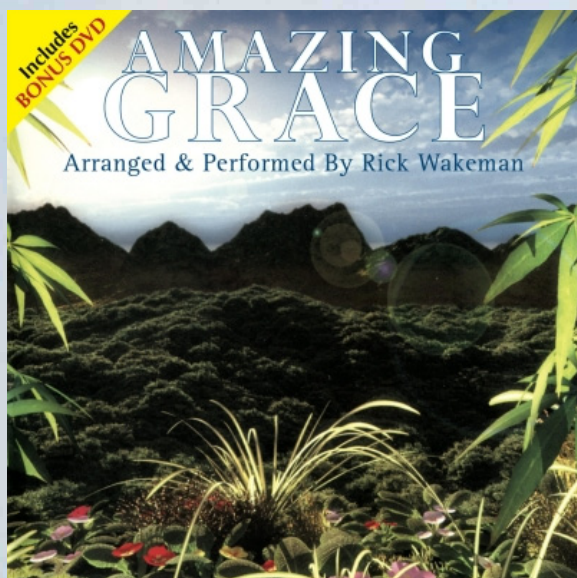
Catalogue Number: HST140DVD

Kate Rusby, sometimes known as the Barnsley Nightingale is one of the most important contemporary British folk singers. Drawing from both contemporary and traditional sources, her material is so charming and guileless that she has become one of the few performers within the folk idiom who has transcended it and become far more than a folk singer.

Born into a musical family in Sheffield in 1973, after becoming proficient on a number of instruments including the guitar, the fiddle and the piano, as well as honing her natural talent as a singer, she played in many local folk festivals as a child and teenager before joining (and becoming the lead vocalist of) the all-female Celtic folk band The Poozies. They recorded one EP and an album together before Kate left to concentrate on her burgeoning solo career.

Together with fellow Barnsley songstrel Kathryn Roberts she released an album called simply Kate Rusby and Kathryn Roberts, which two years later, was followed by her debut solo album Hourglass. Over the next fifteen years Kate became a British folk institution. Perhaps the most telling tribute to her was in 2012 when Island Records reinstated their legendary pink label, home of such musical luminaries as Fairport Convention, Dr Strangely Strange and Nick Drake, for Kate's album 20. It was a telling moment, because Kate has become as important to the current era of this music, which is larger and more important than just folk music, but which despite its commercial and cultural success retains the humility and humanity of 'the people's music', as the aforementioned acts were in previous eras.

Kate remembers listening to the music on the Pink Island label when she was growing up. Somewhere there is a young girl who is humming Kate Rusby songs as she plays with her skipping rope, unaware that in a few short decades, she too, will take the world by storm.



Artist Rick Wakeman
 Title Amazing Grace
 Cat No. HST404CD-DVD
 Label Gonzo

Rick Wakeman's interest in music began at an early age and it was originally thought that a career as a classical pianist lay in store for Rick and a spell at the Royal College Of Music would seem to support this theory. Unfortunately Rick preferred playing in bands and appearing on the lucrative session circuit than studying as a classical pianist and decided to leave the Royal College of Music or was perhaps gently pushed in that direction depending on whose story you believe.

Whatever the facts one thing is certain Rick Wakeman was in heavy demand playing sessions for some of the biggest names in pop music at this time (Late sixties/early seventies) and as such played on many hit singles including records by Brotherhood Of Man, Cat Stevens, T.Rex and also played on the David Bowie single Space Oddity.

Around this time Rick also decided to join the British folk rock band the Strawbs and it was with this band that Rick first caught the attention of the band with whom he is most closely associated...Yes.

This 2007 release is a stunning set of interpretations of devotional Christian music.



Artist Paice, Ashton & Lord
 Title Live 1977
 Cat No. HST444CD
 Label Gonzo

Paice, Ashton & Lord was a short-lived British rock band featuring Deep Purple band members Ian Paice and Jon Lord with singer Tony Ashton. The band was formed in 1976, released its only album in 1977 and broke up in 1978. The band recorded their debut album Malice in Wonderland at Musicland Studios in Munich in September and October 1976. The record was released in February 1977. The music included elements of rhythm and blues, funk and soul, with several tracks featuring a brass section and backing vocals from Sheila and Jeanette McKinley. Despite some critical appreciation, the album was not a great commercial success. A second album was planned but was not released.

This live recording of a 1977 Paice Ashton Lord concert in London was first released in 2006 as a tribute to the late Tony Ashton. It was recorded live on 10 March 1977 at the Golders Green Hippodrome, London.



Artist The Mitchell Trio
 Title Slightly Irreverent
 Cat No. HST475CD
 Label Gonzo

The Chad Mitchell Trio – later known as The Mitchell Trio – were a North American vocal group who became known during the 1960s. They performed traditional folk songs and some of their own compositions. They were

particularly notable for performing satirical songs that criticized current events during the time of the cold war, the civil rights movement, and the Vietnam War, in a less subtle way than the typical folk music and singer-songwriter musicians of their time.

Ronnie Langford Jr. writes on Allmusic: "The Mitchell Trio knew how to walk the line between political and good-time folk music, a necessary talent late in the '60s folk revival. With three good singers -- Chad Mitchell, Mike Kobluk, and Joe Frazier -- the trio could sing it pretty, but they also added political material that was occasionally controversial.

On Slightly Irreverent the trio offers a rousing ode to European imperialism to the tune of "Wimoweh" called "An African Song," and don't blink an eye when covering Phil Ochs' "The Draft Dodger Rag." There's also good solo vocal work by Frazier on Weill/Brecht's "The Alabama Song" and Kobluk on "When I Was a Young Man."





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...

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JON MEETS

PATRICE



Frank Zappa is one of the most enigmatic figures in the history of rock music. The term 'genius' is one which is often bandied about by music journalists, and it is nearly always

completely misused. John Lennon, for example, was a very talented song writer, a great singer, and a punchy rhythm guitarist, but he was not a genius. In fact, to be brutally honest, the



only person who is truly -in my opinion at least – deserving the term within the canon of rock and roll music is Frank Zappa. Because, he truly took rock music to places that nobody else had even envisaged, and – again, in my opinion – was up there with Stravinsky as one of the great composers of the 20th century.

One of the most admirable, though confusing, things about Zappa's body of work is that he is famous for so many different things. He's famous for his lavatory humour, his guitar pyrotechnics, his jazz stylings, his neo-classical composition, and for playing games with form and content in a way that truly means that the vast majority of his music is completely uncategorizable.

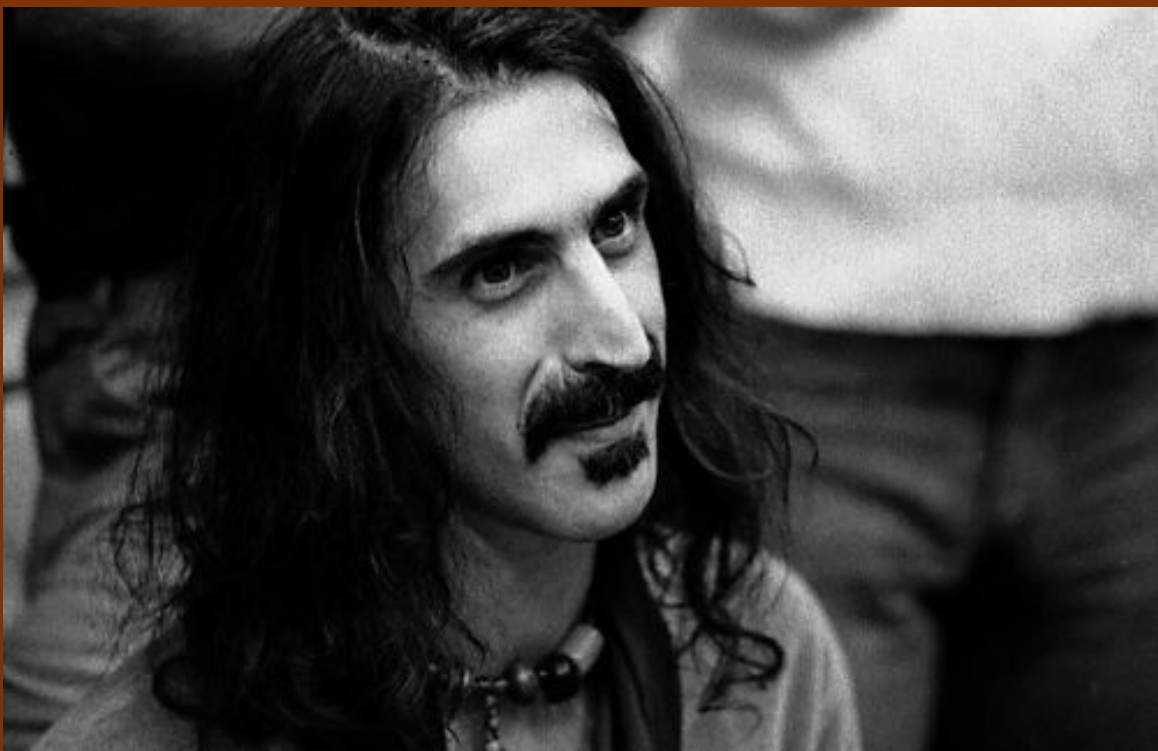
My relationship with Frank Zappa goes back to the summer of 1977, a few weeks before I was finally expelled from the minor public school at which my loving parents had placed me, in a vain attempt to make me compatible with the main stream of society. How, exactly, being away from my home and friends and having to attend compulsory

viewing of the school rugby matches every weekend was actually going to help me in this endeavour, I have no idea. My time at this school was a completely miserable one, and – even now, four decades later – I look back at it with nothing but loathing. But, I digress.

I can't remember where I bought it, but somehow I got hold of an album which had been released by Polydor, and which contained excerpts from some of Zappa's early records, most notably *Only in it for The Money*. I heard *What's the Ugliest Part of Your Body?*, burst out laughing and became a life long convert to the Church of Zappa.

