

GONZO

Doug goes to see the **Rolling Stones**, Alan goes to an **Alternative Punk** do at the **Hope & Anchor**, Jon discovers the music of **Bernie Christie** and discovers that the spirit of **Willard Price** lives on beyond the grave. Plus Graham looks at **Hawkwind** and Roy remembers touring with **Kevin Ayers** and **Ollie Halsall...**



#292

GIMME SHELTER



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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 a new issue of this peculiar little magazine which – as regular readers will know – has a long, chequered and mildly interesting history. I “published” my first magazine in the summer of 1970. I was a pupil at Peak School on Hong Kong island, and the previous autumn, I had just bought a copy of a book called *Jennings*

and *Darbishire* second hand at the annual Michaelmas Fair, held in the grounds of St John’s Cathedral, to raise money for all sorts of good works throughout what was then the British Crown Colony. This children’s novel, published in 1952, is the fourth in the series chronicling the adventures of the eponymous ‘Jennings’, a schoolboy at a preparatory school in the south of England.

No doubt, the books would be condemned now as being hopelessly elitist, and for portraying an idealised vision of upper-middle class life in the 1950s, with nary a mention of gender issues, anger management programmes or sexting, or indeed any of the other issues which seem to continually face young people in education today. Peculiarly, the author, Anthony Buckeridge, was himself a socialist, and - unlike his readership – much preferred the later novels in the series, which often include heavy hints as to Buckeridge’s political orientation. The last of the original novels, *Jennings at Large*, which was published in the year that the two sevens clashed, was even set in the

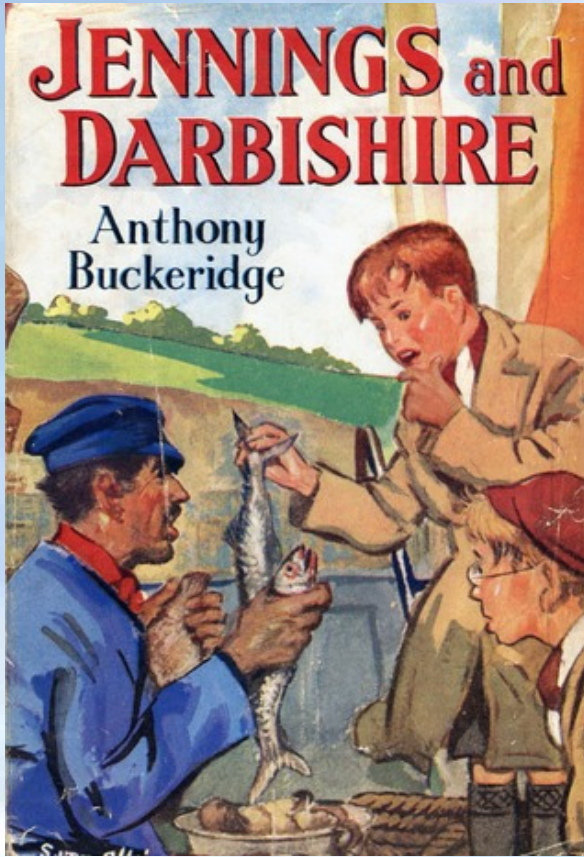


...the first magazine I “published” was in the summer of 1970

school holidays, featured Jennings’ Aunt Angela as a social worker, and brought in a female sidekick for our eponymous hero. It was universally hated by everyone within the Jennings fandom, not the least because Aunt Angela, all the way through the series until then, had been a slightly dotty lady of a certain age, rather than a young, energetic

social worker.

But I digress. One of the joys (for me, at least) of writing this editorial each week, is that it is a bit like the monologue which various TV comedians used to do, back in the days when I was young, and which is allowed to ramble from one subject to another, following the meanderings of my own mental river.



Anyway, as I was saying, the first magazine I “published” was in the summer of 1970; it was a direct reaction to the *Form Three Times*, “published” by Jennings *et al* in the aforementioned book, and was entitled *The Form Six and Upper Six Weekly*. This rather cumbersome title came together because - for whatever reason, and I suspect it was some sort of peculiar, educational snobbery - although there were two ‘forms’ in each school year at Peak School, and - if my memory does not let me down - the first five of these levels were named 1a and 1b, 2a and 2b, etc, but year six was divided into Form Six and Upper Six. Traditionally, of course, the Upper Six exists in secondary schools (or their equivalent), and one progresses through the ordinary Sixth form before reaching it. However, at Peak School in the sixties, the Upper Six were purely the children whose surname began with letters from the first half of the alphabet. I’ve

اللجنة لهم إذا كانوا لا تأخذ نكتة



never really understood it, but I've always been mildly intrigued.

Anyway, this was only the first of my adventures in publishing. I published mimeographed publications in both the schools I attended before finally being expelled in the same year that Buckeridge wrote *Jennings at Large*, and in 1984, I published my first broadly music magazine, which was – to all intents and purposes – the granddaddy of the electronic publication you are reading now. I continued to publish fanzines of various depths and quality, pretty much ever since, and they have slowly got more professional and contain more of substance. But, somewhere deep within their DNA, is the eight sheets of A4 laboriously typed out by my mother, and illustrated with drawings by me and my friend, Michael, which – for seven whole weeks – hung on the noticeboard outside the two classrooms occupied by the sixth forms of Peak School back in 1970.

Whereas, it is always great fun to interview famous people, and hang out with them in bars, one of the things that I particularly enjoy doing is bringing my readership news of upcoming artists, of whom they might possibly never have heard without my intervention. And that is what I'm

doing this week.

Regular readers will remember me writing about my old friend, Dave Curtis. He and I have shared quite a few adventures over the years; we have hunted the Unidentified Flying Wallaby Slasher of County Durham. We have hunted the Monster of the Mere; a giant catfish which had been released into a Lancashire water way back in the 19th century, and which - through a whole sequence of misadventures - had ended up in a newly re-filled lake, owned by the Wildfowl and Wetlands Trust. And, back in 2003, we searched for the truth behind sightings of a grotesque yeti-like creature, reported in the forest surrounding Bolam Lake in Northumberland. All these things truly *did* happen, and you can read about them in various things that I have jotted down over the years. However, Davey and I have more in common than an interest in Fortean gobbledygook; we are both fond of the occasional tippie, and we are both musicians, songwriters, and singers.

Davey has appeared in these hallowed pages on a number of occasions, being interviewed about his acoustic blues band *Auld Man's Baccie*. They really are extraordinarily good, and I would strongly urge anybody who gets a chance to check



them out. However, this week I received an instant message on Facebook from Davey. He was telling me about a fellow singer/songwriter, who plays on the same circuit as he does, and whom – according to Davey – would be well worth my investigation.

I have extraordinary faith in Mr Curtis, and when he suggests that I check something out, I usually do. And I did. And – golly – I am glad that I did so. Bernie Christie has an extraordinarily rich voice which reminds me vaguely of Grace Slick (which has to be a good thing) and she is obviously developing her songwriting skills very fast indeed.

She writes: “I am a songwriter, singer and musician from the north east of England. I am currently exploring music as a recording artist but also occasionally perform my original material at local venues.

Two years ago I made an important decision to take ownership of my life and chose music. The transition has been massive and I am still processing the change.

Once I was able to allow myself to be a songwriter I had an outpouring of songs that don't necessarily all have the same kind of sound. As a result I have three current projects. As well as my acoustic

sound (Scattered Silhouettes) I have two other projects: Alchemy Lane is a collaboration with a friend and has an indie, folktronic vibe (our album, Arcane & Fragile is available via bandcamp); Wires and Diamonds is my electronica alter-ego (my single Starlings is also on Bandcamp).

I have recently created my own website called Skinny Lane Sounds which gives me a place to embrace all of my music”

More and more impressive.

I asked her about her new record; the one that impressed Davey Curtis so much, and she replied:

“Scattered Silhouettes embraces fledgling beginnings. It is melancholy as folk. Young and naive. Old before it's time. Autobiographical fantasy. Truth swirling through flourishes of imagination. A collection of songs from a singer-songwriter.

I knew I wanted to get the sounds and words out of my head that have been floating in there for years, long before I realised I was a songwriter. I couldn't find a coherent way...so this album is chaotic and real. Perhaps a small rebellion from my inner hippie who likes to keep things natural and free. But with reverb...I like echoes... like a mysterious dream. This album is not perfect because I am not perfect. But I hope you find something you like. Best played on random.”







She also sent me some useful links:

- My website: www.skinnylanesounds.com (there are social media links for Skinny Lane Sounds on Instagram, Facebook, Twitter)
- Bernie Christie Music on facebook: <https://www.facebook.com/berniechristiemusic/>
- Alchemy Lane: <https://alchemylane.bandcamp.com/releases> - Arcane & Fragile
- Wires & Diamonds: <https://wiresanddiamonds.bandcamp.com/releases> - Starlings

Bernie is obviously a very singular talent, and a lady who is very much worth one keeping one's eyes upon. And this is something that I am certainly going to do.

Watch this space!

Hare bol
Jon Downes

Bernie Christie, Paul McCartney, Cher, Bruce Springsteen, PiL, Dr. Dre, Richard Freeman, Strange Fruit, Mack Maloney's Mystery Hour, Puan, Efren Echeverria, Josef Bansi Quinteros, Billy Sammeth, Travon Da Shawn Frank Smart, Jahseh Dwayne Onfroy, Rebecca Parris, Nick Knox, Matthew Tyler Murphy, Santos Blanco, Hanabiko "Koko", Lowrell Simon, Eliza Carthy, Kate Rusby, Rick Wakeman, Paice, Ashton & Lord, The Mitchell Trio, Doug Harr, Rolling Stones, Alan Dearling, Hope and Anchor Pub, Ambition Demolition, The Glorias, Surgery without Research, The Satellites, Kev Rowland, Demonical, Don Broco, Dukes of the Orient, Dusan Jevtovic, Foul Body Autopsy, Greystone Canyon, Gwar, Thunder, Mr Biffo, Roy Weard, CJ Stone, Hawkwind, Martin Springett, Anthony McGowan, George Harrison, Jimi Hendrix, The Who, Michael Jackson, Neil Nixon, Funkadelic, Gorillaz

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:

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

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

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PETER GABRIEL GENESIS



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



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WHEN I'M 74: Following a whirlwind week that saw his Instagram presence rebooted as he played one of the most intimate gigs of his storied career, Paul McCartney is done keeping the world in suspense: 'I Don't Know' and 'Come On To Me' have been released as a double A-Side

single. The first tastes of Paul's brand new studio album due out later this year on Capitol Records, the two A-sides are polar opposites: 'I Don't Know' being a plaintive, soul-soothing ballad as only Paul can deliver, and 'Come On To Me' a raucous stomper that fans that first spark of

"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

chemistry into a rocking blaze.

Worldwide speculation about a new Paul McCartney album instantly reached fever pitch as his Instagram account whited out last week—only to ratchet higher as Paul was spotted taking selfies at landmarks in Liverpool the same day. The evening's climactic event was a surprise gig at the tiny Liverpool Philharmonic Pub, during which 'Come On To Me' made its live debut alongside a set of classics spanning Paul's career.

<http://www.music-news.com/news/Underground/113808/Paul-McCartney-announces-new-music>



MAN IN THE MIRROR: A musical based on Michael Jackson's life is in development, it has been confirmed.

The pop icon died in 2009 after suffering acute propofol and benzodiazepine intoxication while preparing to perform a



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...

"I have a theory that the truth is never told during the nine-to-five hours."

Hunter S. Thompson

50-show residency at London's The O2. He was 50 years old. Columbia Live Stage and the Michael Jackson Estate announced earlier this week that work has begun on a theatrical production based on the star's life. The as-yet-untitled project will be directed by Christopher Wheeldon, who won a Tony Award in 2015 for Best Choreography for his work on *An American In Paris*.

<http://www.nme.com/news/music/musical-based-michael-jacksons-life-works-2341019#5mZDrk3EU2keH5jc.99>

GONZO

**CURRENTLY IN STOCK
AT GONZO (UK)**

GONZO

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AT GONZO (USA)**

GYPSY TRAMP AND THEIF: Pop icon Cher forced herself to chew on a cow tongue as part of a TV game after refusing to compliment U.S. President Donald Trump.



The Gospel According to *BART*

This week my favourite roving reporter sent along a letter from those jolly nice fellows at Marillion:

Dear All,

Some of the band have managed to shoehorn in a few live appearances into the busy Marillion calendar. The first two of mine are in Italy next month with Riccardo Romano and his band (including my daughter Jennifer Rothery) who will be performing sections of his brilliant album B612.

20th July - Teatro Parchi della Colombo, Rome - [CLICK HERE FOR TICKETS](#)
22nd July -Teatro Guanella, Milan - [CLICK HERE FOR TICKETS](#)

The next event is my two day musical extravaganza, "A Collection of Musical Curiosities" with the Steve Rothery Band, Ranestrane, Riccardo Romano Land, The Dave Foster Band and Sylf at one of my favourite venues.

5th & 6th October - De Pul, Uden - [CLICK HERE FOR TICKETS](#)

After a fantastic evening in Warsaw for The Web Poland recently, I'll be returning for two shows in November supported by the legendary Polish band Collage.

9th November - Club Scenografia, Lodz - [CLICK HERE FOR TICKETS](#)

10th November - Club Scenografia, Lodz - [CLICK HERE FOR TICKETS](#)

Hope you can make it!

Steve



The Believe hitmaker, a fierce opponent of the controversial Republican leader, was a guest on comedian James Corden's The Late Late Show in London on Tuesday (19Jun18), when she took part in a round of Spill Your Guts or Feed Your Guts, a unique version of truth or dare, in which celebrities have to answer questions honestly or dig into strange snacks.

Faced with the option of saying "something nice" about Trump or taking a bite out of the cow delicacy, she replied, "There's nothing nice about him. I can't say one nice thing about him."

She then grimaced as she bravely picked up the tongue and chomped on it, while Corden burst into laughter, although she appeared to be on the verge of vomiting as she reached for a nearby bucket.

