

A man with dark hair, wearing a white tank top, is shown in profile, playing a guitar. He is outdoors, with trees and a fence visible in the background. The image is slightly blurred, giving it a candid, artistic feel.

GONZO

Weekly #81

EXCLUSIVE:

**Sex, Drugs and
Rock 'n' Roll -
Pam Windo remembers**

EXCLUSIVE:

**Corky Laing gets
an award**

EXCLUSIVE:

**New Bass Player
for Galahad**

EXCLUSIVE:

Elbow Live

PLUS:

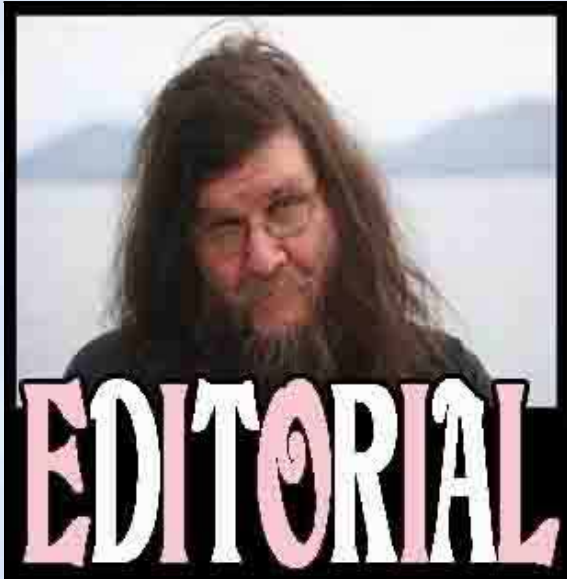
- Edison's Children
- Crystal Grenade
- Steve Ignorant

AN EXTRAORDINARY LADY

THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of Gonzo Weekly. I had a surprisingly positive reaction to my rant last week about the volume of unissued material which always comes out the proverbial woodwork in time to be included on retrospective compilation albums by your favourite heritage act.

However, this got me thinking about something equally peculiar that brings up a whole swathe of emotions in life (admittedly twisted slightly) and which I would like to share with you, if only to

try to get my thoughts on the matter in order. It seems to me, at the moment, that pretty well any band (whose members are still alive, or mostly so) who has ever existed, has re-formed, at least once. There are only four notable exceptions that I can think of.

THE CLASH

The main reason that they haven't/didn't/won't re-form is that Joe Strummer died just in time to stop the band doing exactly that at some awards ceremony or other (I think it was the Rock and Roll Hall of Fame, but I can't be bothered to find out). No offence to any ex-members of The Clash that I happen to know, but the idea of the band without Joe Strummer is as ridiculous as the Beatles without John Lennon. Wait, that happened didn't it? With Free as a Sodding Bird.

THE JAM

Paul Weller has always been adamant that this will never happen. Bruce Foxton has played with both Paul Weller and Rick Butler, but the chances of the three of them playing together again are negligible.



THE SMITHS

Morrissey is a law unto himself, and more importantly has an admirable romanticised view of rock and roll. He has always said that a Smiths reunion would tarnish the band. This week he said, "I don't know a single person who wants a Smiths reunion! But, no, there aren't any bands I'd like to see again because your memory of them was how they were in their prime or at their best or at their most desperate, and you look to them to be someone they no longer are."

CRASS

This is the band, of the four, that I personally have most emotion invested in. The nearest they came to a reunion was when most of them appeared – separately – at an anti-Iraq war concert in November 2002 at the Queen Elizabeth Hall on London's South Bank. The fall-out from this, and the subsequent arguments between various members of the band, have pretty well denied the possibility that they will ever do it again.

Back in about 1975 John Lennon spoke positively about the possibility of a Beatles reunion. Again, I am paraphrasing, because I can't find the original citation at this time of night, but he said that if the band were to reunite he would want them to do it in the studio and try to come up with new music rather than just going out and playing the old hits live.

It is tempting to theorise that if Mark Chapman had not taken the law into his own hands on that fateful night in December 1980, that the band would probably have reunited for something like Live Aid. However, they didn't, and John Lennon's statement must stand as the text for this particular sermon.

This week Julian Lennon reveals that he was unimpressed by a concert in Los Angeles marking the Fab Four's historical arrival in America.

"The last thing I wanted to do was stand in the audience with everyone else, and clapping my hands, and being filmed in front of millions while watching a Beatles karaoke session." This was in response to the two surviving Beatles performing Hey Jude on a highly rated US TV broadcast concert.

The question has to be asked, therefore, why do bands re-form? Some bands certainly shouldn't. During the 50th anniversary shows performed by the Rolling Stones a year or so back, whilst the blues numbers featuring Mick Taylor were perfectly valid, and more exciting than one could ever possibly have hoped, the more sexual pop songs sung by a front man who – despite all his efforts to the contrary – is still a wrinkled septuagenarian were – I'm afraid – mildly distasteful.

Robert Plant should be lauded for his explanation of why he doesn't want to do a proper Led Zeppelin re-formation. He quite rightly says that for a man of his age to be singing that he wants to give an unnamed young lady every inch of his love, or to squeeze her lemon till the juice runs down her leg, is embarrassing and age inappropriate.

Sadly, many, but not all, bands who re-form and play songs that they made famous four or more decades before have – despite their best efforts – just become self-referential cover acts, performing cover versions of their own material, and trying to re-live old glories whilst doing nothing to address the socio-political needs of their contemporary audience.

Of the four bands I listed above, the one I am most disappointed will not re-form is Crass. Last week I wrote about how many of the anarcho-punk bands from the early 1980s have re-formed and are playing today as a direct reaction to the current socio-political climate which, it could be argued, is even more restricted and suffocating as were the glory days of Margaret Thatcher. The world needs a band like Crass nowadays more than ever. There are more rampant injustices and divisions in society than ever, and pundits like myself are desperate to see musicians coming forward to address these concerns.

Crass are now in their 50s, 60s and 70s and as hinted at above, have too much personal baggage ever to re-form. Nor, probably, should they. It is time for a new generation of political musicians to take over, man the barricades and foment their own particular brand of revolution. But where are they?

I am not an expert in the history of art, but I would imagine that very few art movements have ever lasted much longer than fifty years. It is now sixty years since a young, feral truck driver called Elvis marched into Sun Studios and changed the world beyond recognition.

Sixty years later, of course rock music still exists, is still being made, and is still very popular. But the question has to be asked, what is it for?

At the end of last year I interviewed one aspiring political rock band whose songs espoused a neo-Marxist utopia and asked them just this question. And I am afraid that I managed to offend them mightily; something which was truly not my intention. They went off in high dudgeon and I never heard from them again, which was a pity. They were nice chaps and I believe that they truly meant what they were singing about, but they had no idea about the philosophy of what they were doing, and I don't want to get all Marshall McLuhan on you and rant on about the medium and the message/massage, but one has to ask that if an artist sings about political or social matters, but does not expect their song/message to actually exact any change within its listeners, then the net result is horribly akin to the most crassly, wishy-washy hymns sung in the most reactionary and ineffectual churches.

The whole crux of what McLuhan said was that the form of the medium embeds itself within the message, creating symbiotic relationship by which the medium influences how the message is received. The fact that so much of Crass's original output was a spiky ugly noise was, therefore, a direct reaction to them living and operating within spiky, ugly times.

Maybe our present, over-technological, society has become so deeply self-absorbed that we can no longer assimilate inconvenient truths proffered in this manner. Earlier this evening my wife sent me a video by a marketing analyst explaining how the international meat industry is "systemised cruelty on a massive scale and we only get away with it because everyone's prepared to look the other way." She is perfectly correct. And maybe in music, art, ethics, and politics we have been conditioned to do exactly the same thing.

It is a great privilege for me, therefore, to be able to write about musicians and artists who are bucking the trend and making a valiant attempt to tell the truth as they see it.