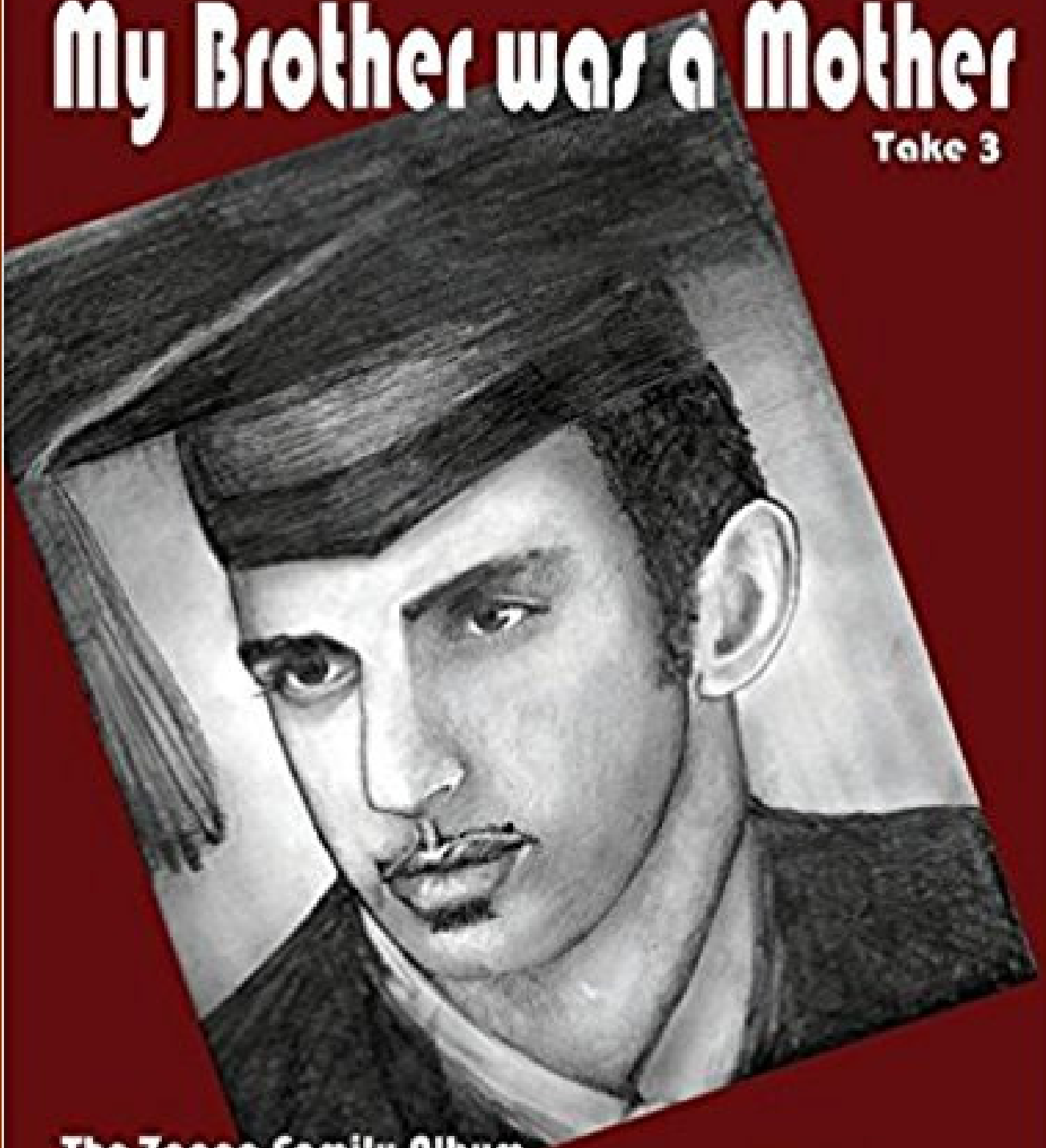
As I got older, I began to prefer the less scatological parts of his oeuvre, with his final album *The Yellow Shark* being a particular favourite. But, I still regularly pay visits to the surreal adventures of his early albums, and the sheer musical filth of the *Joe's Garage* trilogy, and *Thing Fish*.

When I started working for my old friend, Rob Ayling, at Gonzo Multimedia, some of the tasks that I



My Brother was a Mother

Take 3



The Zappa Family Album

Patrice "Candy" Zappa





enjoyed most were those that ascertained to Frank Zappa, and I was particularly happy to typeset and layout the book written by Zappa's younger sister, Patrice. This was finished about six months ago, and I have spent much of the intervening half year trying to set up an interview with her. She readily agreed to it, but then either she or I were unavailable, and – I have to admit, in a slightly embarrassed manner - that on two occasions I fixed up interview times with her and then completely forgot. Those hardening arteries, eh?

However, last week, Patrice and I found ourselves in the same part of cyber space at the same time, and our long awaited telephone call took place. And, believe me guys, it was well worth the wait. Patrice is a charming, and entertaining raconteur, and I wish that we had longer to chat. Because, there are two sorts of interviews. The ones where both parties carry out there duties in a quiet and professional manner, and secondly: the ones where you chat away as if you have known each other for years. Judy Dyble is the best example of this latter genre that I know... at least,

until now. Because, Patrice and I chatted away as if we had known each other forever. It was a massively entertaining conversation, and one that I very much hope I will be doing again very soon.

Enjoy...

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Douglas Harr ***Ear Candy for the Hungry Audiophile***

Echo Of Strings, in Edinburgh

Echo and the Bunnymen performed with “strings and things” in Edinburgh Wednesday May 23, with a string quartet and their great backing band led by founders Will Sergeant (guitars) and Ian McCulloch (vocals). It was a fantastic set list focusing on those songs best played with orchestra, (even though there was only a quartet). It did not rise to the greatness of the 12 piece orchestra tour from about 10 years ago when they played their masterpiece, *Ocean Rain* in it's entirety. But I would fly as we did from San

Francisco to Edinburgh Scotland just to hear two of the tracks they performed last week, “Ocean Rain” and “Rust”. Add to that the carefully culled set list, and hey, tears were shed, and fun had by all.

Echo and the Bunnymen must be the most underrated British band of the 80's outside and maybe sometimes inside the U.K. For one thing, they have longevity with quality -- many albums have been written and



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released after the one so many would think was their last, the self-titled *Echo and the Bunnymen* (1987). That album featured two hits; “Lips Like Sugar” and “Bedbugs and Ballyhoo,” along with the defining lead-in track “The Game.” In fact, the brilliant founders of this band, Will and Ian have written and performed exceptional material to this day, though mostly without original bassist Les Pattinson, and definitely missing original and exceptional drummer Pete de Freitas who sadly passed after a motorcycle accident before the 1980s drew to a close.

What might have been the capper for any other

band’s career, *Echo and the Bunnymen*, in 1987 was followed years later by a series of stunning mid-career peaks, beginning in 1997 with *Evergreen*, a top 10 record in the U.K. This was followed up most sweetly in 1999 with *What Are You Going to Do With Your Life*. This outstanding album was packed full of introspective lyrics, backed by sensitive instrumentation and as ever, the amazingly deft touch of Will and his many guitars.

What Are You Going to Do With Your Life as the title suggests, is an album for anyone 39 or older, and I turned 39 on the year of its release, confused, feeling alone, and heading for divorce. Lyrics from

<http://diegospadeproductions.com/>



songs like one the band played last week, stir the soul:

Wish that you were here
Down amongst my dust
I need someone to help me
You need someone to trust

There's something with these tears
Turning me to rust
I wish that you were here
I wish that it was ours

I can feel the stars shooting through my
heart like rain
Leaving on the scars where the pleasure
turns to pain
Point me in a light
Bright and shiny in right direction
And then take me home again

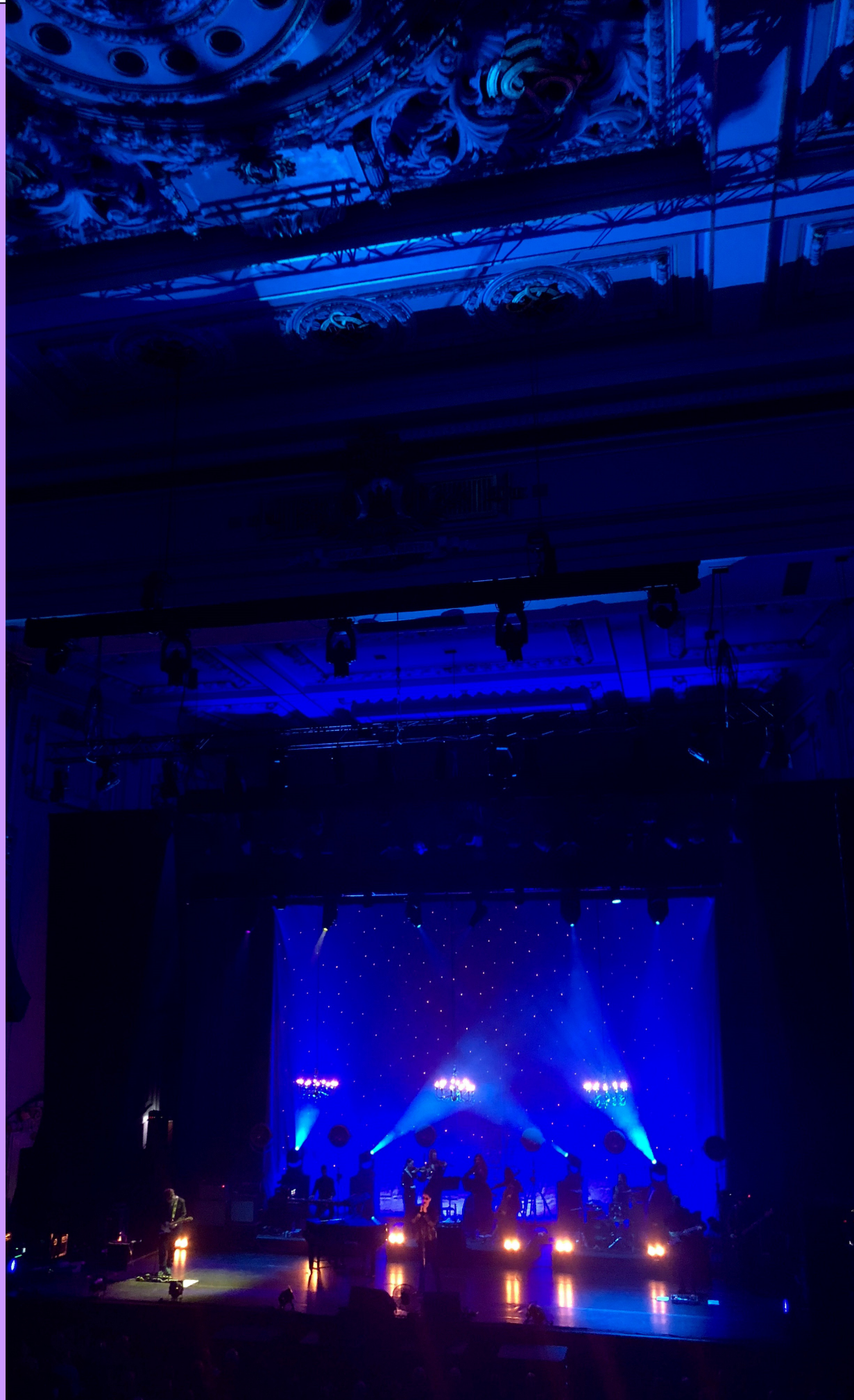
Everything's gonna be all right

I've read that Will feels this album was a dark moment for him –in fact it's clear listening to it now, that it's Ian's baby – more like his two 1980's solo albums. The lyrics seem personal, and the instrumentation is rendered like a painting over which those words are appropriately written. Les left at the time of its recording. Will need not worry, the

legacy of this exceptional work is his to share.