<http://www.music-news.com/news/UK/113830/Cher-would-rather-eat-a-cow-s-tongue-than-compliment-President-Donald-Trump>

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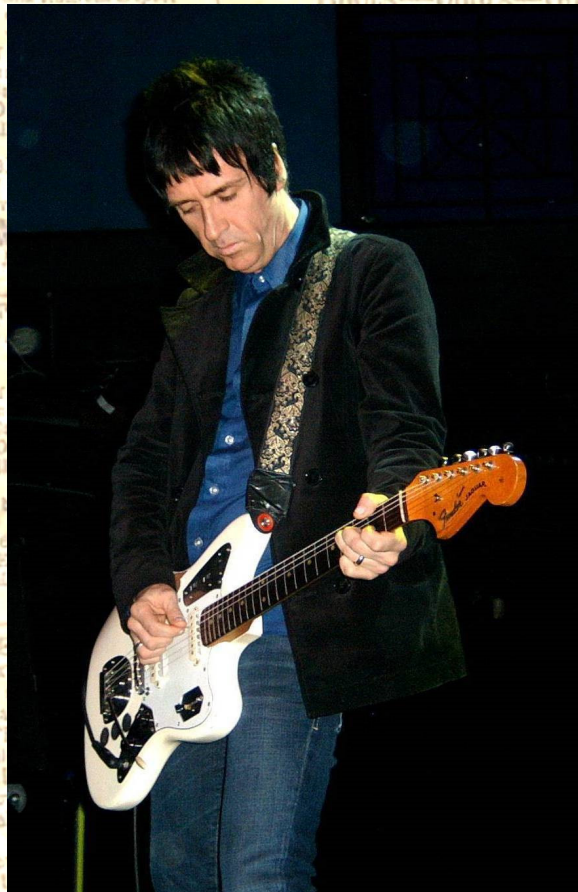


A BIT OF A BLUR; Damon Albarn has admitted that he's never been happy with his singing voice.

The Gorillaz frontman spoke to Entertainment Weekly about a lack of 100% fulfillment with anything he's done musically. Albarn said that while his voice has got "better", and a "lot richer and deeper", he is "permanently dissatisfied" with what he does.

He said: "I have little glimpses when I'm making something, like, 'Ahhhh, I love this! This is great!'" And then that moment ends and I just sort of return to, 'Am I ever really gonna find — I don't know what it is, but am I ever really gonna find it?' I don't know." The former Blur frontman, 50, appeared to warn Gorillaz fans that the upcoming record, 'The Now Now', features his vocals but often unaccompanied.

<http://www.nme.com/news/music/damon-albarn-permanently-dissatisfied-with-voice-2340534#5R3Km5Vqokkx6Yqy.99>



NO SPACE FOR POLITICIANS IN JOHNNY'S HEAD: Speaking to NME about his 'dramatic, emotional and industrial' third solo record, the former Smiths guitarist Johnny Marr revealed how he aimed to "live in his imagination", rather than reporting on his life between Manchester and London and the current political mire that the world finds itself in. However, it all begins in the aftermath of Donald Trump's Presidential win on opening track 'Rise'.

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

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"I got to America the day after the [2016 Presidential] election, and when I got to the airport, this feeling that I picked up in the air was 'now here they come again, it's the dawn of the dogs,'" Marr told NME. "I thought that would be a really good start to an album. I was in New York, then I went to LA and my friends there were in shock. Because LA is so much desert, I imagined these two people in a huge wide open vista trying to create a new environment."

<http://www.nme.com/video/under-the-skin/johnny-marr-interview-call-the-comet-smiths-politics-manchester-2018-2340335#25W07PXJcZV30obU.99>

BRUCE ON THE BORDER: Bruce Springsteen broke away from the script of

his Broadway show on Tuesday night (19Jun18) to denounce U.S. President Donald Trump's "inhumane" illegal immigration policy.

The Born to Run singer deviated from the usual script of his Springsteen on Broadway production, which consists of live performances, spoken word and anecdotes, to address the controversial zero-tolerance approach Trump and his administration have taken on illegal immigration, with officials currently separating parents from their kids as they are taken into custody after crossing the U.S. border from Mexico.

According to the Guardian, during his



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Tuesday night show, Bruce used his performance to condemn "senior people in government" for the border policy, which he called "inhumane". Writer Julie Owen Moylan also said on Twitter he called it "disgraceful, unAmerican and enraging" during a lengthy, unscripted monologue, and said it was everyone's responsibility to make sure the "arc of the moral universe" bends towards justice.

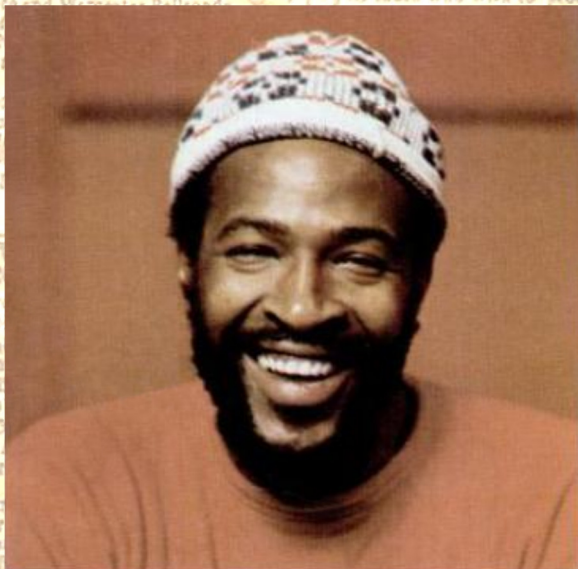
<http://www.music-news.com/news/UK/113826/Bruce-Springsteen-condemns-U-S-immigration-policy-during-Broadway-show>



FIRST ISSUE: In celebration of Public Image Ltd.'s (PiL) 40th Anniversary, Abramorama and Verisimilitude have released the first official trailer and poster of the new music documentary The Public Image Is Rotten. The career-spanning



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documentary, tells the story of music icon John Lydon and his pioneering group PiL with a level of depth and intimacy never before seen. Following a sold-out screening at Camden London's Odeon Cinema, the film will be released in multiple theaters across the United Kingdom and select European cities throughout the summer, followed by a North American theatrical tour in the fall kicking off at New York City's downtown Metrograph.

<http://www.music-news.com/news/UK/113816/John-Lydon-s-new-documentary-The-Public-Image-Is-Rotten-reveal-trailer>

CONTEXTUAL HEALING: Rapper Dr. Dre is reportedly working on a movie about late singer Marvin Gaye.

The film project is said to be in the early stages of planning, but the former N.W.A. star has secured the rights to Gaye's music,

according to Variety. A number of stars, including directors F. Gary Gray and Cameron Crowe, and rocker Lenny Kravitz, have tried to develop films about the late singer in the past, but the projects never came to fruition.

Jamie Foxx was also more recently attached to executive produce a TV series about Marvin's life and career, but it is unclear if the show is still moving forward. "I've been a huge fan my whole life. His brilliance in music unparalleled," the actor and musician told The Hollywood Reporter in 2016. "Marvin Gaye's story has always fascinated me."

Marvin was at the height of his career when he was shot dead at the age of 44 by his father, Marvin Gaye, Sr. at their home in Los Angeles in 1984.

<http://www.music-news.com/news/UK/113788/Dr-Dre-developing-Marvin-Gaye-movie>



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Worcester. A. S. LEONARD.

Feb 25, 1847. dit

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?**

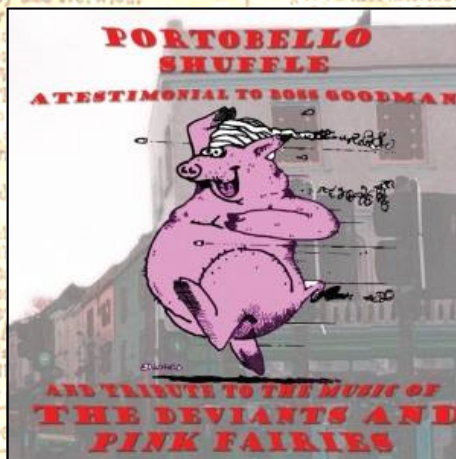
Celebrate wildlife on
World Wildlife Day
don't shoot it.





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.

Child spotted at swinger's party was actually just 'very short woman'

<https://metro.co.uk/2018/05/20/child-spotted-at-swingers-party-was-actually-just-very-short-woman-7562611/?ito=cbshare>





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!



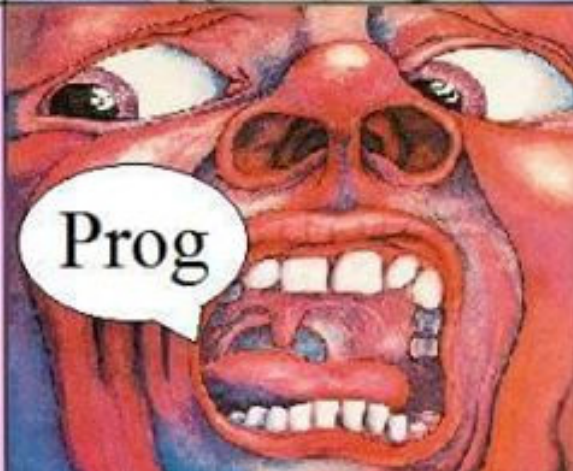
Hmph... You be careful, those
boys only care about one thing.



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.



17-06-2018 – SHOW 263 – Keynotes

Theodore Bikel & Cynthia Gooding:	Where Does it Lead?
Let's Eat Grandma:	Hot Pink
Anthrax:	Judas Priest
Benny Moreton Trombone Choir:	Sliphorn Outing
Marie Bryant:	Ice Cream Brick
Big Youth:	Screaming Target
Michael Chapman:	That Time of Night
Alice in Chains:	Love Song
Stars of the Lid:	Don't Bother They're Here
Dinah Washington:	Evil Gal Blues
Lester Young:	Sometimes I'm Happy
Fleetwood Mac:	These Strange Times
The Ejected:	Have you got 10p
Tommy James and the Shondelles:	Crystal Blue Persuasion
John 5:	Season of the Witch
The Creatures:	City Island
Sonido Gallo Negro:	Cumbia de Sanacion
Yes:	Hour of Need
Blue Forest:	Far Mountain
Hypnotizer:	Where is the Chillum?
Red Rodney's Be-Boppers:	All God's Chillun Got Rhythm
Coleman Hawkins Quintet:	Under a Blanket of Blue
Janis Joplin:	Farewell Song

**Listen
Here**

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



**KEEP
CALM**

Normal service

**Will resume
Shortly**

SOUNDCRASH PRESENTS A PIECE OF MUSICAL HISTORY

TOOTS AND THE MAYTALS

ALEXANDRA PALACE

THE BEAT STARRING
DAVE WAKELING

SPECIAL GUEST **RODIGAN**

LEE SCRATCH PERRY

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REGGAE ROAST // CHAINSKA BRASSIKA

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((SOUNDCRASH))

continental
drifts



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).

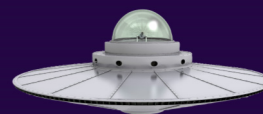
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

SPECIAL SHOW -- THE PLANET Z REPORT

Mack, Juan-Juan & Cobra talk with an array of guests about the mysterious Mars-sized object discovered on the edge of the Solar System that might be heading for Earth. Is it a monstrous Alien Death Star or a natural object? Either way, would a collision wipe out life on Earth? Guests include Einstein-medium Barbara With & Voice of the Future, Jeff Lawrence.



Listen
Here

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



Puan
(1956- 2018)

Puan was the world's oldest known Sumatran orangutan, and lived at Perth Zoo, Australia.

She had been at the zoo since 1968, and was officially recognised by Guinness World Records as the oldest of her species in 2016. A critically endangered species, Sumatran orangutans rarely reach age 50 in the wild, the zoo said.

Believed to have been born in a jungle in Sumatra, Indonesia, Puan left an "incredible legacy" of 11 children and a total of 54 descendants across the US, Europe and elsewhere, the zoo said. Some of Puan's descendants have been released back into the wild in Sumatra, the zoo said.

According to the World Wildlife Fund, there are only about 14,600 Sumatran orangutans.

She was euthanised on 18th June, after suffering age-related complications that the zoo said were affecting her quality of life.

Hsing Hsing, Perth zoo's oldest male Sumatran orangutan died in 2017.

Efren Echeverria
(1932 – 2018)

Echeverria, artistically nicknamed "Kamba'i", was a Paraguayan musician, guitarist, composer, and compiler.

He was self-taught, and leaves mark on his peculiar way of running the guitar, traits and tapping at the same time, without using specific techniques or



methods of guitar Scholars. In addition to his own technique, "Kamba'i" uses a personal pitch of the instrument, which allows the strings to produce a higher tone when sounding in the air.

When he was nine years old, a neighbour taught him the first chords on guitar, and with him Echeverria learned the authentic pieces of folk repertoire of anonymous authors. Thus, from an early age, Paraguayan music became familiar to him. In the 70's, he came to participate in the emerging music festivals and television. In those days he began to arouse interest in the capital for his original compositions and his special way of tapping and ripping the guitar simultaneously.

He died on 19th June, aged 86.



Josef Bansi Quinteros
(1976 – 2018)

Quinteros was a Spanish trance keyboardist. He was playing drums at seven, and then bass at 11, and until he was 17, he played in a band that played anything, anywhere, anytime.

His Dad had always wanted him to meet his friend's

THOSE WE HAVE LOST

son by the name of Riktam. After a year of trying to convince Bansi to meet Riktam, but when they finally met, it turned out it was a person he had got friendly with at the coffee shop.

He and his friend Riktam went to Goa 1992/93 and it was the Goa music scene got them hooked to trance. In 1995 he returned to Goa with a DAT machine and played at parties there. The new cleaner uplifting style of Trance/Techno that he had brought was met with incredible success. By the time '95 ended Riktam and Bansi had firmly established themselves in Goa, basically having a lot of fun with the whole thing. Since then Bansi has been playing gigs almost non-stop.

Quinteros died on 19 June, aged 41.



Billy Sammeth
(1951 – 2018)

Sammeth was an American talent manager, writer, and television producer and personality.

Sammeth dropped out of college in 1971 and began work at MGM records for Mike Curb. Soon after, Osmondmania became a worldwide phenomena, and at the age of 21, he was credited with launching the Osmondmania craze in teenage publications throughout the world. writing weekly articles under Donny's name, making all traveling arrangements, touring with the Osmonds and overseeing the licensing of everything from Osmond lunch boxes, pillow cases, bubble gum and Halloween costumes.