Yes, Jon Davison, Jon Anderson, Rick Wakeman, Chris Squire, ABWH, Grateful Dead, Slash, The Smiths, Johnny Marr, Beach Boys, Brian Wilson, Jimmy Page, Led Zeppelin, Robert Plant, Michael des Barres, Galahad, Miss Crystal Grenade, Steve Ignorant, Corky Laing, Spirits Burning, Gong, System 7, Rocket Scientists, King Crimson, Strange Fruit, Sub Reality Sandwich, Friday Night Progressive, Ruth Flowers, Bernard Neeson, Ralph Pruitt, Jay Lake, James Shelton, Clearlight, Aviator, Clepsydra, Ant-Bee, Mick Abrahams, Steve Hillage, Erik Norlander, Pam Windo, Elbow, Edison's Children, Marillion, Hunter Thompson, Hawkwind, Paul Weller, Michael Jackson, Beatles, Elvis Presley, Syd Barrett, One Direction, Justin Beiber, Paradise Nine, Lego Lepricons, Malice in Wonderland, Nigel Mazlyn Jones, Octopie, Frosttide

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

Issue Eighty-One June 6th

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)

Bart Lancia,

(My favourite roving reporter)

Thom the World Poet,

(Bard in residence)

C.J.Stone,

(Columnist, commentator and all round good egg)

Kev Rowland,

(Kiwi Reviewer)

Lesley Madigan,

Photographer *par excellence*

Douglas Harr,

(Staff writer, columnist)

Jessica Taylor,

(PA and laughing at drunk pop stars)

Richard Freeman,

(Scary stuff)

Dave McMann,

(He ain't nothing but a) Newshound-dog

Orrin Hare,

(Sybarite and literary *bon viveur*)

Mark Raines,

(Cartoonist)

Davey Curtis,

(tales from the north)

Jon Pertwee

(Pop Culture memorabilia)

Dean Phillips

(The House Wally)

Rob Ayling

(The *Grande Fromage*,

of whom we are all in awe)

and **Peter McAdam**

(McDada in residence)

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

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

Jonathan Downes,

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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.

You will have certainly noticed that it has all changed. In fact there is no certainly about it. But if you haven't noticed I would like to know what you have been smoking , and can I have a large packet of it please.

Yes. It has indeed all changed. Basically I have been wanting to upgrade the visuals of the magazine for some time, but now the technology to do what I have wanted to do for yonks has finally become within our budget (i.e free) and we are going to give it a go.

If things don't work out we can still go back to the previous method of putting the magazine together, and we shall still be utilising those jolly nice fellows at MailChimp in order to send out the subscriber notifications.

In fact, 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. Not only is it FREE but there will be some exclusive offers for folk who avail themselves of them, so make an old hippy a happy chappy and **SUBSCRIBE TODAY**

THE ^{gonzo} NEWSROOM

- **THE FAMILY WHO PLAYS TOGETHER**

The Grateful Dead once lived there, apparently taken with the acoustics of the living room. Its bucolic grounds were featured on the back cover of the Dead's 1969 album *Aoxomoxoa*. And the crush of musical luminaries who passed through it include Grace Slick, Janis Joplin, Nina Simone, and a 5-year-old girl named Courtney Love. But the country estate known as Rancho Olompali in Marin County, California was best known as the site of a social experiment that lasted all of 600 days: a commune called The Chosen Family, where at one point nearly 90 people sought refuge from the tumult of San Francisco street life in the late 1960s. And if their musical tastes were any indication, archaeologists say, its members were surprisingly diverse. **READ ON...**

- **GOING FOR A SLASH**

Slash thinks his brand of rock 'n' roll can save British politics as he launched his new album at the Houses Of Parliament. Slash thinks rock 'n' roll can save British politics. The former Guns N' Roses star previewed his new album 'World On Fire' at London's Houses Of Parliament and MPs rocked out to an acoustic performance, featuring 'Sweet Child O' Mine', which the guitarist described as "surreal". He told the Daily Star newspaper: "I'm a believer that this brand of rock 'n' roll should be about elevating the stress and worry of politics. "'World On Fire' is a metaphor for a lot of different things - one of them being the current state of global affairs." **READ ON...**

- **THE BOY WITH THE THORN IN HIS SIDE**

The Smiths star Johnny Marr will hit the road in October 2014 on a solo tour of the UK's biggest cities. Johnny Marr has announced a UK solo tour. The former Smiths musician is embarking on a series of live gigs this autumn, starting on October 13 in Lincoln and finishing up in Leeds on October 29. The guitarist is expected to play songs from his 2013 solo debut, 'The Messenger', as well as from his second album, which is due for release around

the time of the tour. He will also no doubt be performing fan favourites from The Smiths' back catalogue of hits. **READ ON...**

- **HE WASN'T MADE FOR THESE TIMES**

Beach Boys star Brian Wilson is reducing his workload on the advice of his daughters Carnie and Wendy, who want him to slow down. Beach Boys star Brian Wilson is reducing his workload on the advice of his daughters. The 71-year-old singer's children Carnie and Wendy, with ex-wife Marilyn Rovell, say their father is avoiding a tour that would mark the 50th anniversary of the band's hit song 'Fun, Fun, Fun' but insist he is healthy and happy. Carnie told The New York Post newspaper: "He is 71 and is doing okay. He is laying back a little bit, which is about time. I want him to do that. "He has been on the road for 15 years, and he has continued to do whatever he wants. **READ ON...**

- **COMMUNICATION BREAKDOWN**

Jimmy Page hasn't ruled out Led Zeppelin headlining Glastonbury Festival in the future after festival boss Michael Eavis said he was "sure" they would play the event one day. Jimmy Page hasn't ruled out Led Zeppelin headlining Glastonbury Festival in the future. The guitarist has responded to comments made by festival boss Michael Eavis, who claimed he was "sure" the band would one day headline the event Worthy Farm. Jimmy told BBC 6 Music: "I haven't heard about anything since the 2007 O2 gig, but you never know do you... you never know what's going to happen tomorrow, do you?" **READ ON...**

- **AND ANOTHER PAGE**

Led Zeppelin rocker Jimmy Page is hopeful that reissuing the band's classic albums will help inspire a new generation of musicians. Jimmy Page hopes reissuing Led Zeppelin's albums will "inspire" young musicians. The 70-year-old rocker is incredibly proud of his band's music and has enjoyed trawling archives for rare and unheard material that will accompany the remastered 'I', 'II' and 'III' which are set to be released, followed later in the year by the group's other six albums. He said: "It's just so important to remind people what a fucking good band Led Zeppelin was. **RIGHT ON...**