The more assertive and exceptional *Flowers* in 2001, and *Siberia* in 2005 saw the band's return to form. *The Fountain* (2009) and *Meteorites* (2014) again returned the boys to their core sound. The upcoming live album, *The Stars, The Oceans, & The Moon*, recorded during the "Strings and Things" tour I just attended in Scotland, promises to be lovely. No band from the day, besides, depending on your taste, Depeche Mode, U2, Simple Minds, wrote material this good so long after their core period.

But to go back a bit, and be emphatic about this, the album, and title track to 1984's *Ocean Rain*, must be the band's greatest moment ever. The *Ocean Rain* album was the band's dark masterpiece. Everyone I knew had it in his or her vinyl collection, thrilling to the few sunny bits such as "Seven Seas" and "Silver," intermingled with hits like "Killing Moon" with it's desperately romantic lyric "fate up against your will, through the thick and thin, he will wait for you, until you give yourself to him." When has there ever been a better expression of the form, a dark and gothic vision of the post-punk "new wave" movement? Of it all, Will said, "We wanted to make something conceptual with lush orchestration; not [Mantovani](#), something with a twist. It's all pretty dark. 'Thorn of Crowns' is based on an eastern [scale](#). The whole mood is very windswept: European pirates, a bit [Ben Gunn](#); dark and stormy, battering rain; all of that."



<http://diegospadeproductions.com/>



The album represents the last time the band were to go quite as far into this gothic, melancholy space – the sounds, the romance, despair, the anger of that particular and short lived blend of punk and gothic inspiration. Recorded in Paris with a 35-piece orchestra, songs like “Thorn of Crowns” and “The Yo-Yo Man” threaten to veer off course taking the attentive listener into sonic territory where one could become lost, lonely and disturbed. Ian was the perfect front man for this blend of dispassionate passion; often mouth slightly agape, seeming to alternate between moody dysfunction and vibrant ecstasy, Ian led us all through these dark fantasies, back safely ashore when it was all over.

The boys toured for *Ocean Rain*, as the original four-piece with bassist Les Pattinson, and spectacular drummer Pete de Freitas. One punter at the show in Edinburgh last week told me he had not bothered to see the band since that 1984 tour, but decided to come for the strings and memories. He could not get over what was lost to the band without Pete, regaling me with stories of how talented the man was in

concert. No matter, life finds a way, music must be heard, and we still have this band, our sons of Liverpool, Echo and the Bunnymen.

For proof, in 1984: <https://www.youtube.com/watch?v=Ev7PwS2IB-8>

Check out 36:40 – Killing Moon –wow!

A Tyne Tees Television Ltd. Production,
MCMLXXXV
Produced by Paul Corley, Executive Malcolm Gerrie
Directed by Gavin Taylor
Two Camera Shoot: Colin Reeve, Dave Swan

And the prior year, Royal Albert Hall

<https://www.youtube.com/watch?v=ZT6K5S7rko8>

Check out 27:57 – Never Stop –wow!

<http://diegospadeproductions.com/>



Swing with the Woody Pines

From Nashville, New Orleans and Louisiana...hillbilly-boogie time comes to Scotland and the rest of the UK!

alan dearling



It really is a bit special when bands of the professional calibre of the Woody Pines come to perform in the ex-military drill hall of one of our local Scottish borderland villages. So, picture yourself in Coldingham Village Hall. Outside, the

wind and rain are kicking up a hoolie... inside it's nice and toastie. You can even bring your own bottles of hooch! To give you an idea of what's cooking, here's my video of the band performing Bessie Smith's 'Bed Bug Blues':



<https://vimeo.com/267541484?ref=fb-share&1>

This is a band playing the big and small

venues of a six week tour taking the three-piece from the far north of Scotland, down through England and over into mainland Europe. Hard-working, committed musical



evangelists. Woody and his two colleagues are fans of the lesser-known and explored areas of country-blues and swing, especially the period of the USA from roughly the 1920s to the 1940s.

These guys are fans of Pokey Lafarge, Red Stick Ramblers, C.W. Stoneking. Musical roads, less travelled. They bring 'down-home' music right into your lap!

From one tune to the next they offer stand-up bass, brass and wind, National steel guitar, mouth harp and even kazoo! Woody says, "I cut my teeth, drawing liberally from the lost back alley anthems and scratchy old 78s of American roots music. Country blues, jugband, hokum, or hillbilly. I played a lot on the streets like some of today's best roots bands, such as the Old Crow Medicine Show."

The two sets the band played in Coldingham transported the audience to meet early Scots' settlers in the Appalachian mountains – bluegrass terrain, through to prohibition-era America, with their version of the song 'Weed Smoker's Dream'. It was a nicely varied and richly diverse musical journey. We had a little history lesson about mambo-music and the kazoo, recently presented at Berklee University Music Campus in Boston. Woody is master of the 'tall tale', a raconteur. So, in introducing, 'Bed Bug Blues', he told us about the band searching for somewhere to sleep in the late night-time of New York City: "We came upon a mighty mountain range of mattresses and couches...better than trying to stay awake through the night in fast-food joints...we saw them signs of the skull and crossbones on this mountain...this was the home of Bed Bug Blues." Adding, "We ain't brought those critters with us here tonight. Honest, folks!"

Coldingham Hall crowds tend to be well into bus-pass territory. A bit polite, but always up for some clapping and foot-stomping. Woody and his compatriots, Ted Harris on reeds (clarinet and saxes), and Brian Durkin on upright bass, added complex layers of sound to the show – and they are showmen too. Plenty of interesting playing to watch as well as listen to. We felt that we were being invited clandestinely to visit Ted's moonshine shack with plenty of 120 proof liquor on hand!

The self-titled release is 'Woody Pines' on the Muddy Roots Recording label. I guess it could be called, 'pretty hot'.

Woody says, "This is gonzo folk music, the kind of raise-the-rafters, boot-shakin' jump blues, that used to be banging out of juke joints all over the South in the late 1940s. But now it's burning into the earholes of a younger generation of Nashville kids, all looking for music with deep roots and something to hang on to." They also have a six track EP: 'Counting Alligators' and other recordings on offer.

During the two sets there was a bit of everything. Sentimental tunes, like 'Stella' dedicated to his young niece, who is benefiting from stem-cell treatment, through to what Woody calls, "...hillbilly boogie", and lots of country-tinged blues, jazz and swing. In all, it evoked past eras, brought up to date. The honky-tonk came to visit us in Scotland for a more than pleasant couple of hours. Nashville and Memphis in our own little hall. Woody calls it, "...the moment exactly before the birth of rock 'n' roll". In fact, he writes new songs with old messages, songs like, 'Anything for Love' and 'New Nashville Boogie'.

And live and up-close, Woody told us the tale of one night playing a gig for tips. In the bucket, along with plenty of single dollars, was a 100 dollar bill with a request for Dylan's 'Bucketful of Rain'. This formed part of the Coldingham encore, with Woody telling us that, "We been playing this tune the last 100 nights."

As Woody Pines sings, "When the train rolls by, I get a face-full of rain," you feel that this is for real, not some hipster dilettante singing about old-timey railroads. This be the real damn thing.

Check them out at:

<http://www.woodypines.com/>

Wreckless Eric

April

11 TORONTO
12 DETROIT MI
13 CHICAGO IL
14 LOUISVILLE KY
15 MEMPHIS TN
18 NASHVILLE TN
19 NASHVILLE TN
20 ATLANTA GA
21 COLUMBIA SC
22 KNOXVILLE TN
23 CHAPEL HILL NC
24 VIENNA VA
25 PHILADELPHIA PA
26 BALTIMORE MD

May

08 BBC 6 MUSIC
09 MANCHESTER
10 BARNOLDSWICK
11 HULL
12 DURHAM
13 DUNDEE
14 GLASGOW
17 WORCESTER
18 BRISTOL
19 LEEDS
21 CAMBRIDGE
23 BRIGHTON
24 LONDON
25 COLCHESTER
26 RAMSGATE
27 LEICESTER



Construction Time & Demolition
new album + tour

Demolishing the 100 Club Wreckless Eric – 24th May 2018

Well the 24th May was a very special day, for a start it was a very old friend's 60th

birthday but also it was the day that Wreckless Eric sold out the 100 Club in Oxford Street. Now 40 years ago, this wouldn't have been difficult as I've seen Eric play much bigger gigs than this as a young thrusting popstar type of person, but after a number of years playing (bloody well) to small audiences in places like the 12 Bar Club, this was a bit of a triumph. And it was the London date of a

JEREMY SMITH





proper three-month tour as well (covering 16 dates in the UK as well as 36 in the USA, where Eric now lives with his wife, singer/songwriter Amy Rigby).

Now I've seen a number of different Eric's over the years from the eager young man with the "I'm a Mess" badge on the first "Stiff Tour", headlining the second tour with a band, post-punk and out of control in the eighties with an ever shrinking audience, back with a vengeance in the Len Bright Combo (and what a fantastic band they were...), the nineties club guitarist with long and harrowing songs and onto 2015's rather experimental tour promoting his *AmERICa* album. And all have been good, sometimes great, but always

different and that's why I keep coming back. There's never been a greatest hits show and Eric has never been afraid to play his new material.

And why should he, because unlike the Rolling Stones, he gets better with age and his last two albums are the equal of anything he's ever produced before and his latest, *Construction Time & Demolition* is both tuneful and edgy being a soundscape of instruments backing his voice which has grown over the years to be much more powerful than the thin warble of his first Stiff albums. The new album too is more polished even though it is still a homemade job.

But anyway, what was he like last week at



the 100 Club? The answer is just fucking great!, starting with a stop-start version of 'Same' from 2004's Bungalow Hi album, his last before leaving England, with lots of chatting and engaging with the audience, and then onto Reconnez Cherie which sounds as fresh today as it did when I used to play it constantly as a student in the late seventies. I still can't believe that none of his seventies singles were hits! And then when other artists would crack on with crowd pleasers, Eric went on a rant. I can't quite remember what it was all about (Brewdog beer is always a problem for my memory) but it went from Trump to Hull, the subject of the next song "Gateway to Europe" from the new album.