In 1973, Sammeth joined the highly respected Katz-Gallin Enterprises, Personal Management Firm that not only represented the Osmonds, but many of the biggest names in Hollywood. He eventually began managing the careers of Joan Rivers, Cher, Olivia Newton-John, Lily Tomlin, Dolly Parton, and many others.

In 1983, Sammeth left Katz-Gallin and set up his own agency, The Bill Sammeth Organization, which is still in existence.

He died on 18th June, aged 66.



Travon Da Shawn Frank Smart
(1997 – 2018)

Smart, better known by his stage name Jimmy Wopo, was an American rapper from Pittsburgh, Pennsylvania, and was an affiliate of fellow Pittsburgh based rapper, Wiz Khalifa, and his Taylor Gang imprint. He made his first high-profile appearance with his 2016 breakout single, Elm Street, which Complex included in the "Bout to Blow: 10 Dope New Songs You Should Be Hearing Everywhere Soon" list.

Following that success, he collaborated with several prominent rappers including Wiz Khalifa, Sonny Digital, Savage and more. After receiving a co-sign from Mike Will Made It, rap duo, Rae Sremmurd, brought Jimmy out to perform during their set at the Pittsburgh stop of the Sremm Life 2 Tour.

THOSE WE HAVE LOST

In January 2015, Wopo began uploading original tracks to his soundcloud account. Pittsburgh based blog, The Daily Loud discovered him and began to publicize his music.

On June 18th, Wopo was found shot in the Hill District neighborhood of Pittsburgh. His vehicle had also been struck multiple times. He was 21.



**Jahseh Dwayne Onfroy
(1998 – 2018)**

Onfroy, better known by his stage name XXXTentacion, was an American rapper, singer and songwriter.

He began writing music after being released from a youth correction centre, and released his first song on SoundCloud in June 2013, titled "News/Flock". He was a popular figure in SoundCloud rap, a trap scene that takes elements of lo-fi music and harsh 808s.

Onfroy released his debut album, *17*, on August 25, 2017, and his second album, *?*, on March 16, 2018. On June 18th, he was fatally shot, aged 20, in an apparent robbery.

**Rebecca Parris
(1951 – 2018)**

Parris was an American jazz singer who, during her



career appeared with Count Basie, Buddy Rich, Wynton Marsalis, Gary Burton, and Dizzy Gillespie.

She performed at the Monterey Jazz Festival, North Sea Jazz Festival, Oslo Jazz Festival, and the International Floating Jazz Festival, and won the Boston Music Awards nine times.

She died on 17th June, aged 66.



**Nick Knox
(born Nicholas George Stephanoff)
(1958 – 2018)**

Stephanoff was an American drummer for the psychobilly band The Cramps. He replaced Miriam Linna in 1977 and left in 1991. Knox was with The Cramps during the peak of their worldwide popularity when they toured Europe extensively in 1986 with the "A Date with Elvis" tour. He drafted in his cousin, Mike Metoff (aka Ike Knox), during the preceding European tour in 1984. Knox was recognised as the drummer who brought a tightness to the Cramps sound and stayed

THOSE WE HAVE LOST

longer than any other drummer in the band. Before joining The Cramps he was a member of protopunk band the Electric Eels.

Later Knox was the "senior advisor" to the Cleveland-based punk band Archie and the Bunkers, and worked closely with the band on their 2017 single on Norton Records.

He died, aged 60, on 15th June.



Matthew Tyler Murphy
(1929 – 2018)

Murphy, known as Matt "Guitar" Murphy, was an American blues guitarist, associated with The Blues Brothers and Howlin' Wolf.

Murphy learned to play guitar when he was a child and in 1948 he moved to Chicago, where he joined the Howlin' Wolf band, which at the time featured Little Junior Parker. In 1952, Murphy recorded with Little Junior Parker and Ike Turner. This resulted in the release, "You're My Angel"/"Bad Women, Bad Whiskey" (Modern 864), credited to Little Junior Parker and the Blue Flames. Murphy worked a lot with Memphis Slim, including on his debut album *At the Gate of Horn* (1959), and also recorded two albums with Chuck Berry and was also featured in works by Koko Taylor, Sonny Boy Williamson II, Buddy Guy, Etta James, and Otis Rush.

In the 1970s, Murphy associated with harmonica player James Cotton, recording over six albums. Dan Aykroyd and John Belushi attended one of their

performances and subsequently asked Murphy to join the touring band of The Blues Brothers. Murphy appeared in the films *The Blues Brothers* (1980) and *Blues Brothers 2000* (1998), playing the husband of Aretha Franklin. He performed with the Blues Brothers Band until the early 2000s.

He died on 15th June, aged 88.



Santos Blanco
(? - 2018)

Blanco was the original singer with Spanish pop group, Locomia (also known as Loco Mía), which was popular in the 1980s. They combined elements of tropical with British music of the new wave and New Romantics. Their first hit was the song "Locomia".

They often appeared in extravagant outfits that combined Spanish matador pants with frilly jackets done in eighteenth-century style. Fan-twirling was an important part of both their stage performance and their music videos. Both their outfits and their fan-twirling became trademarks of the group and contributed to their huge popularity.

Blanco died on June 15th, at the age of 46, from natural causes.

Hanabiko "Koko"
(1971 – 2018)

Koko was a female western lowland gorilla who is known for having learned a large number of hand

THOSE WE HAVE LOST



signs from a modified version of American Sign Language (ASL).

According to Francine “Penny” Patterson, her instructor and caregiver, Koko was able to understand more than 1,000 signs of what she calls “Gorilla Sign Language” (GSL).

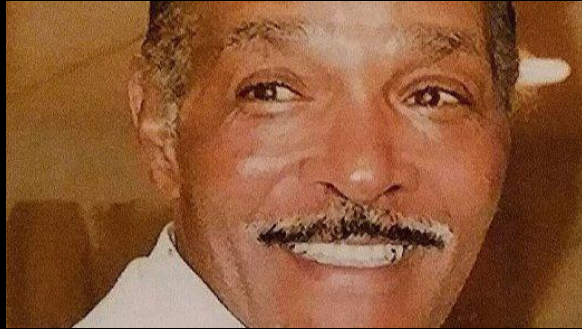
Koko was born at the San Francisco Zoo and lived most of her life in Woodside, California, although a move to a sanctuary on Maui, Hawaii, had been planned since the 1990s. The name Hanabiko literally meaning “fireworks child”, and is a reference to her date of birth, the Fourth of July.

Koko gained public attention upon initial reportage of her adopting a kitten as a pet; she was one of the few non-humans known to keep a pet, and researchers at The Gorilla Foundation reported that Koko had asked for a cat for Christmas in 1983.

On her birthday in July 1984, she was able to choose a kitten from a litter of abandoned kittens. In December of that same year, the kitten escaped from Koko's cage and was hit and killed by a car. Later, Patterson said that when she signed to Koko that the cat had been killed, Koko signed “Bad, sad, bad” and “Frown, cry, frown, sad”. Patterson also reported later hearing Koko making a sound similar to human weeping. More recently, to celebrate her birthday in July 2015, Koko was presented another litter of

kittens. Picking two she named them Miss Black and Miss Grey.

Koko died on June 19th, at the age of 46.



**Lowrell Simon
(1943 – 2018)**

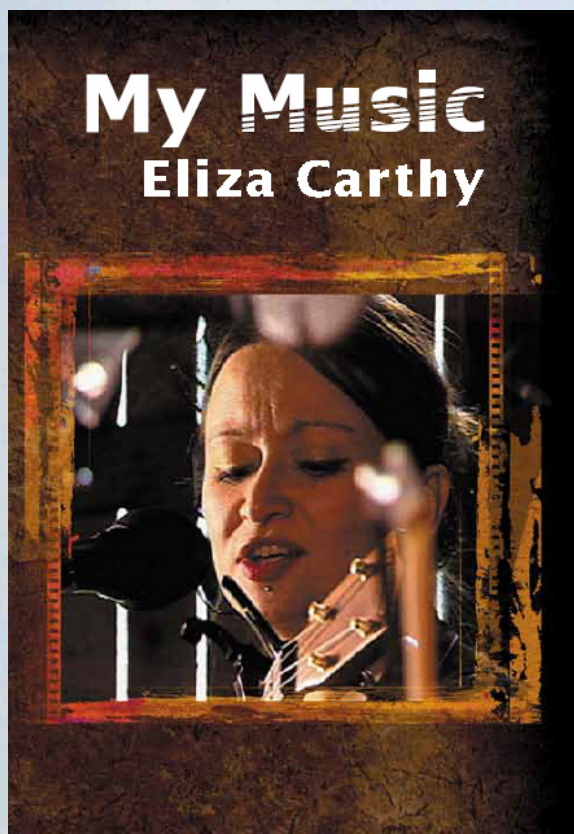
Simon was an American soul singer, who began his career as a singer in The LaVondells, which became The Vondells, which featured Butch McCoy and Jessie Dean and enjoyed some regional success in the 1960s with the song “Lenore”.

When the band broke up, Simon formed the group The Lost Generation alongside several Chicago friends, and the group scored several U.S. hits between 1969 and 1974. After the The Lost Generation disbanded, Simon made contributions to the soundtrack to the 1974 film, *Three the Hard Way*, and wrote tracks for the 1976 debut album of Mystique, which featured other former members of The Lost Generation. He also wrote the tune “Dance Master” in 1974 for Willie Henderson, and the 1979 tune “All About the Paper” for Loleatta Holloway.

In the late 1970s, Simon began recording under his first name, and released an album in late 1979 entitled *Lowrell*.

He died on 19th June, aged 75.

THOSE WE HAVE LOST



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

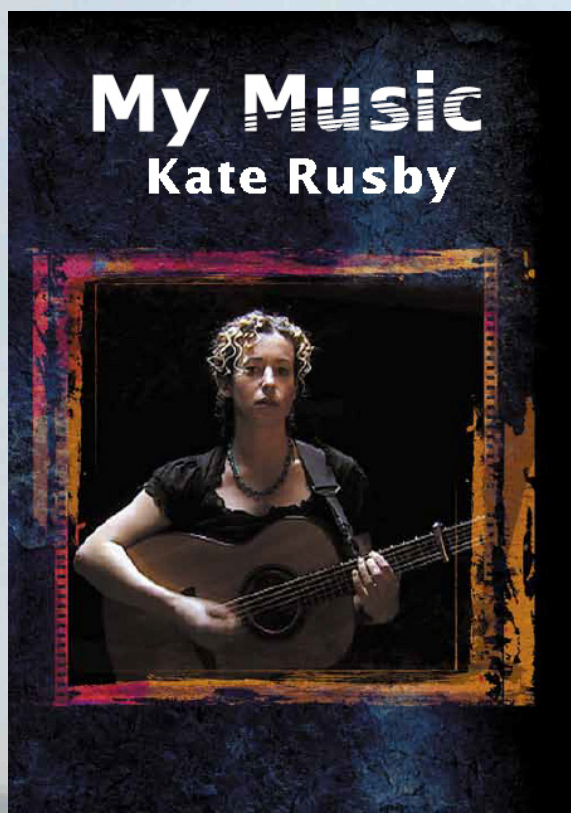
bringing traditional music to a new audience. She is the daughter of legendary folk musicians Martin Carthy and Norma Waterson. Her father was awarded an MBE for services to folk music in 1998, which actually seems quite a niggardly gesture when one considers how important a figure he actually is. He 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

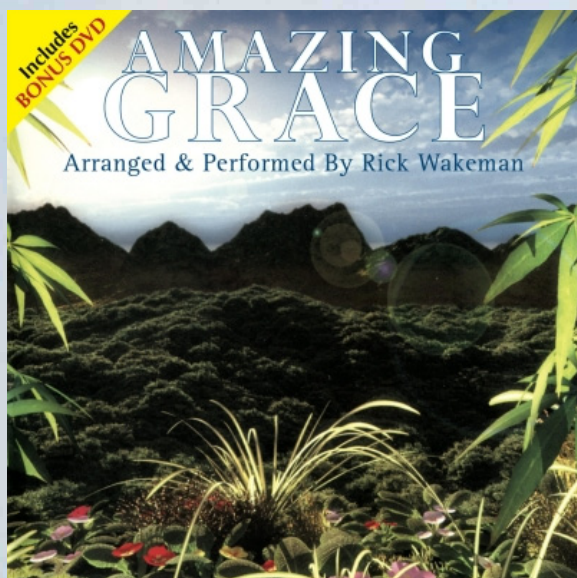
Catalogue Number: HST140DVD

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...

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



“Naked Radio”

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

The Pink Fairies official
website:
www.pinkfairies.net



Cop a sneak preview here:

<http://tinyurl.com/z9825mr>

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)

RAW presents

Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May

live from

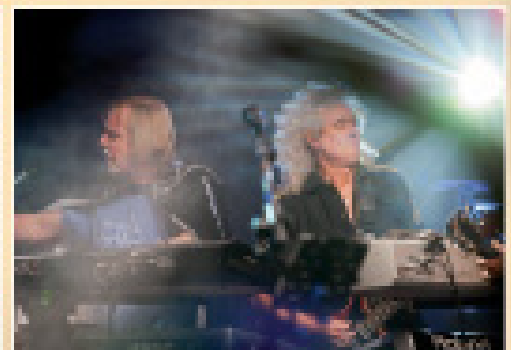
STARMUS 2015



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



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



Available to pre-order from www.rickwakemansmusicemporium.com

Douglas Harr Ear Candy for the Hungry Audiophile

Rolling Stones Rock On



On Wednesday May 23rd we travelled to Scotland, to Edinburgh to see the band *Echo and the Bunnymen* perform their most beloved and balladering hits with “orchestra.” Turned out to be a string quartet but lovely anyway. Then we took the train to London and I spent the next day choosing photos from Shutterstock for my next book *Dancing in Fog City (1977-1989)*. While there, I noticed a pop up ad on my phone. It was a last minute offer for tickets to *The Rolling Stones*, who

were playing *THAT NIGHT* at London’s Olympic Stadium. Was sold out so went to Stubhub (there are ALWAYS tickets to shows, excuse-making people) and they had two excellent tickets third row loge.