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

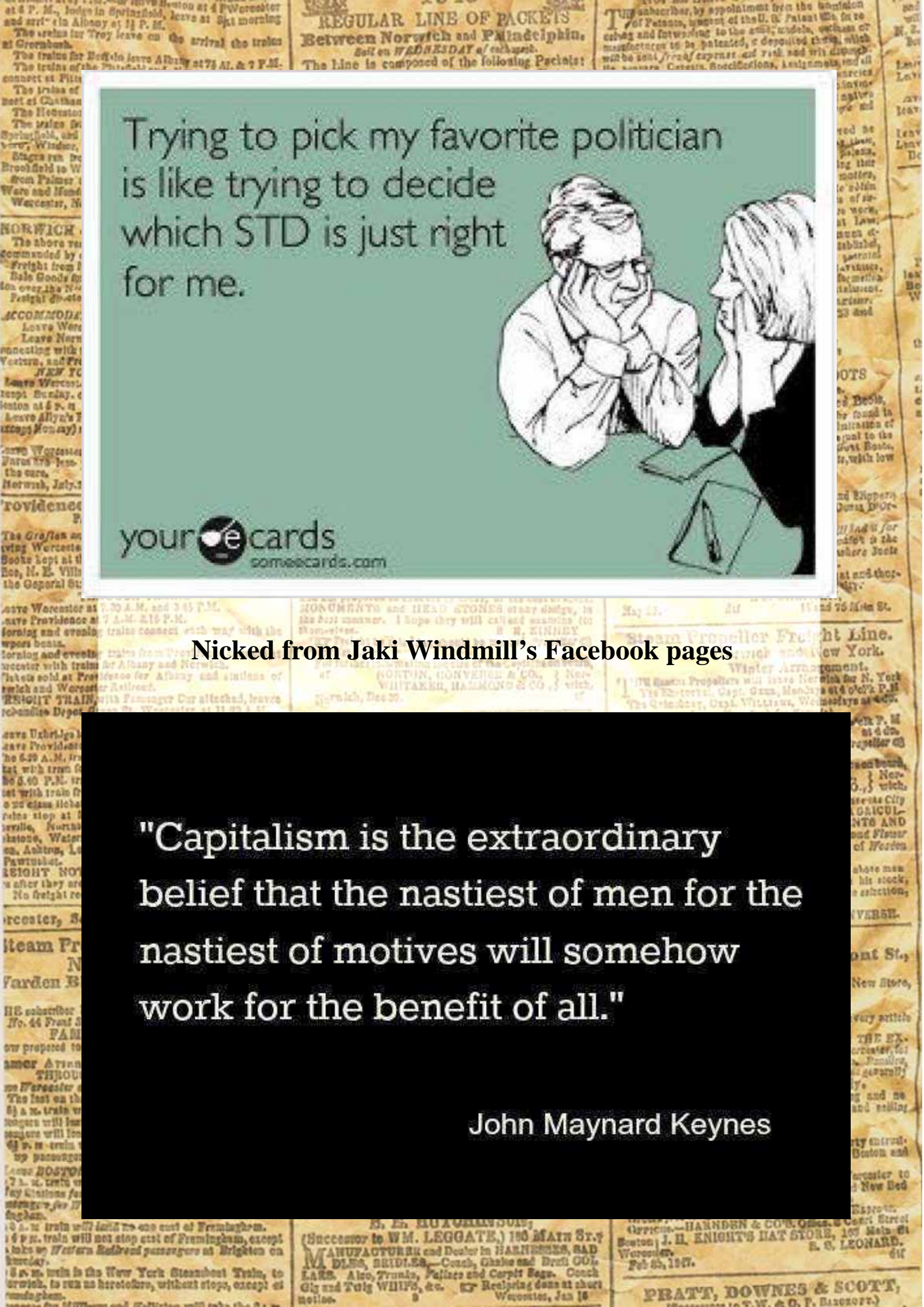


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Nicked from Jaki Windmill's Facebook pages

"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



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

— *Desolation Row* by Bob Dylan

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

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

DIDN'T ANYONE THINK TO CHECK? He was thought to be the oldest man in Tokyo - but when officials went to congratulate Sogen Kato on his 111th birthday, they uncovered mummified skeletal remains lying in his bed. Mr Kato may have been dead for 30 years according to Japanese authorities. They grew suspicious when they went to honour Mr Kato at his address in Adachi ward, but his granddaughter told them he "doesn't want to see anybody". Police are now investigating the family on possible fraud charges. READ ON...

BUT IS IT ART? *To Kill a Mockingbird* and *Of Mice and Men* are among the US literary classics dropped by a GCSE exam board after education secretary Michael Gove called for more British works to be studied. Neither book is on OCR's draft GCSE English Literature syllabus in England. It has also decided to leave out Arthur Miller's *The Crucible*. The Department for Education said its document about new content for the subject published in December "doesn't ban any authors, books or genres". Labour said the changes were "ideological" and "backward-looking". Pupils will still be able to study modern work by British authors. *Anita and Me*, Meera Syal's 1996 story of a

British Punjabi girl in the Midlands, and Dennis Kelly's 2007 play about bullying, *DNA*, are understood to be among the most recent works included in the draft syllabus. **READ ON...**



FROM THE RSPCA

There was public outrage last year when the government would not rule out gassing as a way to kill badgers. Following the failed pilot culls Defra confirmed that it had commissioned 'desk research' into this method of killing badgers.

It has now been revealed through a Freedom of Information request from our friends at Humane Society International, that this threat has become even more real. The government has now started field trials into the gassing of badger setts although no badgers or other animals have yet been involved in the tests. The gassing of badgers was rightly banned nearly three decades ago in England. We are determined that the failure of the pilot culls must not be used as an excuse to use cruel methods of killing badgers in order to meet targets.

Take urgent action for badgers now!

http://www.rspca.org.uk/getinvolved/campaigns/badgers/takeaction?source=140604_DIGI_Buzz&utm_source=Buzz&utm_medium=email&utm_content=Body&utm_campaign=140604_DIGI_Buzz_NewsletterSubscribers&spMailingID=6628783&spUserID=NjAyMTU0Mjg5NDgS1&spJobID=460410433&spReportI

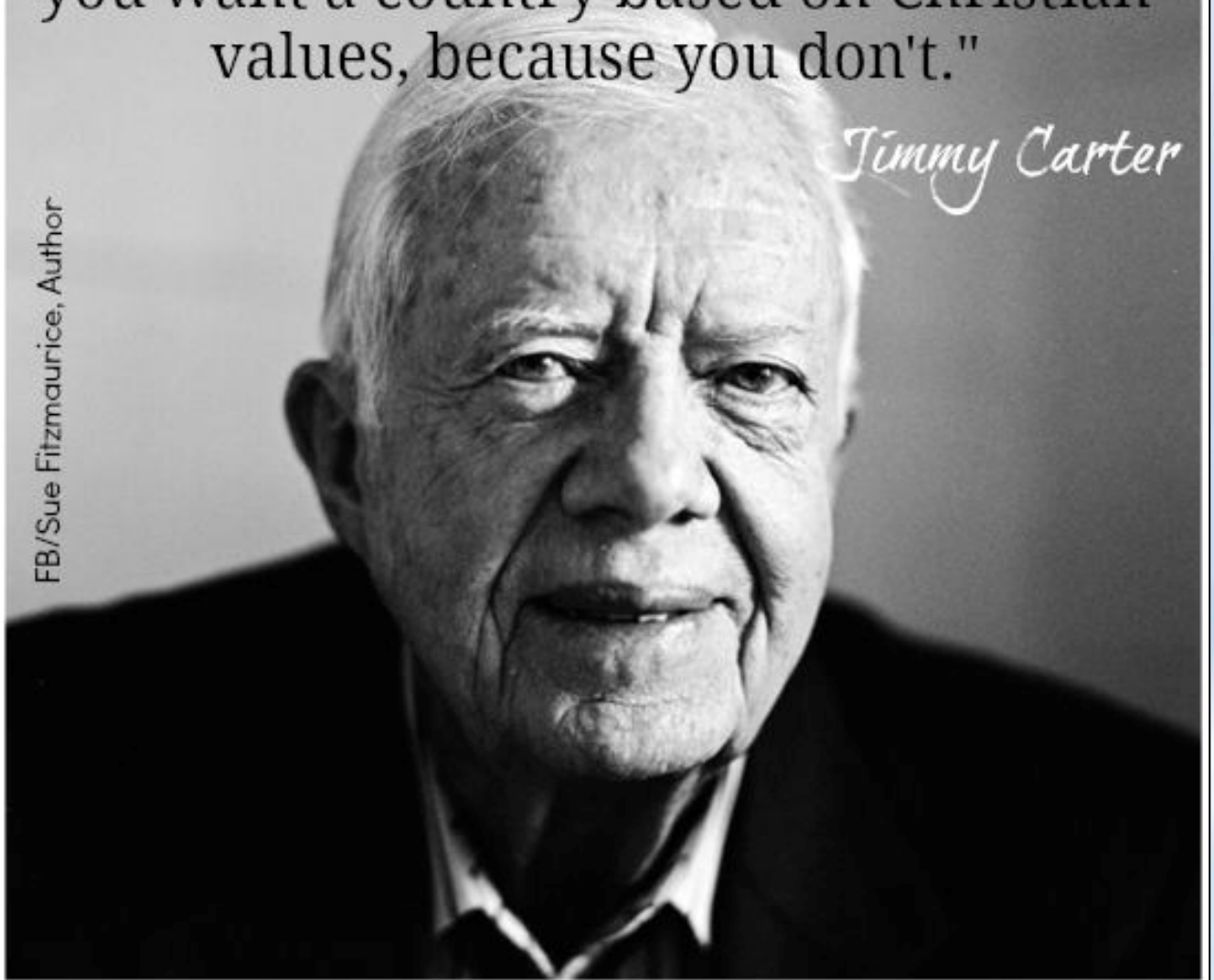
DEMOCRACY MATCH



"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



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.



MICHAEL DESBARRÉS



THE NEW DJ IN
LITTLE STEVEN'S UNDERGROUND GARAGE
WEEKDAYS 8AM ET / 5AM PT SIRIUSXM CH. 21 MICHAELDESBARRES.COM



WHEN IN ROME DO AS THE ROMANS DO

A few years ago Morrissey was living and recording in Rome, and soaking up the vibe. Now it is the turn of our very own mighty Marquis.