Gateway to Europe is one of those songs that make me realise why I like Eric so much, lines like "Winter sets in amid the stench of fog and fish" and "They say they're going to build a bridge, connecting nowhere in particular with where no one wants to go". It really describes the Hull of the last century, and well, I haven't been back for a few years to see if it's changed. A few more songs from the new album followed, performed medley style 'The World Revolved Around Me', 'Flash', 'Unnatural Act', 'Wow and Flutter' and 'Forget Who You Are' culminating in a wall, or is it wail, of feedback from Eric's acoustic guitar.

But then it was time for a guitar change and



out came the green Microfrets semi-acoustic and three more recent songs, '40 Years', 'Sysco Trucks' and 'Transitory Thing'. I looked around in the middle of the set and saw so many people that I either knew like Tony Judge or Lyn Paul or who were musicians or who I had seen at other gigs. The 100 Club was the place to go that night. Rather like when the Clash played there and Eric told the story that he couldn't afford the bus fare to go. And everyone was enjoying themselves. It didn't need greatest hits, the new songs are just as good, but after a dedication to Boss Goodman, it was time for Whole Wide World, sung it seemed by the whole of the 100 Club.

'The Two of Us' followed, possibly a love song and then Eric was joined by his special guest for the evening, Amy Rigby, newly arrived from America. Amy joined Eric for 'Please Be Nice to Her' and a cracking version of the Flamin' Groovies 'You Tore Me down'. And sadly that was that from Amy as it was getting close to curfew time but Eric was back on his acoustic guitar tearing into 'White Bread' and 'Life Eternal' with yet another feedback-intensive finish.

No time for encores as it was almost 11 so I ran to catch an imaginary train, thank

you Thameslink, you bunch of useless tossers! But seriously, it was a great gig, really bloody great, Eric is back, Wreckless as ever, selling tickets and albums but just as uncompromising as he's ever been. I can't wait till the next time.

Jeremy Smith
May 2018



Expect the Unexpected!

'An excursion to a strangely familiar place that you have never previously dreamed of.' (Alan Moore, writer Jerusalem, From Hell)

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'Within five minutes of picking the book up I was immediately entranced.' (Jonathan Downes, editor 'Gonzo Weekly' magazine)



Readers' comments:

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'A book to tickle and amaze, to ruffle and amuse and sometimes to raise the hairs on the back of your neck.'

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1993 in Buenos Aires
HFG2004CD



TIME MACHINE

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Parr, Tracey Ackerman,
Ashley Holt, and Roy Wood
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and chat show
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BC241-60



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CAN YOU HEAR ME?

Featuring The English
Chamber Choir
HFG2005



CRIMES OF PASSION

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soundtrack!
HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and
Kevin Peek
HFG2019CD



WAKEMAN'S MUSIC EMPORIUM

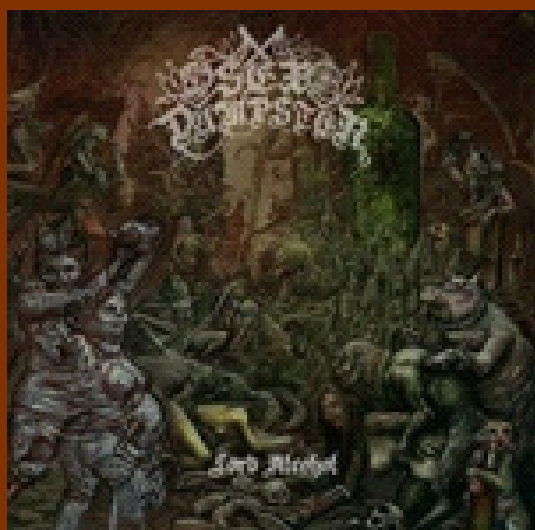


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KEV'S WORLD

**SEX DUMPSTER
LORD ALCOHOL
INDEPENDENT**



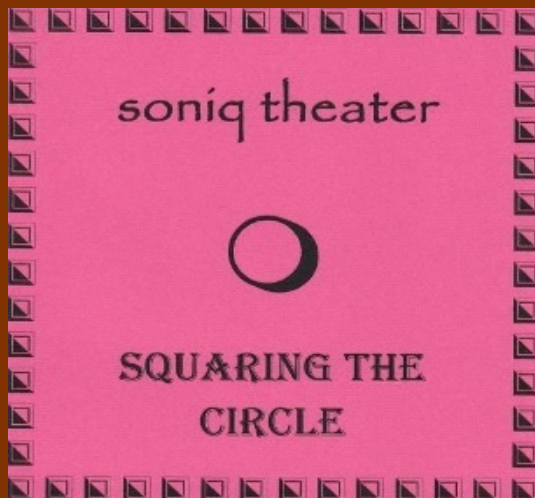
The origins of Sex Dumpster can be traced back to frozen isolation in Alaska, where Hiram Lohr first pulled together the disparate souls that would form the band Thousand Year War. With the assistance of Marduk drummer Fredrik Widigs, Thousand Year War recorded the acclaimed album, 'Tyrants And Men' and the EP 'Kingdom Of America' before collapsing into ruin. Hiram Lohr turned his back on the ice and snow and headed to the sultry, putrefying heat of Mexico

instead. With just Cvinger/Cordura drummer Grega Plamberger (also known as Morgoth) for company, he has turned his back on the light and has instead created a nihilistic demented form of black metal that is infused with punk and aggression, with an outlook so bleak that the listener finds themselves being taken to a very dark place indeed.

Hiram has set his sights very low indeed with this album, with the result being something that should never see the light of day, and must only be played in the darkness of night (accompanied I suggest by a strong stout, I find it goes very well with Moa Imperial, 10.2% alcohol). This is miserable music, and the occasional keyboards only emphasise that fact. To me this is what black metal is supposed to be about, none of that namby pamby ambient style that has far more in common with New Age than something spawned from and for the depths of hell. This is black metal at its most raw and basic, and I love it. I don't think I'd play it during the daylight hours, but when the moon is out and the moreporks are calling, then it's time.

KEV ROWLAND

**SONIQ THEATER
SQUARING THE CIRCLE
BANDCAMP**



Another year, another Soniq Theater album, and amazingly enough this is the eighteenth by keyboard player Alfred Mueller. I'm pretty sure I have heard all of them, along with the album he recorded with Rachel's Birthday, and for this one he has definitely taken a different tack. Often one would say that for the most part his playing is an amalgam of artists such as Vangelis, Jean-Michel Jarre and Rick Wakeman, but I was surprised at just how much like Wakeman the first few songs of this album come across as.

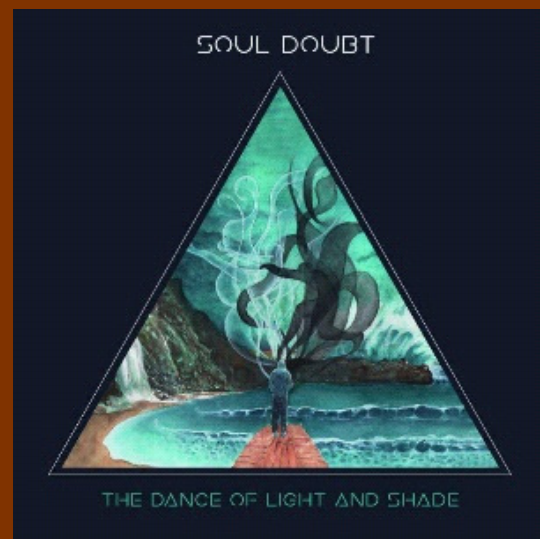
By the end of the second track, "Circus Ponies On The Run", I was already thinking that this could well be his best album to date. If he could just get hold of "proper" drummer instead of a machine then I am sure that some of these songs would be lifted to a whole new level. Although the complete album didn't quite manage to live up to the promise of the opening tracks,

I do believe that this is his best album to date, quite a statement when one thinks how many he has released so far. Alfred has been working as a solo artist for many years now, but this release did make me wonder what it would be like if he could find some like-minded musicians to make this into a full band, now that would be something to hear. As it is, I really enjoyed the album, and it is available for

"name your price" on his Bandcamp site so why not give him a try?

<https://soniqtheater.bandcamp.com/album/squaring-the-circle>

**SOUL DOUBT
THE DANCE OF LIGHT AND
SHADE
INDEPENDENT**



Apparently this Italian band were formed as long ago as 2001, but it was only just before Christmas last year that they released their debut album, a concept containing 20 songs which clocks in at just under 100 minutes in length. Someone can't have sent them the instructions that told them that Italian prog bands are supposed to sound a certain way, as these guys have taken influences as diverse as Pain of Salvation and Saga and have put them together in a totally innovative and refreshing manner. If you want harmony vocals combining with modern keyboard sounds, melodic hard rock, complexity and simplicity, then it has all of this and much, much more.

This is modern progressive music with a nod back to the Eighties as opposed to the Seventies, and more than one ear open to what was coming out of North America and Canada as opposed just the UK, and certainly doesn't seem like an Italian band at all. This is layered, immediate yet with hidden depths, and there is just no way

that this can ever be considered a debut album as it is just way too complex and polished for a band to release an album as considered as this at a first attempt! If I had heard this in time for me to put it into my Top albums for 2017 then there is no doubt that it would have been given a high rating, but at that point I hadn't come across it, but am so very glad indeed that I have now.

The guys have been playing gigs and getting themselves about over the years, but surely this album is going to lift them to a whole new level. Prog rarely gets any better than this, and if this is what they do with their first album what on earth is going to come next? Let's just hope we don't have to wait 15 years for the next one.

<https://souldoubtprog.com/>

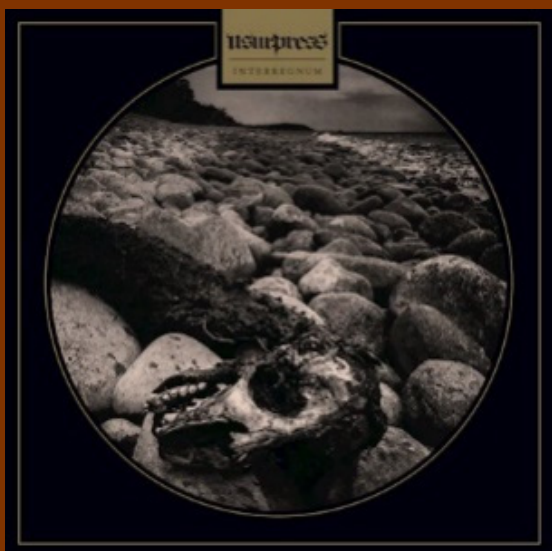


UMPHREY'S MCGEE IT'S NOT US INDEPENDENT

It's been quite a while since I last came across Umpfrey's McGee, having reviewed their third ('Anchor Drops', 2004) and fourth ('Safety In Numbers', 2006) releases, and now here they are back with their eleventh studio album. They have certainly pushed the boat out with this one, as in addition to the standard download, CD, and vinyl, this

release offers the most robust deluxe package the band has ever created. Housed inside a leather bound book, the deluxe includes double 180 gram (with an Augmented Reality component), CD, download, bonus 7" EP featuring two unreleased tracks, a 72 page colour coffee table book and more. No, I didn't get sent that, would have been nice though...