Traveling on the tube to the stadium that night, walking the long haul across greens and such to the huge venue, in the company of my beloved neighbors-over-the-pond Britons, made me ponder my heartfelt affections for

<http://diegospadeproductions.com/>



everything English. I was born in 1960 and grew up on the Stones and the Beatles, had all the arguments as to

who was better, etc. Then I heard Jethro Tull , Genesis, Yes, and Led Zeppelin and I knew who was better –





those that came after the 60s to inhabit the 70s. Objectively they took everything started by the Beatles

and Stones and made it bigger, badder and better from my point of view, again being only 10 years old in





1970 but therefore thrilling to my formative years. But a strange thing happened with the Stones and then Paul McCartney, both of whom are covered in my book about 1970s rock concerts, *Rocking the City of Angels*.

What happened in the 70s was, the Stones and Paul McCartney carried over what they knew from the 60s and did what some might argue was even more exceptional work. I'll put on the Wings *Venus and Mars* three times to one over *Sgt. Peppers*. In the case of the Rolling Stones, I love *Sticky Fingers* (1971) and *Exile on Main Street* (1972) and their huge "comeback" near the end of the 70s, *Some Girls* (1978). It was the Stones and The Who, not the Beatles, not the Kinks, who took their craft through the 70s and actually excelled. Same story in my opinion with the 80s. So longevity is on their side.

If you ever needed proof that there may be a Devil, to whom you could sell your soul, you would be convinced of it at London Stadium last month. The Stones came out in a blast of smoke and just nailed their long set with aplomb. Even notorious on-his-last-legs Keith Richards hit his notes, and even he looked surprised when he did. Ronnie could relax a bit, and focus on his blistering solos. Charlie Watts, the oldest of the bunch I think, just lays down that basic beat the

way he always did, a deceptively catchy beat that actually swings – it's a huge part of the Stones' legacy.

And then there is Mick. What can one say about Mick "fi" Jagger that hasn't been said? Musical hero, hot dude, great dancer, or just, one of the most exceptional front men ever to rock n roll, and probably the best that ever will be. Sure Daltrey is amazing, Plant is magnetic, Collins was funny and imminently watchable, but Jagger, no one is really in his class, he filled it, party of one anyone? This man, who has no business being this good at this point in his life just killed it once again on the London stage. He is the most entertaining front man – his dance, his chat, his sexy-time with Honky Tonk woman guest, which this time was Florence from FATM – not too shabby Mick. God, I love him and his rag tag bunch of bad boys. To see them all in London on the stage with all the local British people cheering them on at maximum volume was an unmatched experience. Man, I loved the Camel reunion, and Simple Minds 5x5 at the Roundhouse theater, and Hackett doing Genesis at the Royal Albert, etc. but to see these sons of Britain The Rolling Stones, in their home turf in front of almost 70,000 fans, wow. Thank you Mick and guys, thank you. A lifelong dream fulfilled for this unrepentant anglophile. Brilliant, as you say there, fucking brilliant.



Alternative punk at the legendary Hope and Anchor *Gonzo's Alan Dearling enters a time capsule back to punk in the mid-1970s*

So, boys and girls, it is a Friday night down in Islington's Upper Street in North London. Facebook messages and emails had been flying around the web for months about this gig. Almost rabid anticipation. The venue, the Hope and Anchor pub. A place redolent of rock and punk legends. I remember it in its days as the citadel of pub rock with bands such as Kilburn and the High Roads (Ian Dury as singer), Brinsley Schwarz, Dire Straits and Dr Feelgood, and then as the bastion of punk: The Clash, The Damned and the Ramones and more. It's still going strong and the performance area remains a cramped, low-ceilinged basement, reached by narrow stairs from the ground level bar. Here's a concise history crammed with

alan dearling



interesting info:

http://www.punk77.co.uk/punkhistory/hope_and_anchor_history.htm

One of the most famous live albums of all time was recorded there, cover pic above.

But, on this night in June 2018, the alternative punk gathering was kicked off by **Ambition Demolition**. These guys are a relatively recently formed outfit in 2016, but look and sound like proper authentic geezers from the '70s. Here's a taster of 'Punk for Life':

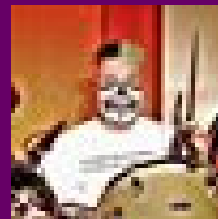
<https://www.youtube.com/watch?v=fluZYoyfvPU>

"I'm still a punk until my dying day!"
Great song, "Oi, Oi, Oi".

I chatted over some alcoholic apples with Al Stone, the Ambition drummer, before the gig and he told me they were West Country Punk, all the way from Cheltenham. Cider Punk, perhaps! But I think they like beer and more beer too. Theirs was a lively little set with plenty of wry, friendly banter from singer, Alan Catermoull. I thought their punk love song, I think it's called, 'You're the one for me', was pretty cool. 'Treason for Today' is their latest album which you can check out on their Facebook page. And here's my FB Messenger 'discussion' with Al the drummer:



Gonzo Alan: ‘There was a track just after singer, Alan, said to the bass player who was tuning his stick, "That'll do - good enough for jazz!" It's always hard to work out words at punk gigs, but it seemed to be something like: "Freak out, freedom, fuck the Queen". Quite good lyrics, if vaguely correct. Any ideas?’



Drummer Al: ‘That would be the track 'Treason'!!!!

😊😊😊😊😊

Grrrrrrreat description

Alan!! 😊😊😊👍👉

😎,

Gonzo Al: ‘I also liked the fact that Alan,



your singer, then declaimed: "Wow, that's even worse than normal..."

I think we've just done a punk interview!' 🤔🤔🤔🤔

Drummer Al: ' 🤔🤔🤔🤔

Yep, defo!!!! 🤔🤔🤔🤔🤔🤔

And, here's Ambition Demolition's cover of 'Nobody's Hero':

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

They've been gigging with the UK Subs, the Lurkers and more. A band to look out for. This is their Facebook link if you want to catch up with them:

<https://www.facebook.com/AmbitionDemolition/>

The Glorias

Hailing from the Portsmouth area, this band minded me a bit of the speed-rock of the Feelgoods in their heydays. Spit and breakneck guitar histrionics. Dirty rock 'n' roll. Here's 'Trail of Tears' from the album, 'Life'll Get Ya'. <https://www.youtube.com/watch?v=q3lynIWQZsc&feature=youtu.be>

The Glorias have garnered a fair army of fans especially down in the Southsea Sound area, and if you like High NRG music played loud and fast, The Glorias are your cup of chai! 'Riding with the G-Men' is a good example of their style. Noisy. They've been gigging with the Skids and UK Subs recently and they are honing their stage act and sound. And here's a bit of video, I think from Tony Smith, of The Glorias in full flow at the Hope and Anchor:

<https://www.facebook.com/100005741056840/videos/pcb.829595183908509/829593153908712/?type=3&theater>







Surgery Without Research

Kent punk band, whose members have been around the punk blocks for quite a few years. Their set began with their singer, shouting out, "This'll take you back what real old punk sounds like." Yup, you've got the picture. Uncompromising and in yerr face; punk attitude and a loud, loud sound and stage presence. This is Sham 69 territory. Open your ear-holes for 'Religious Bullshit':

<https://www.youtube.com/watch?v=Cyosp31QIYk>

Can you still hear me? If you can – you didn't play it loud enough! Facebook them at:

<https://www.facebook.com/surgerywithoutresearch/>





The Satellites

And so, to the main course in the punk

feast at the Hope and Anchor. I have a long history with two of these boys who are still in the Satellites (and their mates and family





on guitar and a full length, 14-track album, 'Here is Today's News' (CDs available from their website). In my view, this is punk, tinged with psychedelic rock and even country. Lots of political and social commentary in Del's lyrics. Over the years the fun and frolics have morphed with greater professionalism. No longer is a gig measured in 'casualties' as it was in the late '70s. 'Windscale Boy and 'Lucy is a Prostitute' are two of my old favourites. Meanwhile, Del is quite a weird 'exotic dancer' and showman, eye-balls

members). Del (Dr Stangelove) the main singer, and John (Johnny Pi r squared). I remember them from Acton circa 1976, first as The Firebird, then morphing into the Satellites, and Del as Henry Strand somewhere along the way.

As they said in their promo before the gig: "Only one week until the end of the world!! Come and say Good Evening to the SATELLITES and we will give you a lift to Beta Pictoris." Wonderfully out of kilter, more than slightly surreal, and confidently bonkers. Or, to get in tune with their humour, "Eeyore, Eeyore" from their song, 'Urban Gorilla', originally produced for them by Rat Scabies, who has sometimes performed with the band.

<https://www.youtube.com/watch?v=k53E5wWpFzo>

They released a string of singles in the original incarnation with Sneak Deacon

a'rolling!

Here's a little video I took of the boys in live action with, 'I'm in love with a lesbian'. Pretty awesome, huh?

<https://www.facebook.com/alan.dearling/posts/10156487219796514>

'Sick Planet' from the Hope and Anchor set: <https://vimeo.com/273664855?ref=fb-share&l>

Del told me: "We're working on new material at the moment and hope to get into a recording studio real soon." Look forward to it, boys!

To keep up to date and find out more: Website:

<http://www.thesatellitesacton.co.uk/>

Facebook: <https://www.facebook.com/The-Satellites-339262996115913/>

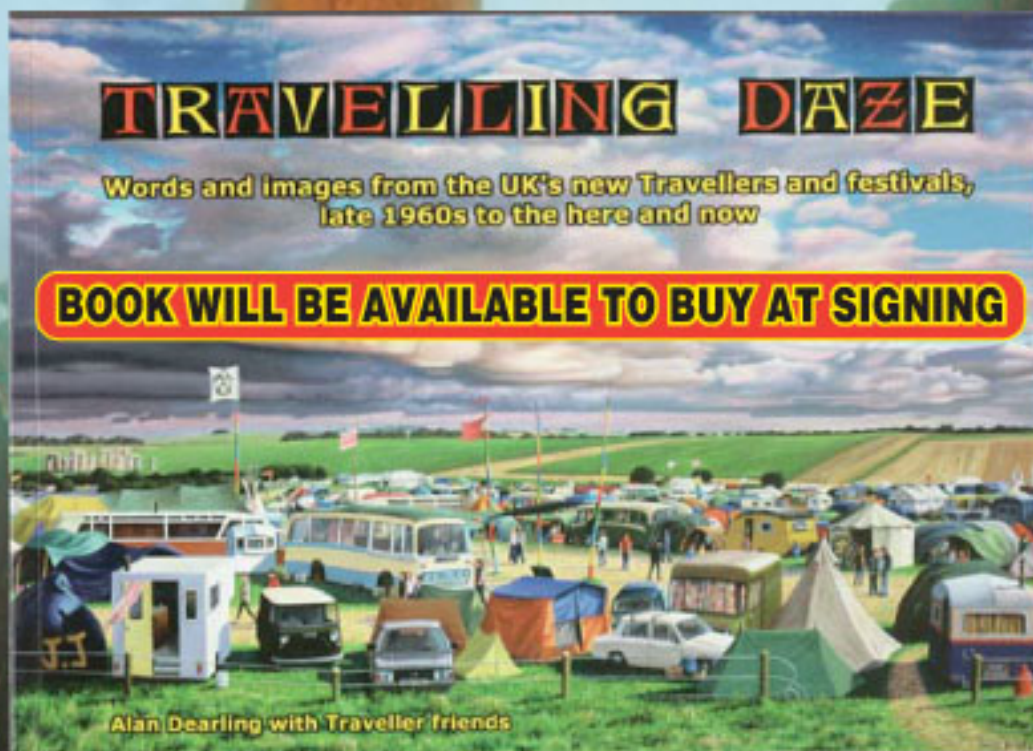
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TRAVELLING DAZE



Alan Dearling, pictured by Mike Kavanagh

Author Alan Dearling will be at the Wally Tent on Saturday afternoon at 4.30 and will give a brief talk on festivals/free spaces and the challenges they face from all types of gentrification and rules.



Alan Dearling with Traveller friends



TRAVELLING DAZE



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'Visitors, Artists, Festival' Joe, George, Martin, Piers, Alan Dearling with them

In the beginning, there was Phil Russell...Alan Dearling: 'Swapping Hops after This, here and there was...A personal account by Alan Dearling, co-founder of the Wally Tent Association

Visiting Wally in 'wally' world? A further personal note by Alan Dearling

Life with the Gypsy in Young Gipsy and Beyond...A personal account by Alan Dearling

David Stooke: Traveller artist, includes Green Lane by Reg Bradborough, Spider by David Stooke and Phil the Bear by Andy Hogg

People are the best part of nature...Painting by Elizabeth Anderson

Personal William Stooke - the early years, a personal account by Margaret Greenfield and Piers Stooke

Life after Wally - personal by Alan Dearling

David Stooke: Born a Traveller...Piers Stooke

Old Roads

Old Roads...compiled by Alan Dearling: Old Roads in Traveller history...Andy Hogg: Some more observations about Old Roads by Alan Dearling (with Jeremy Stooke), The Wally of Wally by Old Roads is told in Jeremy Stooke

Some memories of travelling days...Nicki Turton

Memories of New Travellers and the Travelling scene...Steve Biddle

Published a New words about the ultimate Traveller band...Alan Dearling

A sense of community by

George Young (1944-2004)...Alan Dearling

You could see the stars...Wally Miles

Tell the World...Who of my history

The Travellers: There's only one way of life, And that's your own...Alan Dearling

Travelling Roads: Music and Festivals within new Traveller Culture 1969-2021...Sam Williamson

Epilogue: Affiliates...Alan Dearling

Plus you will see from David Stooke, Joe Public, Traveller Steve Stooke, Tell the World, Gary (Stooke) Circus, George Stooke, What South, Shady and other friends and Travellers



ALAN DEARLING WILL BE JOINED BY THE ARTIST DAVID STOOKE AT 5PM

DAVID STOOKE CONTRIBUTED A LOT OF PICTURES AND PAINTINGS TO THIS BOOK
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KEV'S WORLD



DEMONICAL CHAOS MANIFESTO AGONIA RECORDS

Demonical arose from the ashes of formerly disbanded Centinex in 2006, and in comparison to its older sibling, executes death metal in a far more impetuous and melodic manner. 'Chaos Manifesto' is a testament to that statement. After nearly five years since the release of their last album, 'Darkness Unbound' (2013), the Swedes are back

with quite a different line-up. Only bassist Martin Schulman has been there since the beginning, and while Johan Haglund joined a few years ago, the other members of the quintet are all new. But, and it is a fairly big "but" in fairness, new boy drummer Kennet Englund was a member of Centinex between 1999 and 2003, where he of course played with founder member Schulman, and both have been in the line-up since Centinex started up again in 2014. This means that the rhythm section has a massive understanding of each other that only ever develops with time and experience. Then, another of the new boys is Alexander Högbom, who has been singer with Centinex since 2014, so three of the five all play together in another band (the other new guy, guitarist Eki Kumpulainen, doesn't have major history with any of them, so must feel quite left out).