The irrepressible Michael Des Barres is in Rome recording his next album. He writes:

Friends, Romans and countrymen. I have become a gladiator...I am now saving Christians from the lions, kind of like Maximus meets Muddy Waters...Rome is a drug and I am addicted..OD'ing on marble and fountains. I wear a white leather toga

and Cuban heel boots...and play rock and roll music that will start a new empire.. Much love to all my friends, old and new!!

GONZO CURRENTLY IN STOCK AT GONZO (USA)

GONZO CURRENTLY IN STOCK AT GONZO (UK)

the week that's past



THE GALAHAD SAGA CONTINUES

There is quite a lot of news from the Galahad camp this week starting off with news of their new, um old, bass player.

AN OFFICIAL BAND ANNOUNCEMENT:

Galahad are extremely pleased to announce that Tim Ashton, who played bass for the band in the late 1980s and early 1990s, has returned to the fold. Tim played bass on 'Nothing Is Written', our first proper studio album which was released in 1991.

In 1992 we thought he was taking a 22 day break to tour Japan and the Far East, turns out we misheard and he actually meant 22 years!

Tim is now back in dear old Blighty after his somewhat lengthy sojourn. His first show back

with the band will be at the Christchurch Festival on Saturday 5th July 2014.

In addition to his busy schedule with Galahad, Cloak, Twelfth Night and Dakota, Dean has found time to write and perform the music for a theatrical production opening next month.

Long live Galahad, the journey continues...

But the same day they also posted this intriguing little snippet:

'A Number' by Caryl Churchill, directed by our friend Andrew Wild, author of One For The Record, our official biography, opens on 4 July for a short run at MADS Little Theatre, Macclesfield.

Therefore, we would also like to take this opportunity to thank Mark Spencer for his contribution to the band during the last couple of years or so and wish him well with all his other various projects and future endeavours.

I am very fond of Galahad and look forward to seeing where this latest burst of activity takes them.



MICHAEL DES BARRÉS ON
LITTLE STEVEN'S
UNDERGROUND GARAGE
 MAXIMUM ROCK AND ROLL
 MORNINGS 8AM - 11AM ET CH.21 **SIRIUS** | ((XM))
 SATELLITE RADIO
 (FILLING IN FOR ANDREW LOOG OLDHAM)

the week that's past

CRYSTAL GRENADE

Who is Crystal Grenade?

The year is 1852, the place Victorian England. Dim gaslamps lend a cobwebbed ale house a sepia glow. The sound is dull marmoset from blunt mouth, the scent unmasked sweat and sawdust. In the back room of the bar, a strange performance is unfolding, one of horror and beauty as yet to come...

Singer, pianist, folk show personality and melancholic trouble, Crystal is a woman wading through existentialist drears, words being hand to mouth.

Born with a rare hand deformity that statistically makes her one in a million and logistically means a life of peculiar charm, Crystal scrapes a living through song and chance. In a world where the

Follow



A SCRYING CRYSTAL

Huzzah! The lovely Miss Crystal Grenade has got a spiffing new website, and I am very honoured that some of my blurb is featured prominently on the front page. Thank you honey.

I am very fond of the lovely Miss Grenade, both musically and personally. Carol is one of those rare and precious artists who manages to take their own deformity and use it within their art in a positive and life-affirming manner. Born with a deformed hand Carol has used the motif of the crab-woman throughout her art and I find what she has done to be both touching and brave.

She celebrates her deformity as part of herself rather than trying to hide it away. Most people I know who have similar conditions would hide their hand beneath a glove, albeit a stylish and rather chic one. Not so, Carol. She puts nail varnish on the fingers of both hands and has even invented the alter-ego of a Victorian freak show performer to perform her remarkable material. If you haven't done so already I would strongly suggest that you go out and buy her album.

If you need any more incentive to check her out, why not come to this year's Weird Weekend, held in rural North Devon on the third weekend of August, because Carol will be performing a short set of Crystal Grenade songs there. Carol is one of the most Fortean performers that I know, and I am very much looking forward to seeing her perform for the first time.

Her new website, by the way, can be found at <http://www.misscrystalgrenade.com/> and contains some mightily entertaining stuff. I was particularly amused by the way she described her previous band *The Bad Taste Barbies* :

"We've never broken up officially, we're like musical fuck buddies who give each other the call when we've got the horn." This girl you gotta love...

GONZO CURRENTLY IN STOCK AT GONZO (USA)

GONZO CURRENTLY IN STOCK AT GONZO (UK)

the week that's past

at 4 P. M., ...
 The trains for Troy leave on the arrival the trains at Greenbush.
 The trains for Buffalo leave Albany at 7 A. M. & 7 P. M.
 The trains of the Catskill and North Adm. Hall Road connect at Pittsfield.
 The trains of the Hudson and Berkshire connect at Catskill.
 The Hudson and Berkshire connect at Catskill.
 The Hudson and Berkshire connect at Catskill.
 The Hudson and Berkshire connect at Catskill.

REGULAR LINE OF PACKETS
 Between Norwich and Philadelphia.
 Sail on WEDNESDAY of each week.
 The line is composed of the following Packets:
 New Bed. James L. Day, Capt. Nash.
 " " Mary H. Chappell, Capt. Griffin.

...of Patents, ...
 ...and forwarding to the ...
 ...deposited there, which will be sent free of expense and risk and will disengage the preparer ...
 ...the necessary Papers and Drawings; will make correct and late American and foreign ...



FAR FROM IGNORANT

This weekend Steve Ignorant and his band Slice of Life are on the road again, and on Saturday night will playing in Glasgow at a place called The Stereo.

It is interesting to see how Steve has developed as an artist over the past few years. The publicity pictures which can be found splattered across the internet show a quintessentially English performer who looks much more like an ex-Punch and Judy professor, than the angsty youth with the barbed wire voice who fronted the most Tourettes-inflicted punk band of all.

Of course both things are true. Even a cursory read of his auto-biography which came out a few years ago reveals that he is all this and more besides; and whilst his particular artistic routes are in the novels and movies of the angry young men of the '50s, his demeanour on stage and particularly in the photograph on this page is positively Dickensian, if not harking from an even earlier era in British artistic history.

The first time I met Steve, he was in his mid-twenties, but looked younger. Even then, at the height of Crass's influence one could see that he was far more than he appeared, or even pretended to be.

SYNERBY CONCERTS PROUDLY PRESENTS

AN EVENING WITH CRASS FOUNDER

STEVE IGNORANT'S

SLICE OF LIFE

TICKETS SCOTLAND // WWW.SYNERBYCONCERTS.COM // MONORAIL

GLASGOW STEREO

SAT 7TH JUNE 2014

I still remember the day that I visited Crass at Dial House in Ongar near Epping. Like everybody else who has ever written about the place I was overwhelmed by its magical aura and – if I may be forgiven for lapsing into sheer hippyisms – the overwhelming good vibes of the house.

There were books everywhere and an overwhelming sense of positive activity imbued the place. I decided then, that this was how I wanted to live my life, and how I eventually hope that my home would turn out, and thirty odd years later, at the other side of the country, my resolution has pretty much fulfilled itself.

Gonzo are just about to reissue two DVDs – one recorded in 2007 when he performed Crass's first album The Feeding of the Five Thousand at Shepherds Bush Empire with guest musicians, and the other at the same venue in 2011 where he was joined on stage by Penny Rimbaud and Eve Libertine.

The most striking thing about these recordings is how musically good they are. There is a level of subtlety that, it could be argued, is missing from the original recordings by Crass. It was like hearing these songs for the first time, and I look forward to being able to share them all with you soon.

the week that's past



PHEW WHAT A CORKER

I have spent much of the last few weeks working on a new edition of Corky Laing's massively entertaining auto-biography of rock and roll war stories; 'Stick It'. For those of you not in the know, Corky is most famous for being the drummer with hard rockers Mountain, together with Leslie West on guitar and the late, and very much missed, Felix Pappaladi, on bass guitar. This classic line-up came to an end when Felix, who was also famous as a record producer responsible for - amongst others - Cream's Disraeli Gears, was murdered by his wife in 1983.