I seem to recall that the band originally came out of the jamband scene, mixing blues with country, folk, bluegrass, prog, rock etc. and then taking it out on the road. That they continue to hit the road is evident in not only that they have played more than 2,200 gigs, but the way that the guys all innately know what everyone is doing, even before it takes place. This is music that is so tight that it isn't possible to find any point when the five of them aren't all locked together as one unit. The best way to describe this music is by saying that it is incredibly accessible, and then leaving it to the listener to try and work out what genre any song, or rather any particular piece of a song, actually belongs in. They truly belong to crossover progressive rock in its very truest sense, as they bring in pop sensibilities into just about every style of music going and then making it very much their own. There are some good rules to try to stick to in life, such as not wasting time and money on drinking bad wine and not spending time listening to bad music. That could never be the case with these guys, as the quality is off the charts. Highly recommended.



**USURPRESS
INTERREGNUM
AGONIA RECORDS**

Swedish self-proclaimed "primitive and progressive" death metallers Usurpress are back with an album which is certainly challenging what people would be expecting from a band defined as such. This time, core members Stefan Pettersson (vocals, lyrics), Pål Sundström (guitars, music) and Daniel Ekeröth (bass, music) have brought in session musicians jazz-fusion drummer Stefan Hildman and ambient/trance keyboardist Erik Sundström. The record label are describing this release as "an unholy mix between Camel and Bolt Thrower that somehow works flawlessly". Now, be fair, you never expected to see Camel and Bolt Thrower ever being put together as influences for one band did you?

I just wasn't sure when I first heard that comment, and felt that the band were much more towards Bolt Thrower with some black metal influences thrown in than anything else, albeit very enjoyable. But, the every so often there was the way a guitar line sounded so much like Andy Latimer, or the keyboards made me think of something from 'Breathless' that I decided to just live with it. Maybe the label is right after all. There is more than a hint of Sludge in this mix, so that it all comes across as a right blackened mess

which is always enjoyable as the listener isn't quite sure where it is headed. Hildman does well with the bass drum attack, but his patterns on the toms and cymbals are quite at odds which what is happening with his feet, definitely showing a far more fusion approach, which again gives the band a very different approach indeed. So for a genre shall we just say Swedish Death Metal with a twist put upon Sludge, early & pre-Heavy Metal era and 70's Hard/Prog Rock? How about it just being a bloody good listen, and heavy as hell.



**VOIDHANGER
DARK DAYS OF THE SOUL
AGONIA RECORDS**

Poland's Voidhanger is a blackened death/thrash three-piece of Zyklon (Infernal War), Warcrimer (Infernal War, Iperyt) and Priest (Massemord, Odraza). The band emerged in 2010 with a clear intention of "spreading darkness and negativity through metal music". Nihilistic and militant in its outcome, with a huge amount of hardcore punk aggression mixed in, this is the third release from the trio and shows a band that is still true to its original intent and has no intention at all of slowing down and mellowing out. It is raw, it is basic, it is massively over the top, and there is no doubt that these guys have been influenced by Discharge and Napalm Death (although not at full grindcore

speed) as they have by Darkthrone and Venom.

Just one of the many quotes I cherish from the mighty Spinal Tap is "It's like, how much more black could this be? And the answer is none. None more black." I found that kept reverberating around my head while listening to this, as this is black metal at its very blackest, managing to stay inside the genre boundaries while funneling much more aggression than is normally the case. In many ways quite simple and basic, this is the perfect antidote when I've been listening to too much complexity and want to reset my brain. Awesome.



ALGHAZANTH
EIGHT COFFIN NAILS
WOODCUT RECORDS

Alghazanth has been in existence for 22 years and has throughout its rather lengthy lifespan incorporated elements of the more melodic kind into its more or less traditional brand of black metal. The lyrical aspects of Alghazanth have always revolved around Satanism and all that it entails, but just like the musical expression itself has been refined, also the blade of the Living Word has become sharper as the years have gone by. Initially, in 1995, the band started as a two-man show and Gorath Moonthorn (drums, responsible for all lyrics) and

Thasmorg (the original vocalist/bass) are still aboard and steering the ship. Their initial demos saw them signed to Finnish label Woodcut Records, and this is their eighth and final album, hence the title. Although not really symphonic, this melodic black metal album does feel that way at times just due to the way that the music has been layered and how the keyboards come calling in. I don't know why the band have decided to call it a day after all this time, but it certainly isn't because they are running out of ideas as this is yet another incredibly solid and interesting album from the first note to the very last. Intense, all-encompassing, these guys could be leaving us with their very finest work to date, which does beggar the question why stop? It has to be due to reasons outside of the music, as this is damn fine indeed. Without Alghazanth, the world will be a sunnier and brighter place, and all the poorer for it. Definitely worth investigating.



ANIMAL DRIVE
BITE!
FRONTIERS MUSIC

Apparently the band were introduced to the label by Jeff Scott Soto, and having heard this I am not surprised that they were soon snapped up. This is a band very much looking back in time into the Eighties, bringing together '1987' era Whitesnake with 'Slave To The Grind' era Skid Row to produce something that

is hard and heavy, yet incredibly melodic at the same time. Hailing from Zagreb in Croatia, the band was formed in 2012 by frontman and composer Dino Jelusic, who can also now be seen treading the boards with Trans-Siberian Orchestra, as he was chosen by the late Paul O'Neill to tour as a featured vocalist. Guitarist Ivan Keller, bassist Roko Rokindja Nikolic and drummer Adrian Boric certainly lay down the foundations for Jelusic to take control. It is just as well that he such a strong singer as Boric and Nikolic are no slouches, while Keller could be building himself quite a reputation as an unknown guitarist about to hit the big time – he can riff, he can shred, or he can play well within himself to let the singer take centre stage.

There is no doubt that this is one of the strongest albums to come out of Frontiers for quite some time as it shines on every level, from the quality of the songs, quality of performance, through to the vocals. It really is as if grunge never took place, and we are all back to the time when long hair and perms were de rigueur. In fact, the only things I'm not really a fan of are the cover artwork and the name of the album (okay, and possibly the name of the band), but when it comes to everything inside the package then the only thing to do is turn it up and sit there with a smile on your face. The old times are back, and they are back with a bang.



BESVÄRJELSEN
VALLMO
SUICIDE RECORDS

This is the debut album from Swedish psychedelic stoner metal collective Besvärjelsen (apparently it is Swedish for “conjuring”, now you know). They have been heavily influenced by doom as well as psychedelia, and the result is an album absolutely steeped in the feeling of the late Sixties, with Blue Cheer and Sabbath both equally important in terms of influences. Vocal duties are shared between frontwoman Lea Amling Alazam and guitarists Andreas Baier and Staffan Winroth, and some songs are performed in English while others are in Swedish. To be honest, self-indulgent foot-staring stoner isn't my favourite type of metal, and I did find it hard to stay focussed on the job in hand and actually play the album all the way through a couple of times, as I kept thinking that there must be something more interesting to do, maybe even work. Anyway, I honestly don't know if this is down to personal taste or that the album is really that bad, probably a mix of both to be honest.

<http://www.suiciderecords.se>

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.

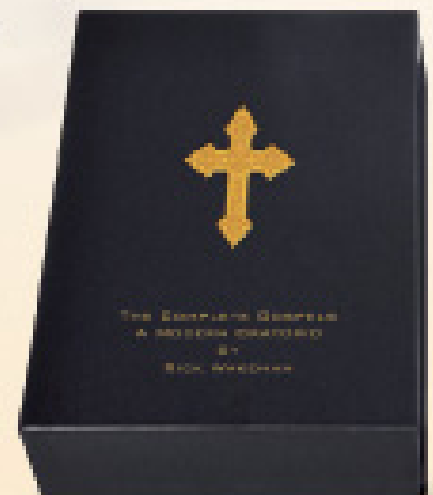
DVD containing over 2 hours of footage including an in depth interview with Rick about the project.

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.



THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

PHENOMENA

MAGAZINE

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c.j.stone

IS PIP a Money Saving Device?

I went with a friend to his PIP assessment the other week.

“PIP” stands for Personal Independence Payment. It is what has replaced Disability Living Allowance (DLA) as the means by which the government – namely you and I, the taxpayer – supports disabled people in our community, allowing them to live free and independent lives.

My friend has epilepsy. He is on a lot of medication. The medication slows him down both mentally and physically. It

has also caused him to put on weight.

He has a number of seizures every year, despite the medication. His last seizure was in November. When he has a seizure it's as if someone has switched him off at the mains. He drops to the floor and will often injure himself.

My friend is also relatively immobile. This comes in spurts. It's worse in the winter than it is in the summer. When it's wet and cold, his joints swell up and he's unable to get around. He is subject to arthritic attacks and can't walk more



that 200 metres without severe pain.

At other times he is OK. He can walk, he can shop, he can go out.

On the day of his assessment he and I walked to the PIP assessment centre. It was a lovely spring morning. When I saw him more recently, however, he was almost completely immobile. All his joints were swollen and he had great difficulty getting out of his chair.

He told the assessor all of this. He also spoke about his anxiety and his depression and about his tinnitus.

I heard everything he said. I was there. I also saw the assessor tapping furiously on her computer as he answered her questions.