This is death metal with an overbearing feeling of superiority, and strong melodies, and has a very Swedish feel to it – no-one could ever imagine that this was the work of a band hailing from Florida. There is a black metal feel to some of what is going on, but when the band lock it down and agree to meet at the end in a mess of failing hair, with

KEV ROWLAND

Högbom riding the metallic beast that is Demonical in full flight then it really is something quite special indeed. This has far more in common in terms of approach with true Death Metal than the recent poor offerings from the likes of In Flames, who seem to have forgotten what they are about, and is all the better for it. Mixed and mastered by Karl Daniel Lidén (Terra Tenebrosa, Cult of Luna, Katatonia), this is a powerful melodic death metal album that certainly repays the listener with repeated listens, with more volume each time. Superb.



**DON BROCO
TECHNOLOGY
SHARPTONE RECORDS**

Back with their third album, Don Broco are darlings of the rock world, with chart success and a fanbase who love them. I know I should as well, given that they are mixing and melding together so many styles of music, and truly are experimenting with music, taking it from its Eighties base of popular music and then throwing acoustic guitar, electro, techno and loads of other things into the mix. They have the big arena sound that one expects from Muse and U2, and release albums that contain one anthem after another, with the expectation that they will be the last band on stage and be able to use a glorious light show and speak to the faithful who will hold up their phones with the candle app on full

display. Me, I don't like it, and the more I play it the more I don't enjoy it. So, Don Broco have an album out and you will probably be able to hear it on Radio 1 in the UK, and read about how good it is online. Me, I'll pass.

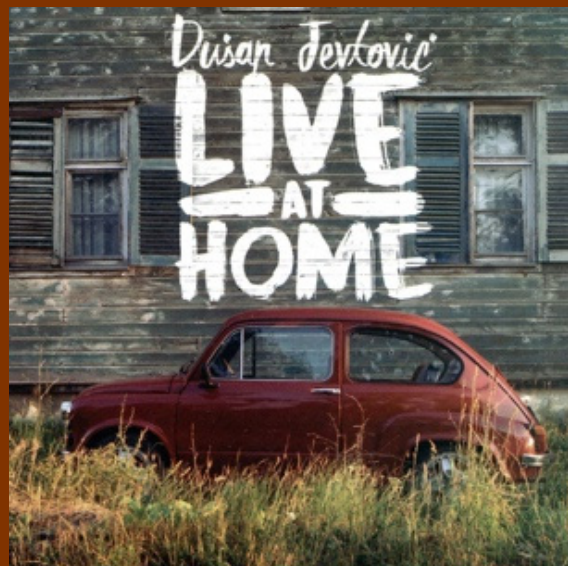


**DUKES OF THE ORIENT
DUKES OF THE ORIENT
FRONTIERS MUSIC**

In the Nineties I became aware of an American band Rocket Scientists, and I was soon in touch with band leader and keyboard player Erik Norlander. I loved the albums, played the live video so much that I nearly wore out the tape, and kept track of his work as a solo artists, with the Scientists, and also with his wife Lana Lane (if you have never heard her album 'Live In Japan', which also features Rocket Scientists as her supporting band, then you need to). Separately, I was also keeping track of what was happening with Asia, one of the most influential bands to come out of the UK scene in the Eighties, and although at one point the only original member was Geoff Downes I was very aware of what he was doing with singer John Payne. Of course, Geoff managed to bring together a reunion of the original line-up, so John formed Asia Featuring John Payne, and Erik was invited to be part of that band. Fast forward from 2007, and the death of John Wetton resulted in John and Erik to work

together under a new name, with a new line-up. Interestingly the press release only names Erik (keyboards) and John (vocals, bass, guitar) so I have no idea who else is involved.

But, I'm not really sure that matters in fairness, as I'm also not sure that it matters what the band is called, as this is Asia through and through, no matter what they are calling themselves. And, more importantly, this is an album that any fan of that band will put on, smile, and hit repeat when it finishes. In terms of where it fits in the canon, I would say that this is probably most similar in feeling to the second album, 'Alpha', and if anyone asked me whether I would rather listen to this or the 2012 release 'XXX' from the classic line-up, there really is no choice as this is superior in just about every way. Norlander is seen by many, and rightly so, as the successor to Emerson in terms of both his playing ability and what he has been doing with Moogs, while Payne is probably one of the most under-rated and side-lined singers of the last twenty years, as he has great control and power, very much in the Wetton/Lake style. Combine that with some great songs and the result is an Asia album that will be close to the top if the albums from the different bands were ranked, so does it matter that this is Dukes of the Orient? Superb.



**DUŠAN JEVTOVIĆ
LIVE AT HOME
MOONJUNE RECORDS**

As is implied by the title, this live album was recorded at the Decije Pozorište in Dušan's home city of Kragujevac in Serbia. While the rhythm section of Pera Krstajić (bass) and Pedja Milutinović (drums) keep everything nice and tight, it is the interplay between guitarist Dušan and keyboard player Vasil Hadžimanov which really set this album alight. Each of them are content to sit back and let the other take the spotlight, or to provide harmonies or full interplay as the need arises. The result is nothing short of colossal, as while fusion is at the very heart of what they are performing, it moves into many different territories including progressive, RIO, avant garde, post rock and so many others. Self-produced, a decision has been made to only have audience noise between the songs, keeping the music front and centre with no distractions and the sound that has been captured is quite superb.

Dušan creates many different moods and styles and can be dark and heavy, while Vasil uses much lighter piano and keyboard sounds to create a magical counterpoint so that the heavier music sounds even darker, with the lightness being refreshing and invigorating. This is

music to get lost inside, something that really demands the use of headphones so that there are no external distractions. It is not easy music to listen to, but is intensely rewarding throughout, organic and real, a breathing living beast that isn't going to be tamed and is always at the boundaries of what is acceptable, and never what is expected. So very good, in so many different ways, this is well worth exploring. www.dusanjevtovic.com



FOUL BODY AUTOPSY THIS MACHINE KILLS ZOMBIES INDEPENDENT

This is second full length album from Leicester-based Foul Body Autopsy, which in reality is Tom Reynolds, who provides vocals, guitar, bass and drum programming. Now, I have heard far worse programming than this before, and it is almost bearable (although I will always prefer a “real” drummer), but overall it is an interesting work, although I’m not sure I totally agree with the press release which states that the album is “blending thrash metal speed and precision and the bludgeoning force of death metal with an unhealthy undead obsession”. Lyrically, the concept album has been inspired by the work of director George A. Romero and weaves social commentary into tales of blood, guts, brains and the zombie apocalypse. But, musically does this stack up? Firstly

there is not nearly enough bottom end, and the result therefore feels too lightweight so certainly doesn't have the impact that one would expect from an album being stated as having a combination of death and thrash. Also, apart from the vocals this has far more in common with bands such as Iron Maiden or Savatage, and if a different singer had been employed then I am sure that the genre this was being put in would also be different. This feels like a well-recorded demo as opposed to an album in many respects, and I would be intrigued to hear this recorded with a full band as I believe my views would be quite different. But as it stands...

[www.facebook.comFoulBodyAutopsyofficial/](https://www.facebook.com/FoulBodyAutopsyofficial/)



GREYSTONE CANYON WHILE THE WHEELS STILL TURN ROCKSHOTS RECORDS

I’m still getting over the fact that I’ve just discovered that these guys are Aussies. Having been playing this album for a while I was convinced that they were American, yet this was recorded in Melbourne, not a city I tend to associate with this style of roots driven American rock and roll. The band themselves describe some of their music as Deep Purple meets Megadeth, and others as Seventies rock meeting speed metal, but I

think I'd rather think of Steve Earle becoming a metalhead, or Bruce Springsteen throwing away his chequered shirt and trying something different altogether. There is an energy, a vibrant force to this album, and a feel of genuineness throughout, from a band who are obviously playing the music they love as opposed to creating anything for commercial success or airplay. Vocalist/guitarist Darren Cherry proudly states "We really wanted to make an album similar to old Ozzy Osbourne record where songs like 'I Don't Know' and 'Goodbye To Romance' can sit comfortably. This is music from the heart and soul!"

They say that they have been inspired by the likes of Led Zeppelin, Alice Cooper, Ozzy Osbourne, Megadeth and King Diamond, but the harmonies and rootsy style they are playing doesn't really come across like any of the above! It is probably in the production and overall heaviness that these bands do show an influence, but musically this is more straight ahead than The Black Crowes, but they are the band they remind me most of. Overall this is a great debut, and it will be interesting to see how this gets picked up outside their home country.



GWAR

THE BLOOD OF GODS

METAL BLADE RECORDS

In March 2014, Dave Brockie died from a heroin overdose. Originally the singer and bassist for a band called Death Piggy, he had come up with the idea of putting the musicians in costumes and to open up for themselves as "Gwaaarrggghlllgh", a barbaric band from Antarctica. Soon Death Piggy were gone, Gwar remained, and Dave Brockie had reinvented himself as singer called Oderus Urungus. So, would Gwar continue, and should they? Although the band have been through a revolving cast of musicians over the years, certain characters have stayed the same, so it wasn't inconceivable that Brockie could be replaced. Step forward Michael Bishop, now known as Blothar. He had already had two periods with the band as bassist, 1987-1993 and 1998-1999 when he was the first to take on the role of Beefcake The Mighty (which has been played by two other musicians since as well).

Of the eight people in the current line-up, only two first joined the band in the last 8 years, so they are more than justified in keeping the name going, and four of these guys were in the band nearly 30 years ago. I have been fortunate enough to see Gwar in concert, and they are a sight worth seeing believe me, but one problem with all the fake blood, executions and costumes is that people often forget that if the music was

rubbish no-one would bother. I haven't heard all of their albums by any stretch, but all the ones I have come across have been well worth investigating and again that is the case here. True, it is fairly standard heavy metal, but they know what they are doing and do it well. Imagine Twisted Sister with loads more balls and bottom end and you may just be getting close to what they are about. But, they're not all about in your face damage, turn to the penultimate song on the album, "Phantom Limb", and one will discover a power ballad dedicated to Brockie and also detailing some of what they have had to deal with since deciding to continue. If any song shows just how powerful a band they really are, then it has to be this. "Alone in the spotlight/ Your shadow is long/All the way to the grave/The halls echo with your songs". Then they finish with blistering take on "If You Want Blood (You Got It)". Brilliant



**THUNDER
STAGE
EARMUSIC**

Recorded at Cardiff's Motorpoint Arena on March 24th last year, this is apparently being released on 2CD/Blu-ray, 3LP, DVD, Blu-ray and a limited edition box set. Well, what I have is a digital download, and a massive smile, as I am transported back some 30 years or so. Back in the mid-Eighties I saw Meatloaf perform in Brighton, and opening

for him that night was a young outfit called Terraplane. I enjoyed what they were doing, but it was only a few years later that I realised what I had seen and starting searching out their releases. By that time they had gone through a musical shift and slight line-up change, ditched the name Terraplane to become Thunder, and had set the UK rock scene alight with the debut 'Back Street Symphony'.

It is still one of the very best rock debuts ever, and I was fortunate enough to be able to get into London and see them at the Hammy O a few times, where I witnessed that Thunder live was even better than Thunder in the studio. Fast forward to 2017, and four of the five guys I saw back then are still in the band ("new boy" bassist Chris Childs only joined in 1996). True, the band has stopped a couple of times, and they've gone off and done different things (particularly true of drummer 'Arry James who has definitely been working hard), but they're still at it and this album shows that they are not ones to rest solely on their laurels. Okay, five of the nine originals from the debut are still in the set, but how could they be dropped? Anyway, there are 16 songs in total, so there is plenty to choose from.

Thunder in concert are a force to be reckoned with, and Danny Bowes is not only the consummate frontman, he still has the same vocal power he always did. Okay, so the version of "Dirty Love" on here doesn't quite compare with the version on the 'Live At The BBC (1990 – 1995' six CD boxed set that was recorded at the Hammy O in December 1990, but I was at that gig so am probably biased. I don't think he could have kept up that intro for the last 25 plus years, But Luke, Ben, 'Arry and Chris lock it in and play it with all the swagger and panache of times gone by. One of our greatest ever live bands, albeit way too unappreciated, Thunder are back where they belong, loud and proud with plenty of blues and balls.

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.