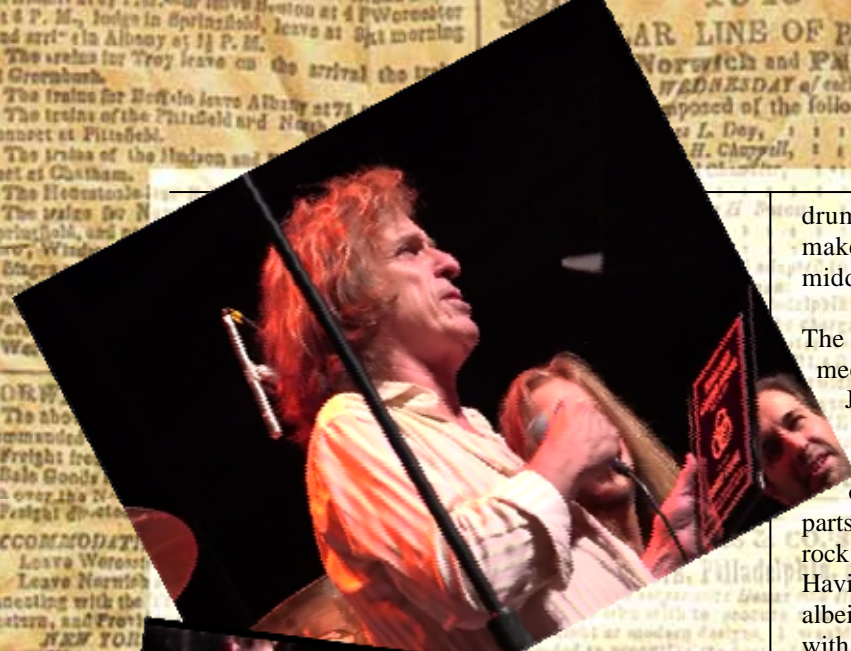
As regular readers of this magazine will know, Corky's most recent project is a record called Playing God, performed with a band called Corky Laing and the Perfect Child. It is particularly interesting to me, because not only is it great music which I described as having the fingerprints of Dr Dre and Jan and Dean alongside the more predictable hard rock influences, but it is a rock opera co-written with two Finnish academics.

The opera addresses the thorny subject of bio-ethics and human cloning, and is set "back in a 1970s version of tomorrow" where "the good people of Happyville, [...] have enjoyed the advantages of genetic engineering for decades without any thought".

It was performed live for the first time back in March, and I have been trying to get hold of pictures of the performance ever since. I have finally managed to do so, but although this section of the magazine is supposedly for the news of last week, I am excited enough by my discovery to be able to bring them to you here.

But this isn't all. This week Corky was presented with the 'Bonzo Bash Legend Award' last Saturday by equally legendary

the week that's past



drummer Peter Criss from Kiss, who without his make-up looks a very sweet and mild-mannered middle-aged bloke.

The Bonzo Bash is, by the way, an annual meeting of drummers to celebrate the memory of John Bonham from Led Zeppelin.

If you look on You Tube you can see a video of the event which is actually very emotional in parts, with Corky living up to his reputation and rock and roll persona in the way only he can. Having spoken to him on a number of occasions, albeit down the telephone, I am always impressed with what a sensitive and intelligent man he is, and this shows during his acceptance speech.



However, if you think that emotions are a bit girly, he then leads the band and a whole slew of special guests all beating out the famous cow bell pattern in a massively bonzoid version of Mississippi Queen which he dedicates to everybody who has ever got laid listening to the song.

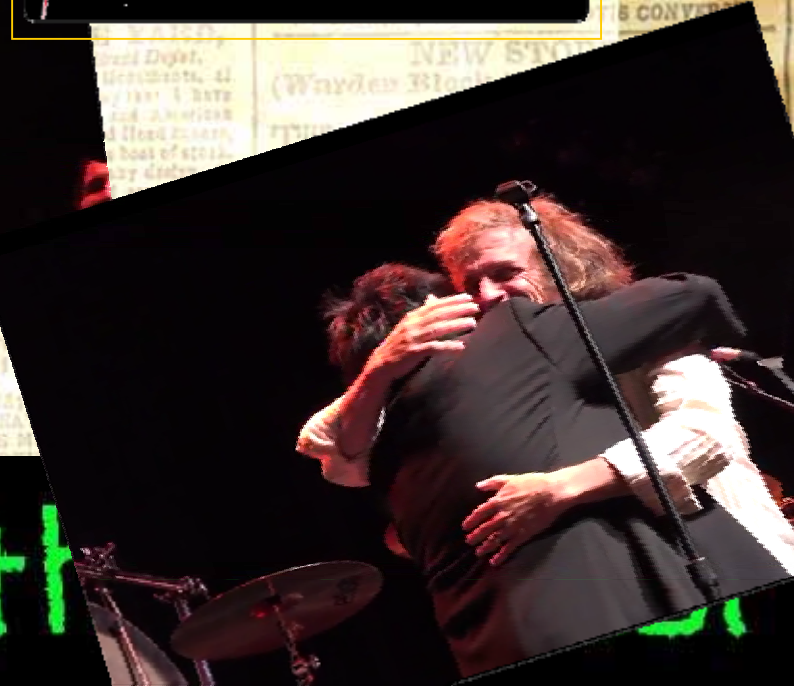
I am very fond of the ditty, but I have to say that I can't imagine anything much less conducive to a romantic interlude than the Corkmeister beating seven bales of fuck out of his long-suffering cow bell.

And no, that is not a veiled innuendo.



GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)



the week th

Spirits Burning & Bridget Wishart



NICE NEWS FOR SPIRITS BURNING

This week those jolly nice chaps and chapesses of Spirits Burning made a very pleasant discovery. On their Facebook page a representative of the band posted the following story:

Discovery! Best of 2013 Prog Albums by Mauro Moroni includes our Spirits Burning & Clearlight release. (translated from Italian)

THE BEST ALBUM OF PROG 2013

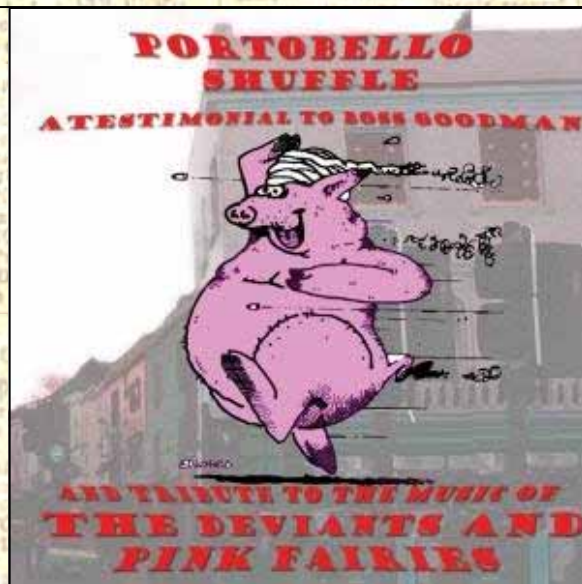
January 3, 2014 at 11:44 pm

ALIENS :

- One of These Days & thee random tone color lab - A peaceful nacht in hell
- Setna - Guerison
- Wrong Object - After the exhibition
- Midas - Touch the Clear Air
- Dewa Budjana - Joget Kahyangan
- Jazz Q - Znovu
- The Theories des Cordes - Monkeys electriques
- Nemo - The vers dans le fruit
- Sein - Tesis
- I Know You Well Miss Clara - Chapter One
- Siiilk - Way to Lhasa
- Trion - Funfair Fantasy
- Raimundo Rodulfo - Open mind

• **Spirits Burning & Clearlight - Healthy Music in Large Doses**

- Moon Safari - Himlabacken Vol 1
- Airbag - The Greatest Show on heart



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

The emboldment is, of course, mine. Is 'emboldment' a word or is it something I nicked from *The Simpsons*? I have really no idea.

However, I have a very soft spot for Spirits Burning; a band who are utilising the mass communication technology available to us here a decade and a half into the 21st Century and using it to make some genuinely beautiful and spiritually uplifting music.

It is a pleasure to work with them, and I am very happy whenever I find that there are other people out there who are equally impressed with their unique brand of contemporary Space Rock.