But it was as if she didn't listen to a single word he said. He's just got his

assessment back. This is what it says:

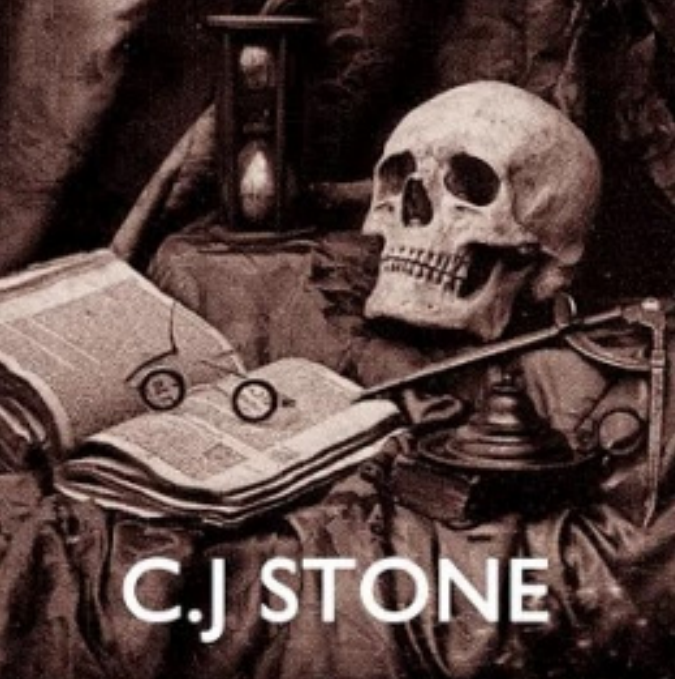
"You were observed to have no physical restriction and you were able to walk at a moderate pace unaided and rise from and sit in a chair without difficulty. There was no evidence of low mood or anxiety. You were able to hear and answer questions despite background noise."

Pardon? How does the assessor know if there was low mood or anxiety? Are there physical signs? In fact I know my friend was anxious because I could see it. As for walking "at a moderate pace unaided", she asked him to walk from his seat to the examination couch.

Read on

THE EMPIRE OF THINGS

SELECTED WRITINGS 2003 - 2013



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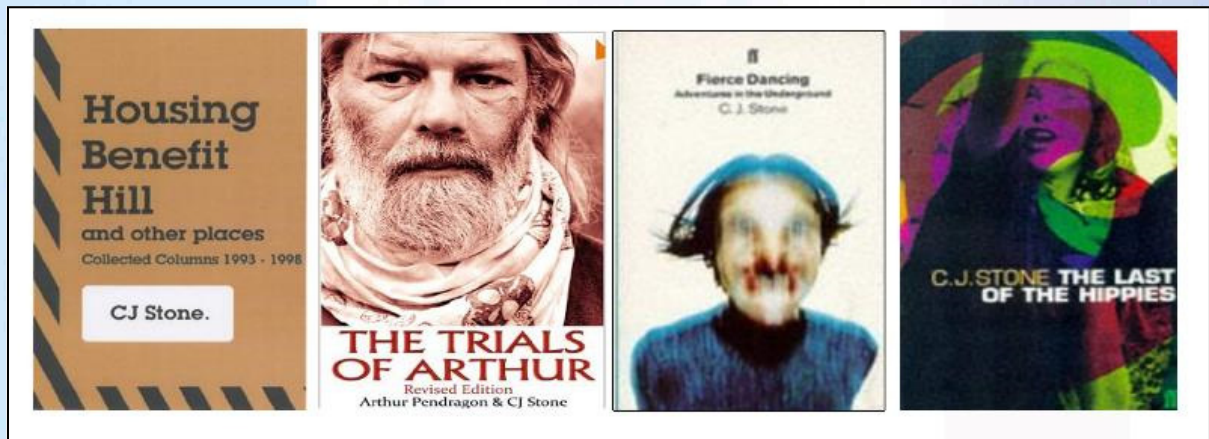
Times Literary Supplement

"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. A small figure of a person is visible on the right side of the image, providing a sense of scale.

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



The Masters of the Universe do seem to have a steady stream of interesting stories featuring them, their various friends and relations,

and alumni. Each week Graham Inglis keeps us up to date with the latest news from the Hawkverse..

Wombles at the Edge of Time



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 ...



GONZO

Multimedia
spiritsburning.com

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



OK, that's got the cheap jokes out of the way... and this week it's of course the news announced by Hawkwind a few days ago, in just a few short words:

"We are excited to let you know that Mike Batt will be joining Hawkwind on stage as a special guest for their July shows!"

The gigs in July are:

Friday 20th July - Hall By The Sea, Dreamland Margate.

Sat 21st July - Weymouth Pavilion.

Sun 15th July - Citadel Festival London

One puzzled fan responded to the announcement, simply asking, why? - and Hawkwind's reply was, "Because he is an amazing musician and has

just produced Hawkwind's new album. He is also arranging and conducting the Hawkwind orchestral shows later in the year."

So that is a bit of new and - to most Hawkwind fans - totally unknown information. And just a reminder that the orchestral shows are in Oct and Nov this year.

And on the question of what role Batt would play at the gigs, Hawkwind's reply was that "He is an amazing piano player." To back that assertion up, Hawkwind subsequently posted an image of the man in action. OK, Hawkwind Roadies - you'd better start taking steroids quickly. Looks like you're gonna need 'em!



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

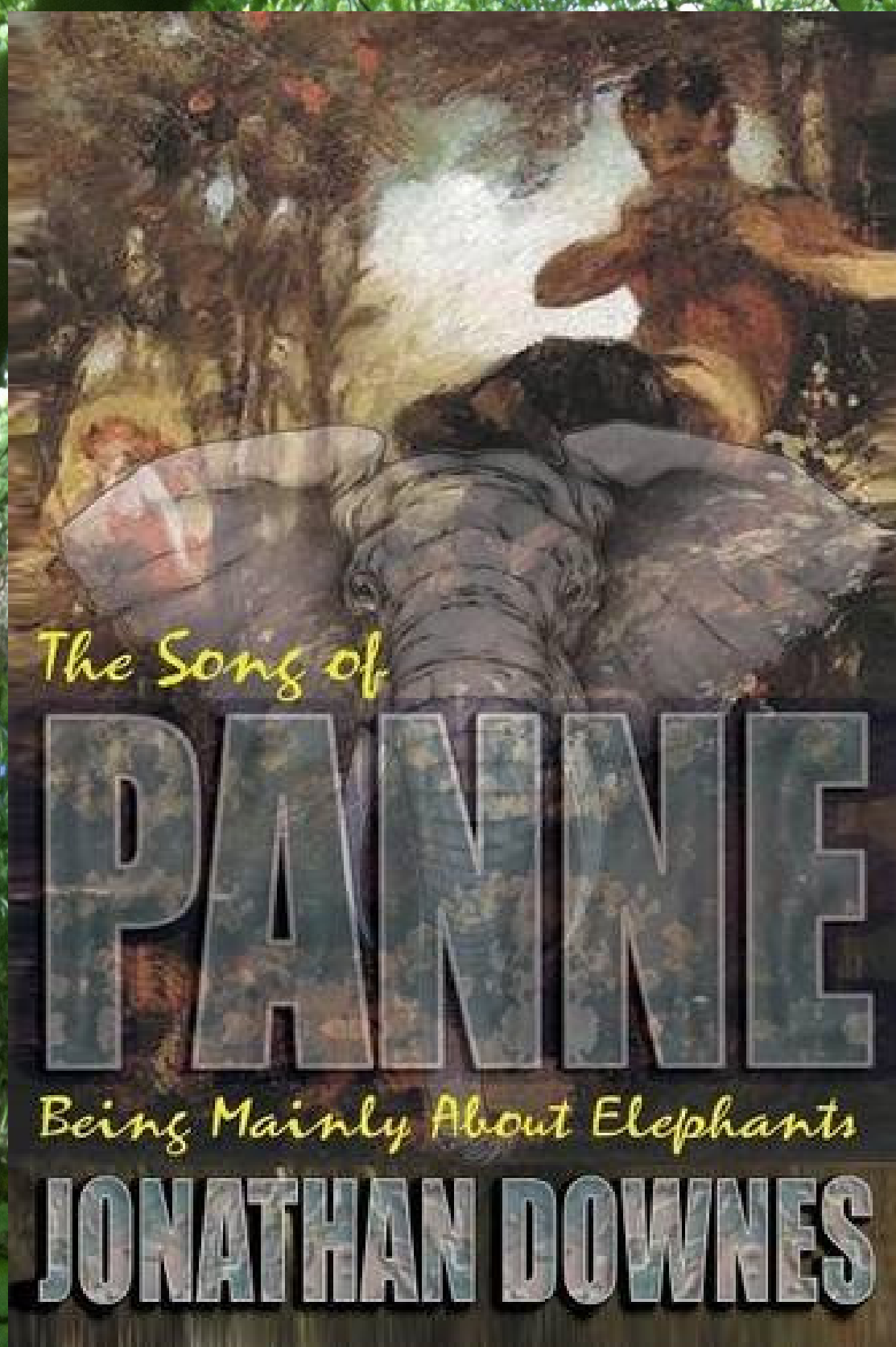
E-Mail Address: (Please print clearly).....

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



The Song of

PANNE

Being Mainly About Elephants

JONATHAN DOWNES

The Wild Colonial Boy

Regular readers of this magazine will have noticed that the ongoing story of high strangeness and weird goings on in the woods on the North Cornwall/North Devon border can come to an end for now. A book of the story (containing extra material) will hopefully be out before the end of the year, and – at the moment – is going to be called ‘Zen and Xenophobia’.

I have found that running them as a serial in the magazine is basically the only way that I ever get a book finished, so I beg your indulgence.

For the last 5yrs I have been trying to write a book about my peculiar upbringing in Hong Kong half a century ago. In its own way it has as much drama and grotesque strangeness as the Xtul book. SO, in a desperate attempt to finish it, I am going to start serialising new bits in the magazine as I write them.

Hold on, it's going to be a bumpy ride!

I don't know, and I doubt whether I shall ever know, the exact reason why – for the first time all decade – our annual holiday did not take us back to the Motherland. There were, and to a certain extent, still are, fault lines within my family, of which I knew nothing at the time.

I *do* know that my father had a difficult relationship with *his* mother, and I also know – because he told me, many years later – that he had suspected that when – at the end of our 1967 trip to the Channel Islands – my maternal grandparents had manipulated events so that my mother stayed with them for some weeks rather than flying back to Hong Kong with the rest of us, they had done it for purely selfish reasons. And he resented that immensely.

Whether that was the reason that we didn't go back to the UK during the summer of 1968, or whether – as he said at the time – he just wanted to show my mother the places in Australia that he had visited immediately after the war, I don't know.

And I don't suppose that it matters, really. What *does* matter, is that I was able to visit a number of places that I would never

otherwise have seen, and undergo experiences – some good and some bad – that have stayed with me ever since.

We sailed from Hong Kong in a cargo ship that had berths for a dozen or so passengers. The voyage from Hong Kong to Borneo, and from Borneo down to Australia took several weeks, and as I celebrated my birthday about half way through the voyage – and as we spent at least three weeks (maybe more) in Australia - we must have missed the beginning of the new school term as a result. But, as I hated school and began to resent it more and more, this is no great pity. At least as far as I was concerned.