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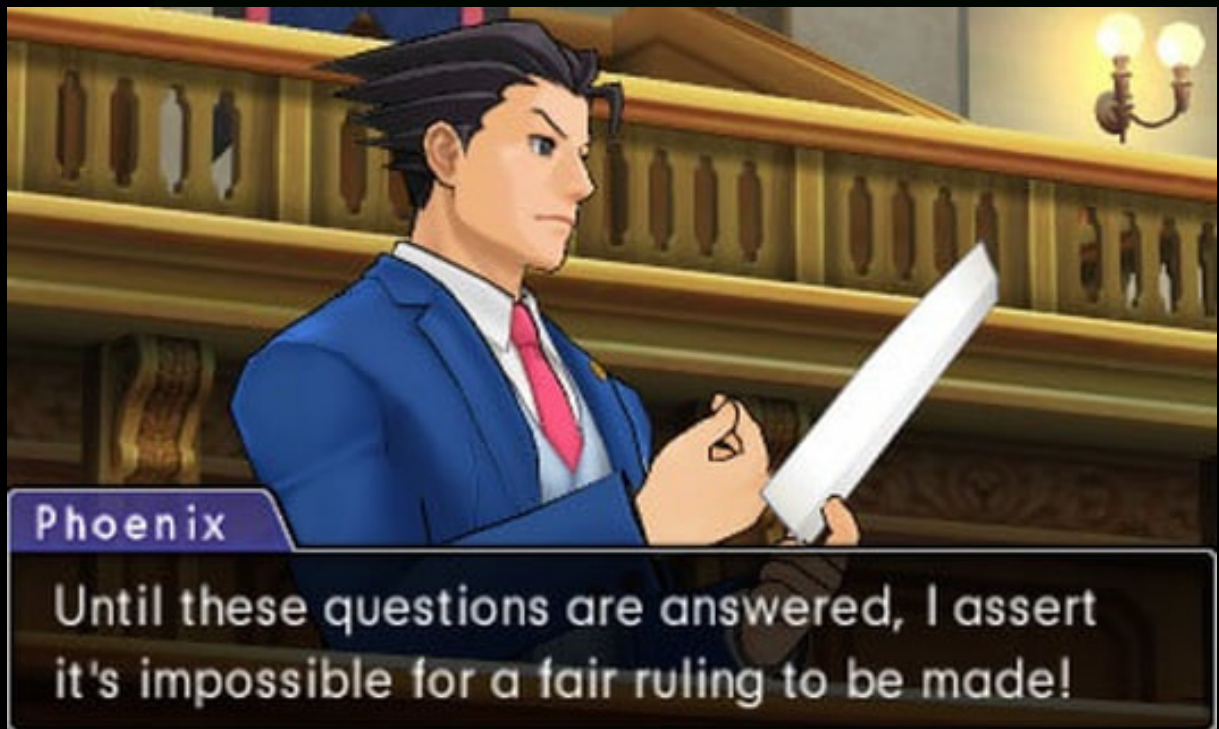
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As regular readers of these pages will probably know I have a strange, disparate, and diverse collection of friends, relatives, and associates, many of whom who are extraordinarily creative in one way or another. And as my plan was always to make this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

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

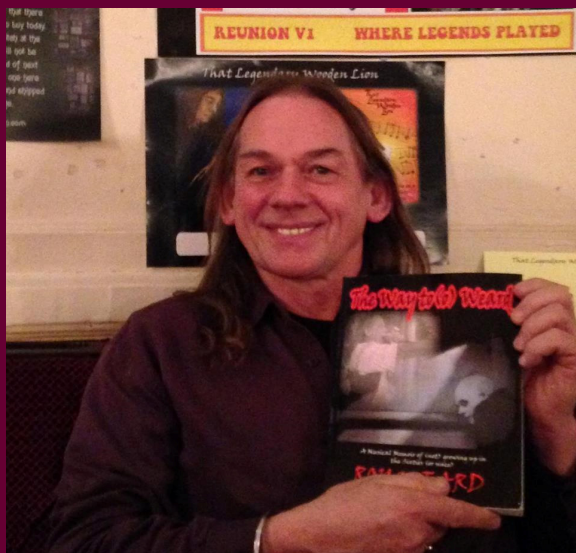
7 TIMES NINTENDO ENDED UP IN COURT

Oh, Nintendo. You have such a friendly public face, but deep down you're pure sod. You're like a kind clown with a short temper, who will occasionally kick a dog up the bottom so hard that its colon pops out of its mouth, making it look like it's blowing a kiss.

Admittedly, most big corporations end up in a courtroom sooner or later, but Nintendo has a particularly knee-jerk history when it comes to inflating its legal balloon... as well as often being on the opposite end of the statutory balloon-bounce from *others*.

Here are 7 times Nintendo felt the need - *the need for speed* (to unleash its lawyers).

WORDS FROM THE WEARD



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

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

The first port of call was Amsterdam for a radio interview. This was just for Kevin and Ollie and was supposed to be just an interview about the album Kevin had just put out – 'Still Life with Guitar'. When we arrived at the studio the interviewer asked them if they could play a few tracks live in the studio. Kevin responded saying that this was an electric tour and they did not have any acoustic guitars. The studio offered to get some so Kevin agreed, but only if the studio took us all out for a meal that night and got us a hotel. Deal done, and a runner was despatched to get two acoustic guitars. When the runner returned he had two guitars but they were both right handed and Ollie was left handed. Ollie was unfazed by this, as usual, and just turned it upside down and played it that way. Now I had seen Ollie do this with an electric guitar on the John Cale tour a few years before, but here he was again, playing the guitar upside down in exactly the same way he played when it was the right way round and picking it with his fingers – not using a plectrum! Astonishing – how can anyone do that?

It was not to be an easy tour. We headed down to do some shows in France and there were some tensions within the band. I had been told that they had all been paid before the tour and that they knew there would be no hotels, but they were all asking for money for food and for hotel rooms on the days off. Luckily there were not too many days off and we managed to shower at the gigs at least. Food was also provided at the gigs so that staved off some of the problems. Kevin and Ollie had both been living in Spain for a long time and spoke fluent Spanish. One night, when I went to bed, I heard Kevin and Ollie having a furious argument – in Spanish – punctuated by swear words – in English! Both of them were prone to drinking too



Roy
Weard

This House In Amber

New Album out now

Available on CD from :

www.weard.co.uk

CD / digital download :

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



much although this only occasionally affected the gigs. The set would start with the band taking to the stage and playing a couple of chords over and over until Kevin joined them and launched into the song. One night he was a bit too wasted and just kept playing the chords. On the desk tape for that night you can clearly hear Ollie shouting,

‘Play the fucking song, you cunt!’ just before Kevin lurched into the right chords. The general drunkenness also meant that they would leave the rear lounge of the bus in a mess and Rainer was a very tidy person. Every morning he would complain bitterly about the state of his bus. He would, however, often join me on the front of house desk during the show.

‘In the morning, when I clear up their mess, I fucking hate them,’ he said one day as the show started, ‘and then I hear music and I forgive them everything – until the next morning.’

After a few shows in France we went back to Belgium, but there was a day off between the Rennes gig and Brussels. Rainer said he could get a cheap hotel, just outside a town called Beauvoir, one that he had used on some of his non-rock and roll tours and the management agreed so we all went there. This was close to Mont St Michael – the famous monastery on an island off the French coast (the same as the one in Cornwall, the land for which was given to the French Monastery in 1067 after they gave support to William in his invasion of 1066 – bit of history for you). Rainer decided to take us all over to the island for the day.

From the distance this looks like a picturesque and stunning place, but when you get there, you find a mass of tourist tat, rubbish fast food restaurants and all the clutter of modern day-tripperism. I was quite amused by this dichotomy, but Kevin seemed embarrassed to be there and Ollie was looking decidedly glum. On the other hand, the three Argentinean musicians were happy to be there.

It was the same when Rainer had stopped off at town called Rothenburg ob der Tauber. This place was held a special importance to the Germans and especially for the Nazis

because it signified a ‘typical idealised German town’. They stationed troops there during the war and when the US troops were about to take the town they were ordered not to use artillery shells so as not to destroy it. It was rebuilt after the war and it certainly was a very pretty place. I found it interesting, but both Kevin and Ollie had no real wish to be there on the tourist trail. It did not help that it was a dull wet day.

The photo shows Claudia and Marcello dancing in the rain with Enrico in the background under an umbrella, and a dispirited Ollie looking on.

When we arrived in Germany, Kevin began to get more depressed. He did not really like German food, and the thought of playing a few gigs there brought him right down. I had been manipulating the band’s rider and keeping the spirits hidden away till after the show, but in the first gig both Kevin and Ollie started asking for the tequila that was on their list. The promoter was in the room at the time and I said, ‘Oh, he will bring it in later. It is all arranged.’ I turned to him and suggested he just brought a couple of glasses right now.

He jumped in, however, and suggested they could have a bottle right now. ‘We only want a couple of glasses,’ Ollie replied. ‘We won’t drink it all before the show.’

Needless to say they did – with predictable results.

After this we got Kevin a day room to let him sleep a bit because he was beginning to look very down and tired. When Rainer went to pick him his for the show he cheerfully announced, ‘I’ve drunk everything white in the mini-bar.’

That didn’t work then.

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AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



c.j.stone

THE LAST POST

By the time you read this I will no longer be a postman. I will be a retired person instead.

So this is my goodbye letter to everyone I've delivered mail to over the last 13 years.

I've done many rounds and pushed many



letters through many letter boxes all over Whitstable.

Most recently I've been delivering to Borstal Hill, Harbour Street and Sydenham Street. In the past I've delivered to Herne Bay Road, Ham Shades Lane, Canterbury Road, Island Wall, Middle Wall and the High Street. And those are only the main roads. There have been many others, too numerous to mention.

I've delivered to Whitstable, Tankerton, Seasalter, Swalecliffe and Chestfield.

Perhaps some of you will recognise me. Perhaps, even, some of you will remember me with affection.

I dread to think how many letters I've delivered in that time. Millions.

Most of it has been complete rubbish – advertising mail, junk mail, sales brochures and the like – but some of it has been important.

I've delivered Christmas cards, birthday cards, Mother's Day cards, Easter cards and New Year's greetings. I've delivered postcards from around the world. I've delivered hospital appointments, letters from loved ones, invitations,

commiserations, congratulations and heartfelt thanks. I've delivered people's wage slips and winnings; maybe even a love letter or two, who knows?

I've seen many changes.

Probably the most significant change has been the move from Whitstable to Canterbury, which, some of you will remember, I campaigned against vigorously.

Associated with that has been the move from delivering from a bicycle to delivering from a van. This has completely changed the nature of the job.

We used to start early, now we start late. We used to be out on our own, now we work in pairs. We used to be able to walk or cycle to work, now we have to drive. It's like someone looked at all the parts of the job that used to give us pleasure and a sense of pride and decided that those were the very things that needed getting rid of. The atmosphere in the Canterbury office

has been toxic at times. Nothing like the old Whitstable office, which used to be fun. Many old posties have left as a consequence.

The other great change has been the privatisation of the Royal Mail; although, I have to say, this hasn't affected the job in any material way.

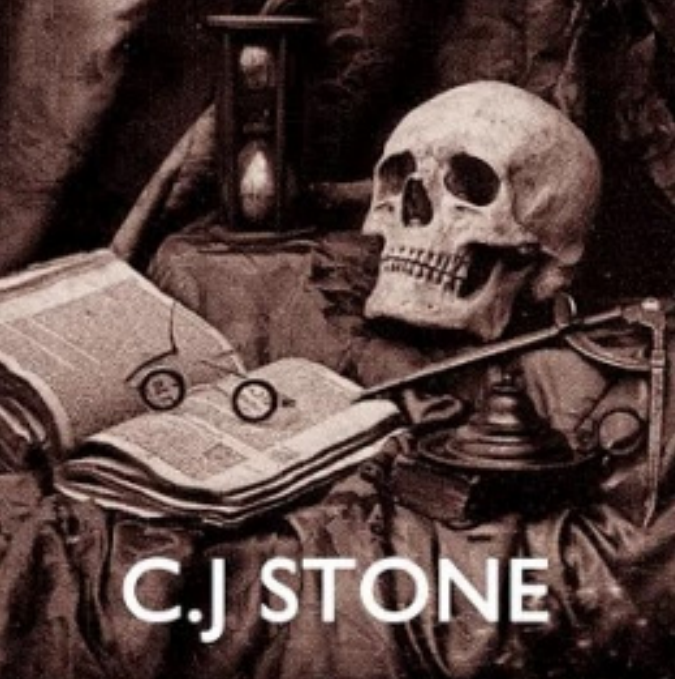
We still push letters through letter boxes. We still walk up and down garden paths; the difference being that these days the profits go to private institutions instead of back into the service as they used to.

Of course, if you remember, the ostensible reason the company was privatised was that letter volumes were down due to the fact that we all use emails and texts these days.

Read on

THE EMPIRE OF THINGS

SELECTED WRITINGS 2003 - 2013



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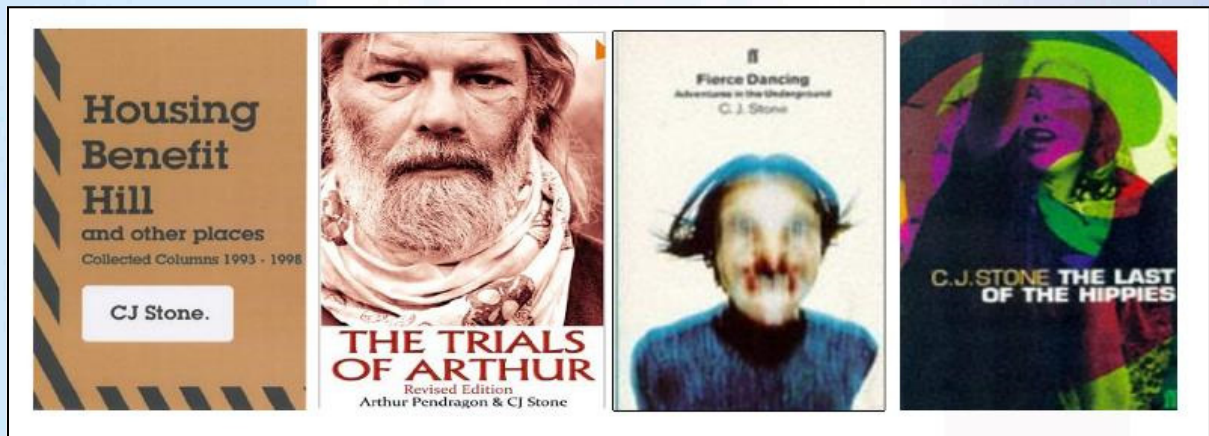
Times Literary Supplement

"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.

**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..

Hawkwind have intrigued a few fans by posting a "four weeks to go" photo on their Facebook page, for the West London show, that shows Niall Hone

seemingly back in the lineup, along with Magnus Martin and the 'usual suspects' Mr Dibs, Dave Brock, and Richard Chadwick.

Interestingly, the basic photo seems to be from the same photo-shoot as the better-known one that shows Chadwick gazing up towards the ceiling... the one where Haz Wheaton is standing between Chadwick and Hone. Indeed, Wheaton seems to have been transmogrified, Moorcock-style, into Martin - or the other way around - as the left hand of the figure is the same in



Spirits Burning

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

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

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



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

GONZO

Multimedia
spiritsburning.com



each photo.

Stock images of all the Hawkwind line-up permutations are probably not available, so it's interesting to see the apparent use of Photoshop or similar to overcome this obstacle. This might even be a first! And the rather mysterious presence of Hone? It's possible that he's just more tricky to Photoshop; who knows?

A question for the Anorak Fans might be, did Magnus Martin and Niall Hone ever actually take to the stage together?

Anyhow, Hawkwind play the Citadel Festival in four weeks, as stated - that's in mid-July - with the Margate and Weymouth gigs a week later.