There is truly justice in the universe.



the week that's past



System 7 vs. demi Gong and a Magick Bro

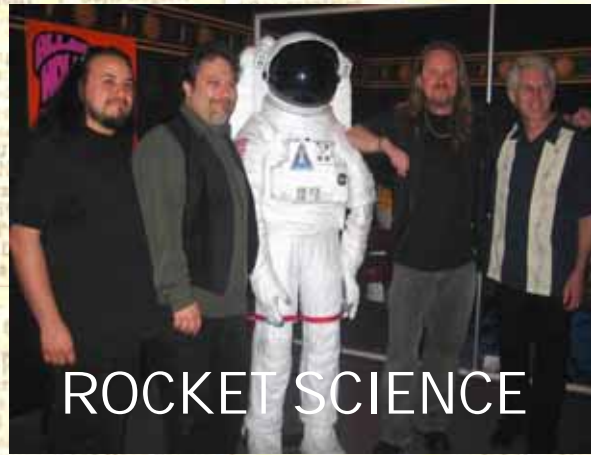
When Gong's much-anticipated headline slot at The Glade stage on Friday 27th June had to be cancelled due to Daevid Allen's health problems, Steve Hillage, who was to guest with Gong that night, was asked to step in with System 7. Due to the circumstances Steve wants to do something uniquely special - the obvious choice was to invite some of the current Gong musicians to guest with him and partner Miquette Giraudy.

Together they plan to incorporate a few well known Gong instrumental tracks into a rocking System 7 set and bring it all to a rousing climax of rock/techno fusion. Joining them will be current Gong members Dave Sturt (bass and ambient sounds) and Ian East (flute and sax) plus Magick Brother and long-time Daevid Allen collaborator Graham Clark (violin). And sending a wave of positive Glastonbury Love and healing vibes to Daevid.

So we aim to vibe up the ailing alien allen with the positive, energising vibration of music - with the System 7, demi-Gong, Magick Brother combi, which will mix and match in new, mysterious and powerful ways, raise the holy cheeses high and send their essence around the globe - always our intent - but now with added laser-like focus.

CONZO CURRENTLY IN STOCK AT CONZO (UK)

CONZO CURRENTLY IN STOCK AT CONZO (USA)



L-R: Chris Quirarte, Mark McCrite, (Neil Armstrong?), Erik Norlander, Don Schiff. Fun photo by Michelle Moog-Koussa

Already in this section this week I have made a complete nonsense of the idea that this column is purely a place for recounting the events of 'the week that's past'.

This picture was taken in 2009. Why? Because it was part of a concert celebrating the 40th anniversary of the Apollo moon landing. Whether or not Neil Armstrong actually did wish Mr Gorsky good luck, or not (look it up if you don't know what I mean) the moon landing was one of the pivotal events of modern history.

Of course there is already at least one important rock and roll aspect to the moon landings (which, my dear wife reminds me that according to a lot of people I know, never happened) Pink Floyd were in the BBC studios and played a piece of instrumental music known to collectors as Moonhead as accompaniment to the BBC transmission of the historic events. This is one of the unreleased gems which I really wish would see legal release at some point.

But I digress. Why am I bringing this picture up now, five years after the event?: It's simple. Ever since Erik was kind enough to send me a whole care package of Rocket Scientists material, I have used every possible occasion to proselytise about them to my readers. This is merely the latest of those occasions.

CONZO CURRENTLY IN STOCK AT CONZO (UK)

CONZO CURRENTLY IN STOCK AT CONZO (USA)

the week that's past



North Devon Firefly Faery Fayre and Ball, Saturday 26th July 2014

This is a one day faery fayre and ball on 26th July 2014, any proceeds to go to The Small School in Hartland, North Devon
NO COVER BANDS !

Description

This is North Devon's first celebration of faery culture, art, crafts, and music for both children and adults, and any proceeds will go to The Small School in Hartland, North Devon, England.

The event will take place on Saturday 26th July 2014 at the Anchor Inn in Hartland, where there is plenty of B & B accommodation (but book early), and food will be on sale in the evening for the ball only. There is a camping and caravan site a few yards up the road, and local shops are just next to the pub, which also has a music licence.

There will be a faery fayre through the day,

including stalls and children's entertainment, and a faery ball with a range of musical acts in the evening.

Non-food stallholders and musicians and other entertainers, please contact us at this email:
malachitebabz2014@gmail.com

Musicians and other entertainers will be fed, but we cannot offer payment or travel expenses. Tickets are on sale for stallholders (including the faery ball) and for anyone else attending the ball. Entrance to the faery fayre alone is free.

BOOK YOUR ACCOMMODATION NOW AT THE ANCHOR INN OR LOCAL CAMPSITES TO PREVENT DISAPPOINTMENT!

- **FREE ENTRY TO THE FAERY FAYRE**

the week that's past



THROUGHOUT THE DAY

- STALL HOLDERS: £20.00 PER STALL INCLUDING ENTRY TO THE FAERY BALL IN THE EVENING.
- SHARED STALLS: £20 PER STALL PLUS £10 FOR EACH EXTRA ADULT, (SO £30 FOR 2 ADULTS SHARING A STALL, INC. BALL ENTRY FOR BOTH.)
- FAERY BALL ONLY: ADULTS £10.00 ,
- CHILDREN UNDER 16 £5.00.

WE ARE NOW TAKING PAYMENT FOR ALL TICKETS BY PAYPAL : northdevonfirefly@gmail.com

OR BY PERSONAL CHEQUE, POSTAL ORDER, OR CASH to Nigel Hewlett--Beech

We already have a fabulous line-up of stalls, bands and entertainers for the faery fayre and ball, with more to be added soon:

At the fayre - Aya Designs, Last Chance Hotel, Greenhart and Kind, Jewellery by Danni, Sajja Crafts, Sew Fae, Phil Moseley Pyrography, Awen Alive and Tangled Tendrils who all have stalls; Matt Kitchener, Freddie Diablo and Angel du Cirque all from The Small School teaching circus skills; and Matt also doing fire performances for us.

At the ball - *Taking the Piskies* (folk), *Sembalance* (psychedelic etc rock), *Pure Mischief* (original dance music), and *Mysterious Freakshow* (steampunk).

The Gospel According to BART

This week my favourite roving reporter is in great form and has sent me a number of fascinating stories. He starts off with the exciting news that King Crimson have announced the dates for their 17 show US tour which includes three gigs in New York City. We spoke to Jacko last year about the plans for this new 7-man, 3-drummer line-up of KC, and it is great that the tour is going ahead as planned. Like Bart says "this is very cool"

<http://www.rollingstone.com/music/news/king-crimson-will-reunite-for-three-new-york-city-shows-20140602>

Now let's just hope for some UK dates.

The next news story from Bart is an amusing one.

Robert Plant responded to Jimmy Page's comments that he was "fed up" with the singer holding back a Led Zeppelin reunion, telling reporters at a press conference he thought the guitarist needed to "have a good rest," The National reports.

"I think he needs to go to sleep and have a good rest, and think again," Plant said. "We have a great history together and like all brothers, we have these moments where we don't speak on the same page but that's life."

<http://www.rollingstone.com/music/news/robert-plant-fires-back-at-jimmy-page-have-a-good-rest-20140605>

Like Bart says, this is all so un-necessary.

He ends up by asking us all what we think of this band:

<http://www.happytheman.com/home.htm>

Bizarrely they have the same name as my mate Dave Curtis' band...

the week that's past



Peculiar News of the Week



Alabama-based Life-Savers Ministries (LSM) has admitted that it was probably a poor decision to select a quote from Adolf Hitler for use on a billboard supporting children's education, reports Raw Story.

The large sign depicted a diverse group of smiling kids and incongruously declared, "He alone, who owns the youth, gains the future," attributing the quote to Hitler. Hitler said the phrase in 1935 during a speech at the Reichsparteitag in order to encourage young people to join the Hitler Youth.

http://www.huffingtonpost.com/2014/06/03/bible-school-hitler-quote_n_5440205.html?utm_hp_ref=weird-news&ir=Weird%20News



GONZO

WEB RADIO

Strange Fruit, Miskin's Radio's home of alternative, off-the-wall and otherwise generally strange sounds is looking for a co-presenter. This is not a paid job, but would give the lucky individual the chance to present two hour shows of music generally ignored by radio, and broadcast them twice a month to be heard by Miskin Radio's audience online and then archived on Gonzo Multimedia's website, where their audience would devour them. Radio experience would be useful, but isn't necessary. The ideal candidate would be able to come to our Dartford studios, be trained and begin work when ready. Alternatively, anyone capable of self-producing and Dropboxing shows will be considered. Fame and wealth are unlikely but the chance to indulge your most maverick musical tastes knows few limits in this job. In the first instance email Neil Nixon, nlnxn@aol.com to express an interest. Also check out our shows on Gonzo Multimedia's web radio page and Miskin Radio's own site – www.miskinradio.co.uk



the week that's past

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).