For some reason, which totally eludes me, we boarded the ship at night, although we didn't actually leave Hong Kong Harbour and sail out through the Lyemooon Straits until the next morning. I remember sitting up in my bunk, in the cabin I shared with my brother, reading the well-thumbed copy of *Swallows and Amazons* that I still have today, whilst Richard, who was only about

five years old, took great pleasure in mimicking the sounds of the huge quayside cranes that were loading bales of whatever into the open hatches on the foredeck of our ship.

This was the first of our annual holidays that I was old enough to really experience and learn from, and as we pulled slowly away into Hong Kong Harbour, the foetid smell of which – rich, fruity and disgusting – remains with me still, I knew that we were at the beginning of a great adventure. It was not entirely coincidental that I had decided to bring my Arthur Ransome books with me; they were the best literary reference points that I had for a long sea voyage – even I knew that the pirates of *Treasure Island* lay several centuries in the past – and I wanted a more contemporary set of reference points. The adventures of the Walker and Blackett children may have taken place thirty years before, but Hong Kong in the 1960s – at least, if you were from a family of one of the higher echelon Colonial Servants – had more in common with the England of the 1930s than it did





with 'Swinging London' or the summer of revolutions across Europe and America.

Before long, we were out into the South China Sea, the bustle and smell of the 'fragrant harbour' a long way behind us. To my great joy, my parents allowed me to wander relatively freely across the decks, and, thus, I felt more like an explorer and less like the emotionally challenged child of irrational, alcoholic parents.

There was a line of chairs or benches at the front of the foredeck, and these became my own little eyrie from which I could sit and watch the ever-changing seascape, which was laid out before me like a glorious vista for my own personal entertainment.

I was convinced that the oceans before me were going to be full of a whole range of exotic and fascinating wildlife. Probably they were, but I didn't see as much as I'd hoped, although the ever-changing patternation on the water and the great white barrel wave of the ship was an endless source of satisfaction to me.

Hong Kong was still a small dot on the horizon behind me when I saw my first dolphin. It rose up from the depths, its vinyl, shiny, mottled grey skin glistening in the tropical sun as it rode the barrel wave. I watched it for a good ten minutes before it disappeared. I hoped that it would be the first of many, but it wasn't. We didn't see another one until we were anchored off the coast of Borneo.

The further away we got from land, the wilder the seabirds became. I was surprised to see how far from land the great white-bellied sea eagles would fish. The common scavenging birds of prey of Hong Kong waters – ospreys and kites – had fallen astern before we had left Hong Kong territorial waters, but the huge eagles stayed with us for the rest of the day, before – too – being replaced by the birds of the open sea.

Towards the end of the first day, I saw my first deep ocean bird; the frigatebird, something I was only familiar with from



books.

William Dampier in 1697 wrote:

“The Man-of-War (as it is called by the English) is about the bigness of a Kite, and in shape like it, but black; and the neck is red. It lives on Fish yet never lights on the water, but soars aloft like a Kite, and when it sees its prey, it flies down head foremost to the Waters edge, very swiftly takes its prey out of the Sea with his Bill, and immediately mounts again as swiftly; never touching the Water with his Bill. His Wings are very long; his feet are like other Land-fowl, and he builds on Trees, where he finds any; but where they are wanting on the ground.”

We never saw more than one a time, but these magnificent denizens of the open ocean were with us pretty well constantly until we reached the Australian coastal waters approaching the Great Barrier Reef.

Somewhere nearer to Australia than Borneo or Hong Kong, there was a small storm, and a tired and battered member of this genus was found on the afterdeck. Knowing that I was interested in animals,

one of the crew brought it to me, and I gave it water, and a tin of sardines, before launching it back out above the open ocean. Whenever there was a storm, and we had two or three during the voyage, I would be eager to see what wildlife would have been blown aboard. There was usually something – several birds and on one occasion, a huge silk moth – all of which I gazed at in awe.

One thing that I was hoping to see, but never did, was one of the great whales. I never saw a single one and – indeed – have only ever seen one (a tiny portion of hump and the remnants of the spume of what I believe was a humpback whale, near the Canary Islands some years later). But, day after day, I sat in my lonely vantage point, various reference books (mostly totally useless because they were of Hong Kong birds, or the rock pools of the British Isles) spread out around me, as I gazed out into the blue ocean before me, like the lookout boy on an 18th century galleon.

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>



THE DANCE OF THE DEVOTED ONES

ILLUSTRATION BY MARTIN SPRINGETT



THE CAT OF CURIOSITY

ILLUSTRATION BY MARTIN SPINDETT



Thom the World Poet

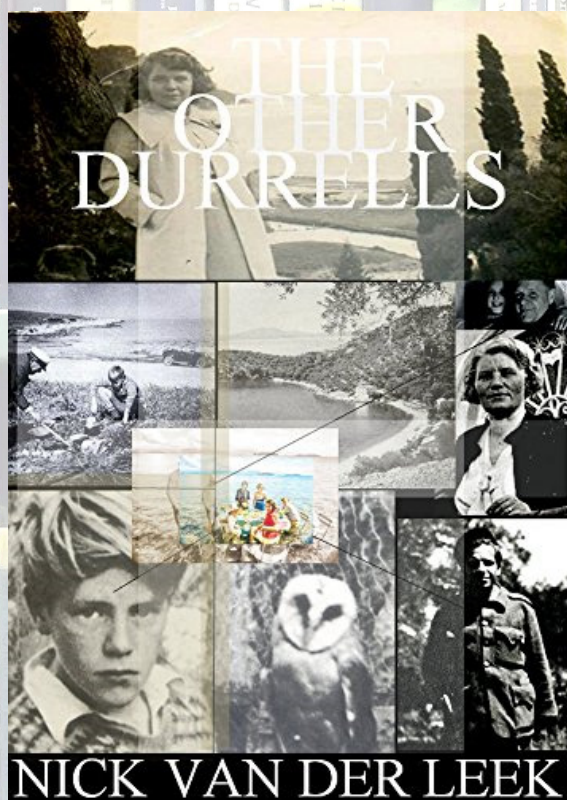
Rob Ayling writes:

"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!!!"

EVERY BODY KNOWS "THE GRASS IS SINGING"

Every body knows "The Golden Notebook"
Some may have read "A Small Personal Voice"
You may know Doris Lessing as a Nobel Prize Winner (@age 88!
As the Author of those 5 novels "The Children of Violence"
or perhaps "The Good Terrorist"..Yet the CANOPUS IN ARGOS Archives
awakened me with SHIKASTA(Re:Colonized Planet 5)
when i realized this epic work of 5 "visionary" novels
was both a blueprint of what will happen when we colonize other planets
and what is happening right now in the death throes of post-colonial Empires
and the establishment of New Economic Zones(China in Asia/Africa/South America)
Like one solitary cricket chirping before a storm.Like a haiku lodged between Iliad and Odyssey,
her clarity on the nature of expansionism and consequences rings as true in 2018 as it will in 3025
if our/any Intergalactic Empires survive.If Shikasta means more than metaphor...

Yer Gonzo Bookshelf



- Format: Kindle Edition
- File Size: 921 KB
- Print Length: 187 pages
- Sold by: Amazon Media EU S.à r.l.
- Language: English
- ASIN: B0746CRXTN

"An unauthorised biography..."

"Do idylls like The Durrells do any harm?"

True crime maestro Nick van der Leek wields his scalpel towards the unlikeliest of targets: the Durrells and the literary heroes of his own childhood.

"Is the creation of a perfect world a perfect alibi? Are the idylls of the Durrells, and Enid Blyton, true idylls or are they idylls of penance, idylls perhaps anchored in suffering, idylls angling for redemption of some kind?"

Using his own diary, written during his first years in high school as reference material, Van der Leek plumbs the schisms between biographical fact and narrative fiction. By applying criminal psychology, he tests narrative authenticity and assiduously probes the narrators hidden behind them.

"What risk is there in feeding children's obsessive desire for escapism? Is there anything wrong with idylls, perfect worlds or preoccupations with what's too-good-to-be-true?"

Is the business of escapism harmless or has a crime, even one against ourselves, been committed?

"...the irony of fairy tales is that they are born out of nightmares – and vice versa..."

A simple question opens a door to a creaking psychological crevasse. As usual, Van der Leek leads us bravely through a dangerous psychological ice fall, across a minefield of misdirection, through vales of tears and ultimately, deep inside the roaring core..."

Don't say I didn't warn you. As I inferred in last week's issue, my investigations into the gritty truth behind the idealised and idyllic five years that the Durrell family spent on the Greek island of Corfu in the second half of the 1930s wasn't over. The subject is understandably popular at the moment because the third episode of the (slightly less idealised than usual) third



series of the eponymous ITV series about the family has just been broadcast to high ratings and viewer satisfaction.

This is a strange, unsettling, and ultimately unsatisfactory book. However, it is oddly gripping and I am not sure why.

I had never heard of Nick van der Leek, but it appears that quite a few people have. Indeed, the first of the reviews on the Amazon page of this book, is written by somebody who's obviously familiar with van der Leek's work, and one can almost see (in one's mind's eye) the reviewer rolling her eyes and giving a heavy sigh as she compares van der Leek's writing in this book to others for which he is responsible. She writes:

"This starts well with some intriguing research about the Durrells. Characteristically, though, van der Leek cannot resist inserting himself into the narrative, and he soon forgets the Durrells

and starts including dozens of excerpts from his own teenage diaries, along with long passages from letters he exchanged with a female correspondent called Nathalie."

What is most particular about this book is that although I agree with everything that 'Zarla' writes on the subject, and find the logical passage of ideas to be almost entirely incomprehensible, the whole narrative - whilst not making sense - is strangely gripping. The passage of his relationship with Nathalie over the years - to my mind, at least - has absolutely no relevance to the lives of the Durrell family, either in fact or fiction, but is very poignantly written.

Van der Leek appears to be angry with the authors whom he read as a child and young adult. During those years, he lived in South Africa during the last few decades of Apartheid, and it appears that he took refuge from this land of almost constant political turmoil in reading

widely; mostly books about animals. And, it is almost as if he is angry with writers like Gerald Durrell, who promulgated a mythos of family bliss, when his own family was so unhappy, and the land in which they lived was being torn apart.

The author also uses a lot of his writing to present a polemic standing up against the idea that animals can be kept happily and successfully in zoos, and - again - seems to accuse Durrell of the great crime of having 'encouraged' the teenage van der Leek to keep a collection of animals of his own.