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

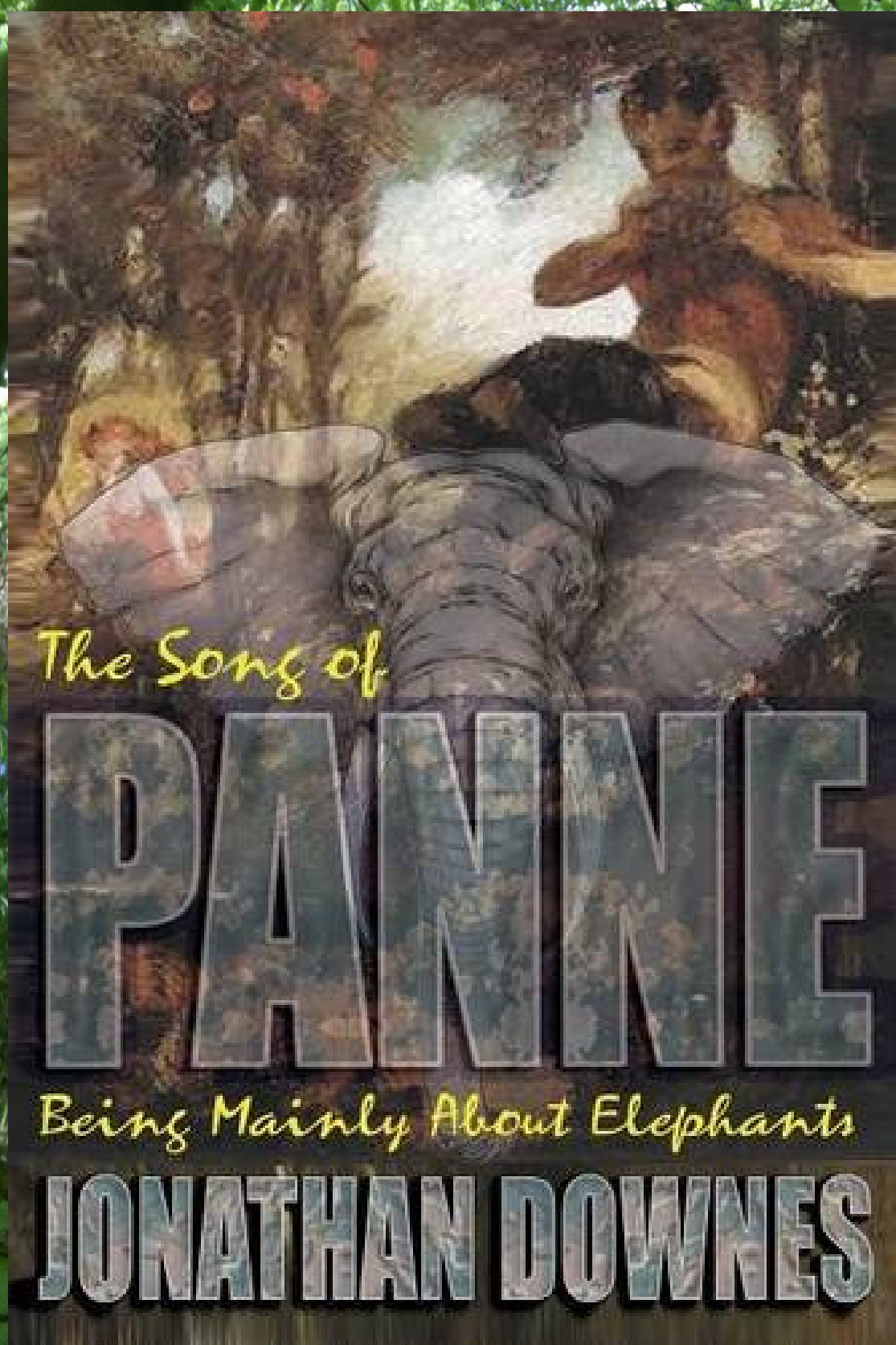
E-Mail Address: (Please print clearly).....

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



The Song of

PANNE

Being Mainly About Elephants

JONATHAN DOWNES

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 Summer Tree



Fionavar

CATHAL
THE GARDEN COUNTRY

Sang Marlen
Shabazzan's Winter Palace

GUY GAVRIEL KAY

The Wandering Fire



Fionavar

CATHAL
THE GARDEN COUNTRY

Sung Marken
Shahar's Winter Palace

GUY GAVRIEL KAY



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!!!"

THE WHY OF BECAUSE

BECAUSE BACKWARDS&REAR VISIONS

Because Epiphanies&Illuminations

Because daze compounds interest

Because YOU are not the only YOU

Because color is not race.

Because culture is learned languages

Because action is a KEY

Because all we do is noted

Because of significance and effect

Because we are all IN PROCESS

Because every road is a direction

Because we are not there yet

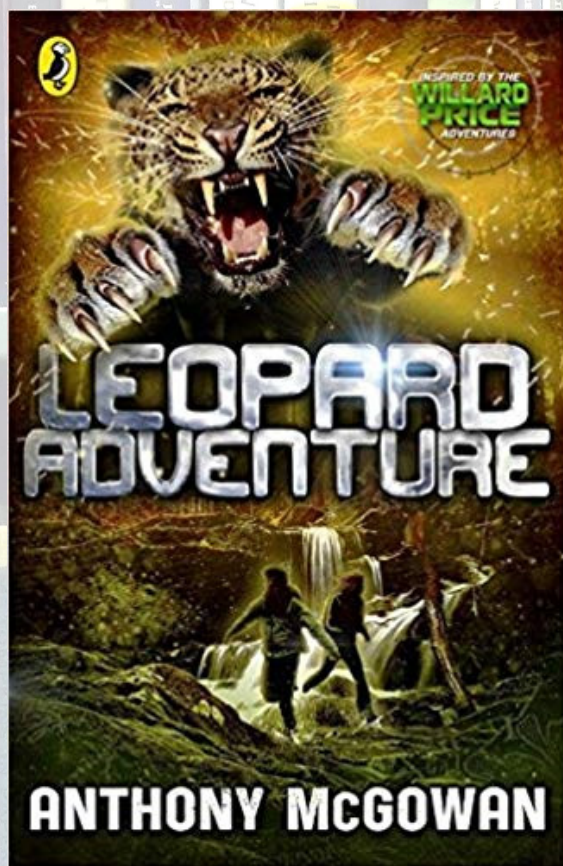
Because we are more together ,than apart

Because all life is art.Outside the box

All birds fly freer/outside the cage

SET YOURSELF FREE!

Yer Gonzo Bookshelf



- **Paperback:** 256 pages
- **Age Range:** 9 - 11 years
- **Publisher:** Puffin; UK ed. edition (5 July 2012)
- **Language:** English
- **ISBN-10:** 0141339454
- **ISBN-13:** 978-0141339450

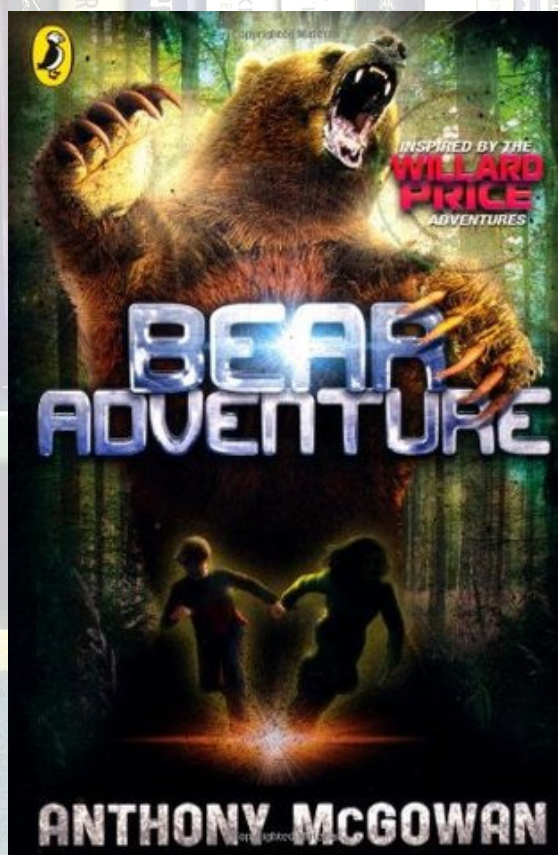
One of things that I like most about this magazine is that in many ways, it is a chronicle of the cultural journey which is undertaken each week by the motley crew who make up the editorial team. And it truly *is* a journey; Gonzo contributors read books, listen to records, watch movies, go and see bands, and get



- **Paperback:** 272 pages
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- **Language:** English
- **ISBN-10:** 0141339489
- **ISBN-13:** 978-0141339481

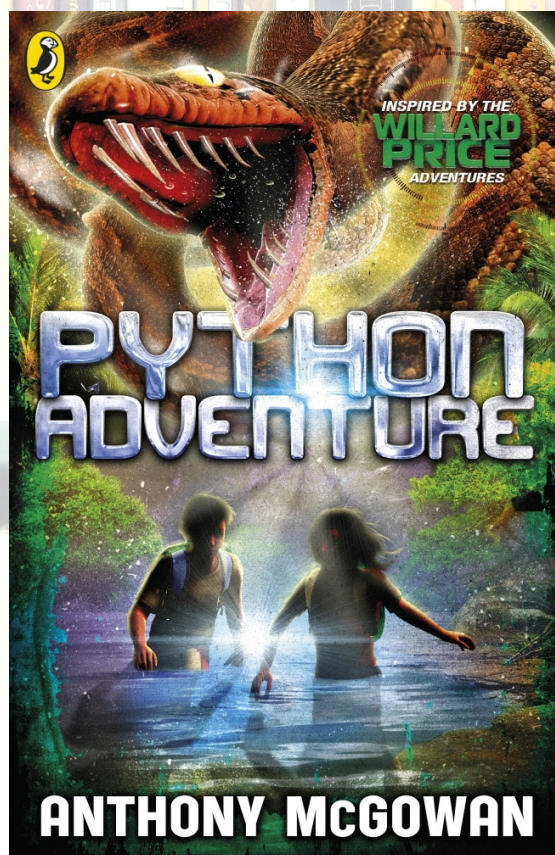
involved with various socio-political shenanigans – and each week reports of these things filter their way into these pages.

And so it is, this week, with my book review. Last week, as I hope that regular readers will remember, during the ongoing serialising of my childhood in Hong Kong



- **Paperback:** 224 pages
- **Age Range:** 9 - 11 years
- **Publisher:** Puffin; UK ed. edition (4 July 2013)
- **Language:** English
- **ISBN-10:** 0141339519
- **ISBN-13:** 978-0141339511

under the title *Wild Colonial Boy*, I touched upon the books of a geezer called Willard Price. I loved those books when I was a kid, however – in recent decades – they have been criticised for containing outdated social and political views, especially when describing the relationships between the two young protagonists, and various indigenous people from across the globe. Hal and Roger Hunt were always a cut above yer normal storybook American teenagers,



- **Paperback:** 256 pages
- **Age Range:** 9 - 11 years
- **Publisher:** Puffin; UK ed. edition (6 Mar. 2014)
- **Language:** English
- **ISBN-10:** 0141339535
- **ISBN-13:** 978-0141339535

and spent the books collecting wild animals for their renowned zoologist father to sell to zoos. Of course, the whole concept of zoos as a form of entertainment is now hopelessly outmoded (and was beginning to be so even when the books were first published in the fifties and sixties), and probably because of this, and certainly because the author died some decades ago, they have lapsed into an undeserved literary obscurity.

But, they do still have their fans. And, despite the socio-political attitudes of yesteryear, and the fact that some of the zoological “facts” are hopelessly wrong, that aforementioned litany of fans does – to a certain extent – include me.

However, I haven’t read them for several decades, and – to be embarrassingly honest – I hadn’t even thought about them in any depth for nearly as long. I have most of them, languishing unread on one of my many bookshelves, but they had not interacted with my specific and rather singular section of the noosphere for some while. That is, until I mentioned them last week in the context of my family’s 1968 voyage to The Antipodes.

So I did what every 21st century author does when they want to check information about a specific subject, and I went onto Wikipedia. And I found that – completely without my knowledge – back in 2012, a well known author of books for children and young people – Anthony McGowan - had written the first of four novels based on the original ‘Adventure’ series (which itself had been written between 1949 and 1980). These feature the adventures of Roger’s twelve year old daughter, Amazon, and Hal’s thirteen year old son, Frazer.

Now, I have extreme trepidations with regards to ‘sequels’ to classic books, that are written years, decades, or even more after the originals. I have read some such books, and my reaction to them has been generally underwhelming. Even one of my favourite authors, the thriller writer, Frederick Forsythe, has dipped his toes into the literary waters of this type of genre with a ‘sequel’ to Gaston Leroux’s *Phantom of the Opera*, which was first published in 1910. *The Phantom of Manhattan* is actually pretty good, but it does not deserve to be considered in the same breath as the author’s outstanding



series of political thrillers.

So, I was not particularly engaged with the idea of these ‘tributes’ to the writings of the late Willard Price, but I spent a speculative £2.99 on iBooks and – together with a soupçon of evil tasting budget brandy – I retired to bed to read it.

And guess what, readers?

It, and the three sequels which I downloaded in short order, are very good indeed, making me completely re-evaluate your intellectual stance towards this type of sequel. As I always say when reviewing words of fiction in these pages, I am put in an uncomfortable quandary; it is very difficult for a reviewer to adequately discuss fiction without revealing plot twists that would hinder the enjoyment of the books for whoever reads the review. I take it as a matter of honour, not to do this, so I will only reveal bits of the structure and conceptualisation of the novels, rather than the plotline.

Despite what the detractors of the original series would claim, to my mind, Hal and Roger had always treated the indigenous peoples that they had met upon their adventure journeys around the wild with



kindness and respect, and without the slightly irksome condescension which appears in so many books of that type. Here, if there ever was a sin of colloquialism in Price's books, it is completely expunged. Several of the non-Caucasian characters from Price's earlier books return in these four; but like Hal and Roger, they are all in late middle age, and there is an impressive roster of new characters – as well written and as engaging as those that populated the original books.

Various of the Caucasian characters reappear to a greater or lesser degree, and the series' uber-villain is not only back, but is as deliciously unpleasant as ever.