Strange Fruit presenter Neil Nixon is currently working on a book about rare albums for Gonzo Multimedia.

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

PLAYLIST FOR THIS EPISODE

18-05-14 – 74

- Captain Beefheart and the Magic Band: This is the Day
- Budgie: In for the Kill
- Barclay James Harvest: Child of the Universe
- Medicine Head: Slip and Slide
- Gene Clark: Silver Raven
- Rupie Edwards: Ire Feelings
- Dennis Brown: So Long (Rastafari Calling)
- Keith Christmas: Stone With a View
- Neil Young: On The Beach
- Mott: Rest in Peace
- Herbie Hancock: Death Wish
- Alice Cooper: Big Apple Dreaming (Hippo)
- Roy Harper: Twelve Hours of Sunset
- Marc Bolan and T.Rex: Change
- Gene Clark: The Strength of Strings
- Medicine Head: The Season and the Sign
- Mike Oldfield: Hergest Ridge (part 1)
- Medicine Head: White Dove
- Gene Clark: No Other
- Gil-Scott Heron with Brian Jackson: The Bottle

**Listen
Here**

the week that's past



Gonzo Web Radio is chuffed to bits to present the world premier of a remarkable new radio show put together by none other than the lovely Jaki Windmill and the irrepressible Tim Rundall. An anarchic mixture of music, politics, current affairs and all sorts of other things really wrapped in a surreal miasma of post-psychedelic credibility.

Sounds good? You bit sweet pondos it does.

Tim approached me some weeks ago. Apparently before he died Mick Farren told him about Gonzo Web Radio and some of the plans Rob and I had tentatively began to put together.

Would we like to broadcast some of the stuff he had recorded with Mick?

I've heard some silly questions in my time, but this takes the biscuit. Of course we would. Mick



Farren was one of my greatest heroes, and the fact that he took an interest in this magazine and helped me steer it into the direction in which it is currently sailing, meant that dear Tim's question was completely superfluous.

So I waited to see what would happen. Soon after that I got approached by Jaki. Apparently she has been co-hosting a radio show broadcast from a conceptual submarine together with Tim for some time.

Would we like a whole slew of brand new shows for Gonzo Web Radio? Of course we would. And this is the latest of them and this week the titular submarine is becalmed in the middle of the ocean, with Jaki the only person on board except for a recalcitrant cow. His is quite possibly the most peculiar show yet, and believe me, that is saying something!

The revolution may not be televised, but it's certainly coming over on the virtual airwaves. Listen to it live on Gonzo Web Radio.

**Listen
Here**





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

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



musicians packed at one time into such an honored space.

This week on FNP # 149

ARTISTS:

- **Voice of the Enslaved**
<http://www.facebook.com/votemusicproject>
- **Mike Kershaw**
<http://www.facebook.com/pages/Mike-Kershaw/144511622309101>
- **Grant C Weston**
<http://www.facebook.com/pages/gcalvinweston/107906902570224>
- **Apaches from Paris**
<http://www.facebook.com/ApachesFromParis>
- **Dreadnaught**
<http://www.facebook.com/pages/Dreadnaught/135886783102455>
- **C**
<http://www.facebook.com/ClaudioDelgift>
- **John Bassett**
<http://www.facebook.com/johnbassettsolo>
- **Marcelo Paganini**
<http://www.facebook.com/pages/Marcelo-Paganini/13255032254>
- **Karda Estra**
<http://www.facebook.com/pages/Karda-Estra/67051130804>

MDESTINY

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

Backdrop Art By: Greg P Onychuk — with Richard Habib, Blake Carpenter, Claudio Delgift, Mike Kershaw, Richard Wileman, John KingBathmat Bassett, Grant C Weston, Marcelo Paganini and Tommy Stephenson.

**Listen
Here**

Friday Night Progressive



Ruth Flowers aka `Mamy Rock` (1940 – 2014)

"Mamy Rock", was a British disc jockey. Ruth Flowers grew up in a very musically-oriented family. Her father was a tenor, and her brothers were either pianist/violinist/countertenor, bassist, or guitarist and her sister pianist/organist.

Flowers' first musical experience was singing. After marrying and the birth of a son, Flowers and her husband moved to Portugal where they spent 10 years. After the death of her husband, she came back to her roots in Germany.

Despite working on several interesting photographic projects, she felt there was something missing.

Flowers always thought that age was no excuse to give up on things and at 57 she completed the Berlin Marathon. Ruth Flowers got invited to her grandson Javier's birthday at a club.

The bouncer at first refused to let her in because of her age, but after insisting she succeeded. Immediately seduced by the lively and energetic atmosphere reminiscent of her youth, Flowers

started to joke with her grandson that she too could become a DJ. A few days later, Flowers confirmed to him that she was actually serious about that idea.

She was then introduced to a young French producer, Aurélien Simon, whose musical project caught her enthusiasm. He introduced her to electro, trained her in DJing techniques and helped her build her image.

She progressively began to develop her own mixing style, with influences from some of her favorite artists, including Freddie Mercury, The Black Eyed Peas, and several other top names in the music business.

Her first gig was in front of a crowd of celebrities such as Lenny Kravitz and Mariah Carey, during the 2009 Cannes Film Festival, at the Villa Murano. She then played at the Queen Club in Paris, on 28 January 2010. Her first single, "Still Rocking", came out on 5 July 2010. Her last single "Kissy Kissy" was released on 7 April 2014.



THOSE WE HAVE LOST



Bernard Patrick "Doc" Neeson OAM (1947 – 2014)

Bernard Patrick Neeson was born on 4 January 1947 in Belfast, the eldest of six children. They were raised as Catholics although the family lived in a pre-dominantly Protestant area of Belfast. He attended boarding school at Terenure College in Dublin. On 14 April 1960, when Bernard was 13, the Neeson family emigrated to Adelaide aboard SS Strathnaver.

Neeson was conscripted into the Australian army, serving as an education corps sergeant in Papua New Guinea for eighteen months in the late 1960s. He subsequently went back to Flinders University and completed degrees in film and drama. Before The Angels, Neeson was a member of the Moonshine Jug and String Band with Rick and John Brewster. The band became The Keystone Angels in 1974, and eventually The Angels, with Neeson as lead singer and frontman.

He initiated The Tour of Duty - Concert for the Troops held for the InterFET Troops in East Timor which took place in December 1999. He performed a number of Angels songs and duets with John Farnham, Kylie Minogue and The Living End.

On New Year's Eve 1999, Neeson announced his departure from The Angels at the MGM Grand Darwin Millennium Concert after suffering a severe spinal injury in a car accident on a Sydney "M4" motorway that year. Always known for his very physical live performances, he was warned by a

back specialist that he ran the risk of being in a wheelchair if he kept performing.



Ralph Pruitt (1940-2014)

Ralph Pruitt, the last original member of the Detroit R&B group The Fantastic Four, died Tuesday at Sinai Grace Hospital. According to his ex-wife, Nedra Denny, the singer was 74 and died of natural causes.

Pruitt, a Detroit native, and the Fantastic Four — named after the Marvel Comics heroes — recorded for Ric-Tic, Westbound, Epic and Motown Records. The group was best known for their 1967 hit "The Whole World is a Stage" on Ric Tic Records, a label Berry Gordy coveted and then bought. That song got heavy airplay on Detroit's R&B stations, reaching No. 6 on Billboard's R&B charts, but got a lot of crossover play on Detroit/Windsor's CKLW. After Motown acquired Ric-Tic, the Fantastic Four had another R&B hit, "I Love You Madly."

Later the group recorded for Westbound, notably "Alvin Stone (The Birth and Death of a Gangster)" and "I Got to Have Your Love," and "Bring Your Own Funk," produced by Dennis Coffey. Pruitt left the group for a time, but then revived it as "The New Fantastic Four," making an appearance with them in 2013.

THOSE WE HAVE LOST



Jay Lake (1964 – 2014)

It is always a mildly unsettling task when you write the obituary of somebody who you actually knew. I didn't know Jay very well, but we corresponded on occasion, and were both members of several of the same discussion groups. I was particularly inspired by the way that in April 2008 he publicly revealed his advanced colon cancer, and shared the progress of his disease with his friends and readers up until the end, before dying last week a few days before his 50th birthday.