It appears that van der Leek is a divisive and controversial figure. I poked around the internet for about an hour trying to find information about him, and discovered that he had been the author of a trilogy of books about the disappearance of toddler Madeleine McCann over ten years ago in Portugal. 'Zarla' accuses him of "making a mockery" out of the little girl's disappearance and "going full on Harry Potter, chatting inappropriate nonsense about a magical raven helping him solve the ten year old mystery". The more one looks at the accounts of his work, across the internet, one finds people who find van der Leek to be completely beyond the pale. He is often accused of not following things in a chronological order and being completely self-referential as his narratives progress. I know what that is like; I have a tendency to do that myself, but I trust in my wife and step-daughter/secretary to keep me reasonably upon the straight and narrow.

I am not sure what thesis van der Leek is ultimately trying to promote. It is something about books that portray and idyllic existence being socially counterproductive, which sounds horrifically like the sort of arguments which led to the Nazi book burnings at

roughly the same time as Gerry Durrell was capering through the olive groves. And, of course, it is not a thesis with which I agree. Books provide all sorts of social benefits. Escapism being - obviously - one of them. And, I think, that van der Leek's arguments tell us more about him than they do any member of the Durrell family.

But it is the very fact that van der Leek strays into increasingly self-referential waters that - in the end - it is the most interesting thing about the book. In a way, Nick van der Leek is like one of the outsider artists that Gonzo columnist Neil Nixon writes about in his books and column. Because van der Leek seems to have not the slightest inkling of editing prowess, and therefore puts every thought of his straight onto the page, and then - via Kindle - publishes it, his arguments can be almost incomprehensible. But, much of what is said, if one looks at it through a different set of eyes, makes sense and is very interesting, even though - in the end - I don't agree with any of it.



THE BITCH IS BACK

radio interview when he compared Pink Floyd's Music to Marmite!!
Collectable # Limited Edition
PINK FLOYD
MARMITE
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This is a Must have for Any ~ Pink Floyd or Marmite Collector !!"

I have one these from the Christmas before last, but with my name on it, declaring that I had been nice.

Pink Floyd dark side of the moon bottle lamp - £14.99



"Pink Floyd dark side of the moon bottle lamp with LED lights. Hole bored in the back of the bottle for the lights to go through to make the lamp look tidier."

Different

How about some delicious sponge cake? These are so clever, and I am in total awe at some folks' artistry. You should give them both a visit to drool over the spongy goodness.



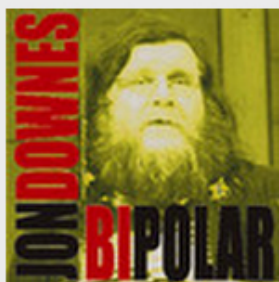
<http://cakecreationsbysusie.blogspot.com/>



<http://beautifulbirthdaycakes.co.uk/2017/09/pink-floyd-cake/>

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The Syd Barrett Rock Iconz limited edition statue



“AVAILABILITY: Pre-Order

ETA: 21st June 2018

MANUFACTURER: KnuckleBonz

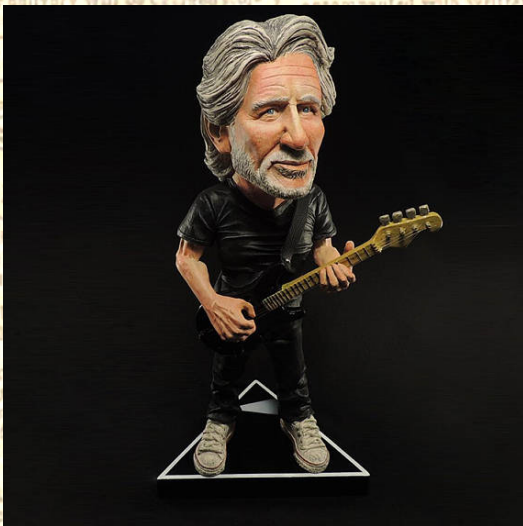
CODE: KNUSYD100

The Syd Barrett Rock Iconz limited edition statue is currently in production. This unique collectible is offered in a highly limited edition of only 3000 pieces created.

The Syd Barrett Rock Iconz statue is an officially licensed product, created by KnuckleBonz, Inc.

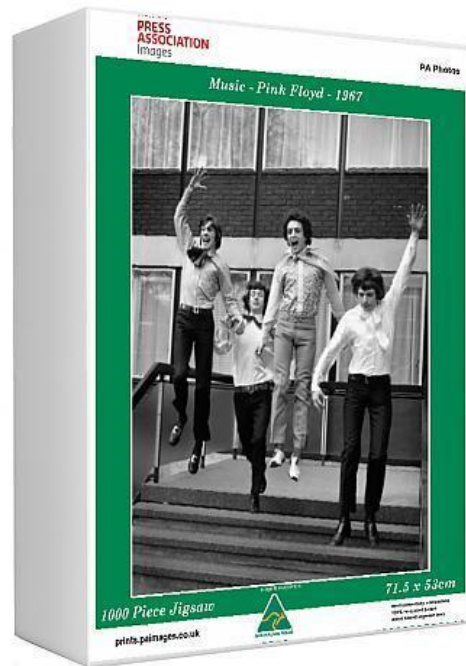
Using a team of highly skilled artists, each statue is sculpted and cast in poly-resin and then hand-painted in fine detail. Each one is hand-painted and numbered and comes with a certificate of authenticity printed on the base. These limited edition statues are highly collectible.”

Roger Waters, sculpture, caricature, Pink Floyd, rock, bass - £150



This outstandingly clever person has some other caricatures available. Again, worth a look

11092123 Jigsaw Puzzle (1000 Pieces) of Music - Pink Floyd - 1967 - AU \$74.49

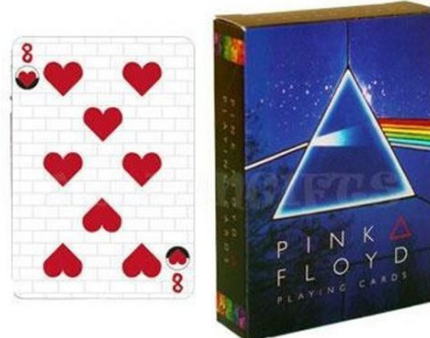


“Jigsaw Puzzle (1000 Pieces) from PA Photos showing Music - Pink Floyd - 1967

British progressive rock band Pink Floyd in London. From left Roger Waters, Nick Mason, Syd Barrett, and Rick Wright

Overall Size 71.5cm x 53cm (28.1"x20.9") Estimated image size 715x530mm”

Pink Floyd The Dark Side Of The Moon Playing Cards Memorabilia Collectable - AU \$14.99





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

wyrd
music

MIKE DAVIS

How Can I Tell You?

Available from iTunes, Amazon etc

"Pink Floyd The Dark Side Of The Moon Playing Cards
Officially licensed Pink Floyd Dark Side Of The Moon playing cards. If you love playing cards and love Pink Floyd these cards have been made with you in mind.
Clear your table, call your card buddies, put on your favourite Pink Floyd album and you're ready to start playing some serious cards."

I like the face of the cards being presented as part of a wall. However, I am not sure what exactly qualifies these as being more superior in order to play "some serious cards".

2 x pink floyd rare crystal of The Wall - £15 each



Okay, folks, I am going to get on my bike now. I would say you can ride it if you want, but I am not going to - so there.

See you next time



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

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



AULD MAN'S BACCIE

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RICK WAKEMAN



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with bonus
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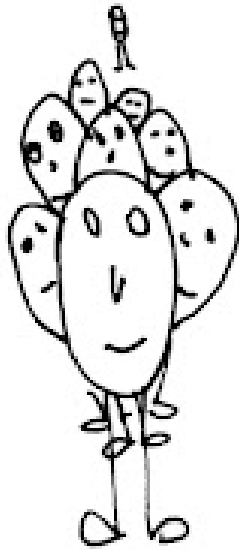
COUNTRY AIRS

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



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THE NINE HENRYS



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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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

Henry was really getting into his book



The fragmentation of Papua New Guinea

THE WORLD OF GONZO ACCORDING TO

Mark Raines



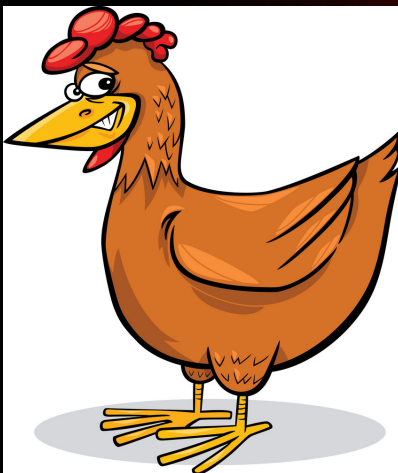
Mark has a podcast: The Holsworthy Mark Show podbean. He says that it is a show "in which I talk about news myself, and do interviews. I sent it up as I found video a bit hard I just hope people like and support and if anyone wants to be part of it or if come along for the ride they are welcome".

PS shows can be downloaded

<http://maraines88.podbean.com/>

And so, it is Friday, and once again the juggernaut of my life trundles up to the close of another working week. Peanut aka The Orange Cat is being ridiculously affectionate at the moment. He had two visits to the vet this week (one to have a tooth out, and the other a routine post-op check up) and he is obviously terrified that he will be going there again (poor little chap).

He is somewhat neurotic even at the best of times (most of our creatures are) and was obviously very upset at the experience, and since his return yesterday has spent all his time clinging to Corinna, Mother (or occasionally me) being demonstrably as over-affectionate as he is able to be (which is quite a lot).



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He sends his regards to Michael Newton who sent him kind thoughts yesterday when I first wrote about his antics on the CFZ blog.

Graham has nearly finished building the new super-duper chicken run, and I must say that it is looking most magnificent.



Considering that the poor girls spent their first few years of life in cramped battery conditions, this must be paradise for them. I think we shall probably get a couple more at some point, although that means that we will be even more over-run with eggs than we are at the moment, which means that Corinna will be doing even more baking! Yum!

Can I think of anything else to write?

No, not really, and so with the thought of happy chickens having dust baths and scratting for slugs, I bid you farewell until next week.

Slainte,

Jon



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



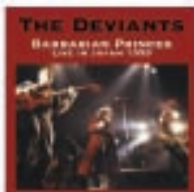
**NICK FARRIN AND
ANDY COLQUHOUN**
Black Vinyl Dress
HIST119CD



THE DEVIANTS
Dr. Crow
HIST186CD



THE DEVIANTS
The Deviants Have
Left the Planet
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