One of the things that I find particularly interesting about this series is that according to the blurb on the publisher's website, is that it is meant for eight to

twelve year olds. Well, not only did I enjoy it immensely, and I am nearly half a century away from being twelve, but in these decadent, and rarefied, days, where we seem intent on keeping our children and young people in a cultural bubble, so they cannot be confronted or upset with any of the nasty realities of the world, I am pleasantly surprised to see how quite gritty and unpleasant topics are handled deftly. For example, McGowan describes in some depth how various predatory animals kill and eat their prey. However, to make such descriptions really hit home, he tells them from the perspective of one of the characters of the novel who fears (usually without foundation) that he or she is about to suffer the same fate as one of the aforementioned predator's normal prey species.

I am so impressed with these books, that I am buying one – to test the waters, as it were – for Charlotte Phillipson, who co-presents our monthly webTV show with me. Not only is her best friend called Amazon, but I think the mixture of hard science and derring do will appeal to her massively.

I do, I am afraid, have a few minor quibbles, the worst of which is that a section of the second book, where the two protagonists encounter a pair of sables (a Russian mustelid with exceptionally fine, dark and valuable fur) is illustrated by a picture of two ferrets. This is mildly irksome, especially as these books are presented as having a serious ecological and educational theme, but I'm probably just nit-picking. These are smashing books, and I recommend them to anybody who enjoyed Price's books back in the day, and wants to share their memories with the younger generation.

Live long and prosper.

THE BITCH IS BACK

on the White Album."

Nothing like some nice pink piggies to brighten up your Friday morning. Pink piggies can brighten up any day in my opinion, but I suppose that may not be the case if you have just upset the mafia or some such thing. Then you probably don't like to think about pink piggies too often, especially their dietary habits.

The Who Tour 1982 Official Tour Vest, Rare - £3,400.00



"The Who Official '82 Farewell Tour Vest, size mens medium, by The Cats Pajamas. In very good condition. Rare, 1 of 50 made for the tour."

Farewell tour in 1982...okaaaaaay - another one of those "I don't know why you say "Goodbye", I say "Hello, hello, hello" tours then. Oh well you could always Tippex out the date every few years.

Jimi Hendrix Owned & Worn Shirt Bob&Kathy Levine Collection - US \$4,500.00 (Approximately £3,415.30)



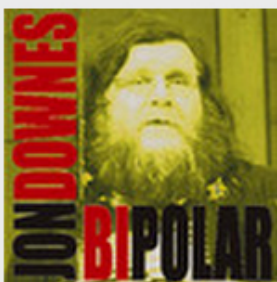
This is rather snazzy. I think Mr Ed would look quite dapper in this.

The Who Drumkit - Spirit of Lily- Keith Moon - £3,500.00

"In December, 2007, Premier Percussion offered for sale a limited edition drum kit named Spirit of lily which was named after the

SHAMELESS SELF PROMOTION TIME

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



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



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?



One of the very few of these produced just sold for \$8800 and it was not in near this great of condition. This is close to impossible to find in this condition. Very few of these were produced in the 80s. This is an unbelievable find. The pin is in excellent condition and is very old. Please refer to pictures. This button has been stored in a display case with some other vintage collectible for close to 40 years. From a home that has always been smoke free. Free shipping with insurance. In case you have not heard the story behind The King Of POP and Louie In the early 1980s, Michael Jackson, the King of Pop, and Queen's frontman Freddie Mercury were both enjoying the height of their musical stardom. And, since two stars are better than one, the two juggernauts of rock and pop wanted to combine their talents and produce an album together. The story goes that after completing just three songs, which were released back in 2013, the relationship between Jackson and Mercury came to an abrupt end. Some claim that the two stars couldn't find the time in their busy schedules to

record the album or that there may have been a disagreement about drug use, but it seems more likely that the collaboration fell to the wayside because Mercury didn't like recording his tracks in the same room as a Jackson's llama.

According to Time:

Unsurprisingly, Mercury was nonplussed by this behavior. According to an interview conducted with the Times of London, Queen's former manager, Jim "Miami" Beach claims that Mercury called him and said, "Can you get over here? You've got to get me out of here, I'm recording with a llama." Jackson was also reportedly less than thrilled with Mercury's behavior during the recording session. According to the Hollywood Reporter, "Mercury subsequently fell out with Jackson because the U.S. star objected to Mercury taking too much cocaine in his living room."

Despite the role the llama seemingly played in ending the album's production, neither star ever mentioned any other reason besides time constraints. That being said, Jackson really did have a llama named Louie, which you can see in the picture."

After all that blurb, still the only thing I can say (or ask) is "Does that llama look shocked to you?"

Ponder and report.

Ta-ra for now.



Winter/Genocide

Available from iTunes, Amazon etc



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

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with bonus
material*

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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.

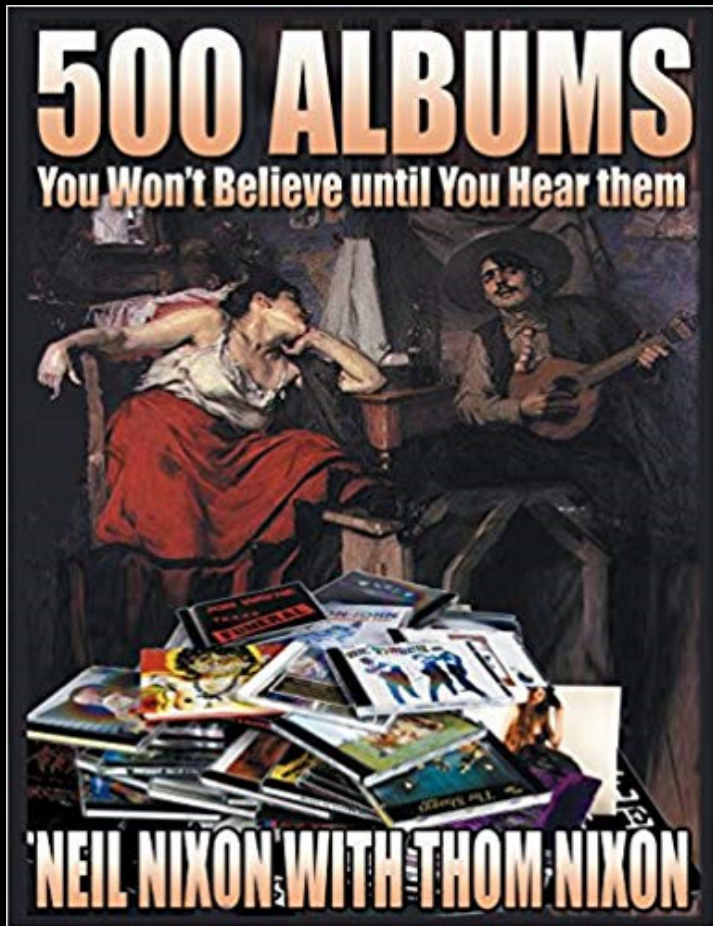
THE WORLDS FIRST CLONED CARTOON CHARACTER

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 oblivious to the Great White Shark in his Guinness



This book is an erudite catalogue of some of the most peculiar records ever made. The authors have lined up, described and put into context 500 "albums" in the expectation that those of you who can't help yourselves when it comes to finding and collecting music will benefit from these efforts in two ways.

- **Firstly, you'll know you are not alone.**
- **Secondly, we hope that some of the work leads you to new discoveries, and makes your life slightly better as a result.**

Each issue we are featuring one of these remarkable and peculiar records in a crass attempt to flog you the book.

Funkadelic: Maggot Brain – Westbound 1971

What? Out there – musically speaking – but generally in the mix when the best/most influential funk is considered.

Maggot Brain is a monster more than one sense of the word. Massively influential on funk, disco and just about every major trend of "black"



seventies music, bookended by two extended workouts – “Maggot Brain” and “Wars of Armageddon” – and an album that can barely contain the ideas and aspirations for itself within the 37 minutes allocated. Funkadelic remain a by-word for ground-breaking in musical styles, and this is the first full stirring of the manifesto that applied in their best days. The third album by the band and the final outing credited to their original line up, Maggot Brain is in your face as soon as it is in your ears. A spoken word intro stating: “Mother Earth is pregnant for the third time, for y'all have knocked her up” announces the opening instrumental cut which meanders and plays tricks from speaker to speaker, setting up a range of restrained sounds which will feature in what is to come. Once the groove of “Hit it or Quit it” hits hard, the pace quickens, Funkadelic start to reference the Sly Stone, Hendrix and James Brown roots that have brought them here and Maggot Brain is upon us for what will be one hell of a ride.

It is all over the place in terms of style but the closing freak-out of “Wars of Armageddon” – which samples everything from a mooing cow, to a crying baby and airport announcements - is a perfect finale. Eddie Hazel's lead guitar has gone everywhere from the lengthy forays of the title track to bursts of blues, rock and elegant licks behind the soulful vocals. George Clinton's bass has driven everywhere from sex and fun to serious social issues. “You and Your Folks, Me and My Folks” was still a cutting edge comment on inter-racial relationships in 1971. The strength of a band who could follow “You and Your Folks...” with “Super Stupid” – a groove so gleefully simple it is an articulate argument for pure fun – is the strength of a band completely in charge of their mission. “Super Stupid” pits furious soloing, a brief punky riff and that massive bass into a mix that assaults any idea of dividing lines between musical genres, makes its case and swiftly departs. Maggot Brain continues to matter because the power of what Funkadelic achieve time and time again here has eluded many of those with similar pretensions ever since. In that sense Maggot Brain is important because it channels the spirit of the handful of barrier breaking musicians who had explored this territory before – notably Hendrix and Sly Stone – and foresees everything from the best things disco and soul would offer to the way Lenny Kravitz and his ilk would distil, perfect and popularise some of the elements fused here.

Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

CD and book available soon from Gonzo Multimedia

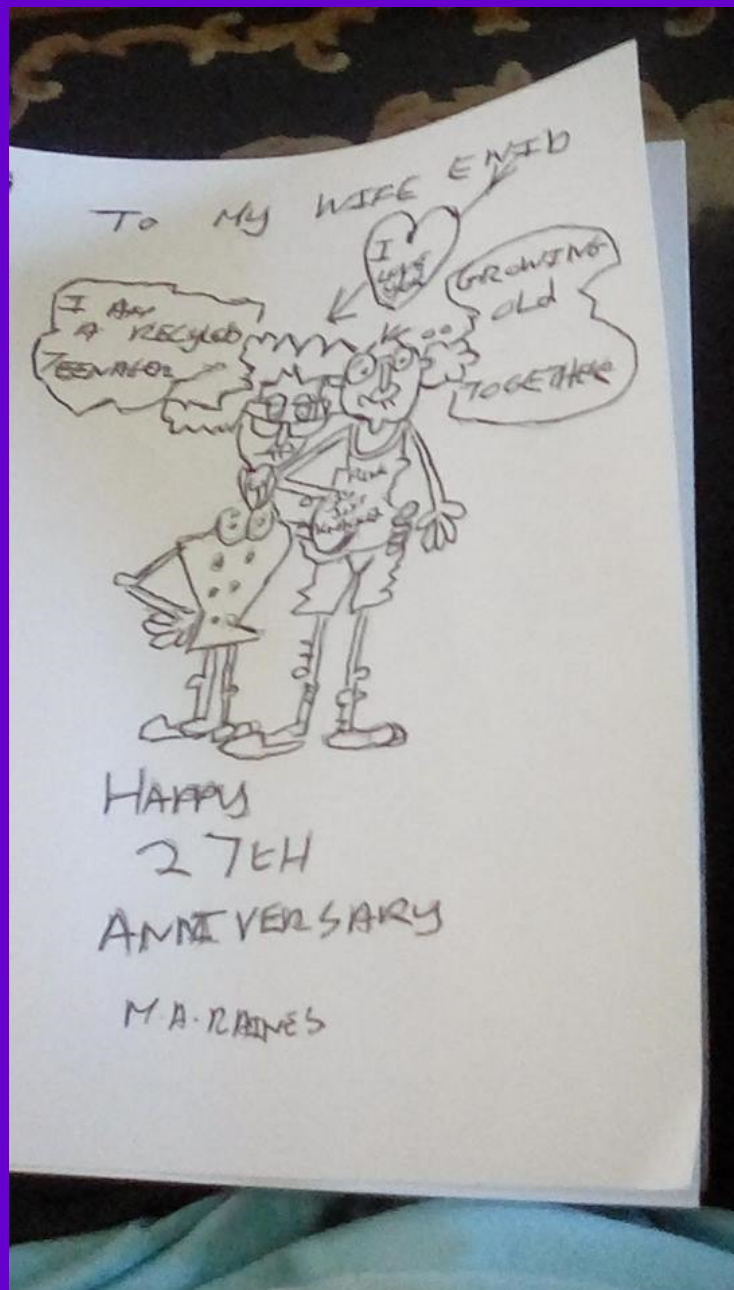


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THE WORLD OF GONZO ACCORDING TO

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/>

It must be this growing older thing, but it truly doesn't seem that it has been a whole week since I sat down and wrote a screed beginning "and so it is Friday, once again" or something like that. But, it is Friday once again, and—once again—the weekend is upon us. And—for the first time in a month—I truly hope that I can have a weekend untrammelled by people and things.

My thought processes are never particularly orderly at the best of times, but never so by the end of the week. And so, although I had a perfectly laid out concept of how this snippet of writing was going to go, about ten minutes ago, an excited IM from my old pal Richard Muirhead (whom I have known since 1970; longer than I have known anyone that I am not actually related to) telling me about a new species of extinct gibbon from Central China, described from bones found in a tomb. The human bones interred in the tomb are thought to have belonged to Lady Xia, grandmother of the nation's first emperor, Qin Shi Huang. Naming their find *Junzi imperialis*, the scientists said the discovery is particularly noteworthy given the total lack of gibbons in the region today.

Still—conceptually and linguistically, if not taxonomically—staying within the realms of the Hominoidea, Gorillaz have a new album released next week. I was a little disappointed with the last one—Humanz—which was released last April, although it has since grown on me majorly. My initial



disappointment was because it didn't seem to fit in conceptually with the previous records, nor with the meta-history of the band itself and the mythology which has grown up around it.

The new record has been described as being far more Damon-centric than the last one (which glittered with guest stars) and as such may well be more within the mindset that produced Plastic Beach and its two predecessors.

But we will not know for another week.

See you then,

Hare bol,

Jon



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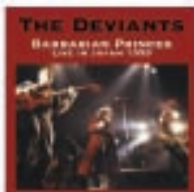
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