Joseph Edward Lake, was an American science fiction and fantasy writer. In 2003 he was a quarterly first place winner in the Writers of the Future contest. In 2004 he won the John W. Campbell Award for Best New Writer in Science Fiction. He lived in Portland, Oregon, and worked as a product manager for a voice services company. Lake's writings have appeared in numerous publications, including Postscripts, Realms of Fantasy, Interzone, Strange Horizons, Asimov's Science Fiction, Nonymous, and the Mammoth Book of Best New Horror. He was an editor for the

"Polyphony" anthology series from Wheatland Press, and was also a contributor to the Internet Review of Science Fiction.



James Alan Shelton (1960-2014)

Shelton was an American bluegrass guitarist who released 10 albums, and performed with the Clinch Mountain Boys. Shelton was born in Kingsport, Tennessee and raised in Gate City, Virginia. A major influence musically on Shelton as a youth were the Stanley Brothers, who were from nearby Dickenson County, Virginia. When he was 12 years old he saw Ralph Stanley perform and was inspired to learn the guitar and banjo. His father bought him his first guitar which cost \$89.95. Shelton worked for his father, at \$1.25 an hour, to repay him for the instrument. He also found influence in the Carter Family, Flatt and Scruggs, and Bill Monroe.

It was in the records of the Stanley Brothers where Shelton heard the guitar playing of George Shuffler, who had developed a style of crosspicking. Shelton would go on to idolize Shuffler, and eventually play with him during his professional career. Shelton lived in Church Hill, Tennessee, until his death on June 3, 2014.

THOSE WE HAVE LOST



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

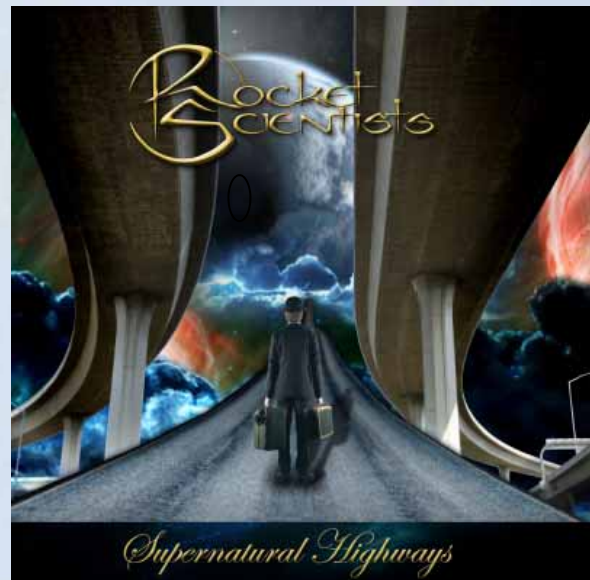
<http://www.zazzle.co.uk/gonzoweekly>



Artist: Clearlight
Title: *Les Contes Du Singe Fou*
Cat No. HST210CD
Label: Gonzo
Release Date: 23rd June 2014

Les Contes du Singe Fou (roughly translated, Tales of the Mad Monkey) is a progressive rock album by Clearlight, released in 1976 on Isadora Records in France. Returning again to France, Clearlight turned to conceptual space rock with science fiction lyrics. (The lyrics do not have anything to do with a mad monkey, however.) Les Contes du Singe Fou is the only Clearlight album in which vocals and lyrics play a significant role. In reverse of the previous album, the

title is in French, but all lyrics are in English. This is not apparent from the cover, which contains no song titles on the outside. English Lyrics with French translations are printed on the cover's gatefold. Musically, the album contains psychedelic, new age, and jazz fusion elements.



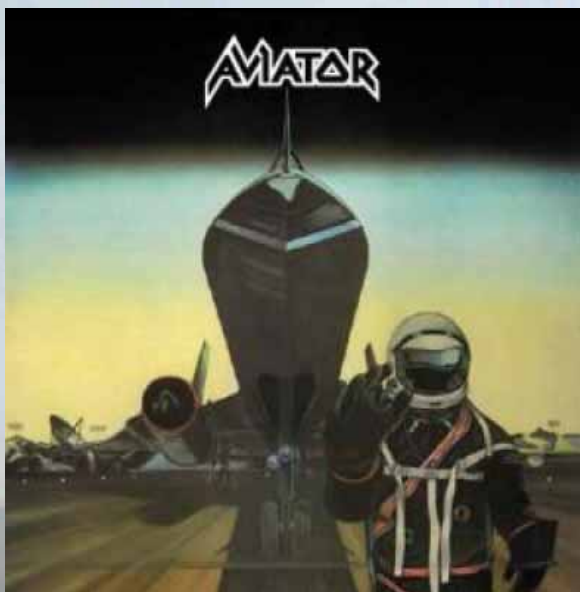
Artist: Rocket Scientists
Title: *Supernatural Highways*
Cat No. TTMD-1056
Label: Think Tank Media
Release Date: 2nd June 2014

After a 6-year hiatus, veteran prog rockers Erik Norlander (keyboards), Mark McCrite (guitars) and



Don Schiff (NS/Sticks, cello) return with a powerful re-entry into the atmosphere with Supernatural Highways, a 30-minute all-instrumental deluxe EP that demonstrates the ongoing agility and perpetual motion of this accomplished group of musicians. Keyboardist Erik Norlander explains, "2013 was the 20th anniversary of the first Rocket Scientists album, Earthbound, released in 1993.

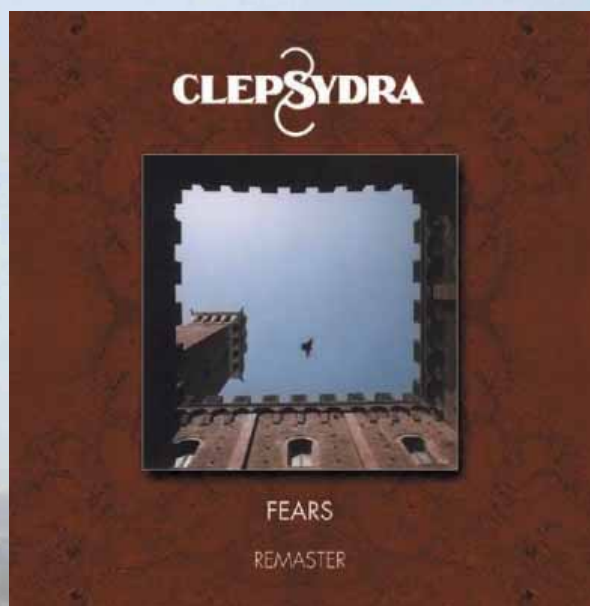
At the end of 2012, I got in touch with Mark and Don and suggested that we record some new music to mark the occasion. We were all really into the idea, and like our last studio release -- the 5-disc Looking Backward set -- we ended up somewhere other than where we initially planned to go! But that's the spirit of rock 'n' roll, right? We wrote so much music that we couldn't fit it all on a single CD or reasonably-sized album download. When you consider the previous double studio album, Revolution Road, from 2006, there are 7 discs between our last two releases! So this time we decided to go in the other direction." Centered around the epic 26-minute track, "Traveler on the Supernatural Highways," Rocket Scientists delivers an unexpected chapter in their rich recorded history.



Artist: Aviator
Title: Aviator
Cat No. HST158CD
Label: Gonzo
Release Date: 16th June 2014

Jack Lancaster had already made a name for himself playing with Mick Abrahams in Blodwyn Pig and on several collaborative projects with Robin Lumley including the stellar rewrite of Peter and the Wolf with an all-star cast. But in 1978 he launched a new project together with two of my favourite musicians.

Martin Horst takes up the story on the Prog Archives: "AVIATOR was founded in 1978 by Jack Lancaster (saxophone, flute, lyricon, synthesizer) and Mick Rogers (guitar & lead vocals) with the co-pilots Clive Bunker (drums) and John G. Perry (bass & vocals). All four musicians already had an impressive background in different bands. Jack Lancaster had played with: BLODWYN PIG, the MICK ABRAHAMS BAND and the SOUL SEARCHERS, Mick Rogers with: MANFRED MANN'S EARTHBAND, Clive Bunker with: JETHRO TULL, BLODWYN PIG and STEVE HILLAGE, John G. Perry with: CARAVAN and QUANTUM JUMP. They played a mixture of straightforward Rock songs alternating with instrumental Jazz-Rock passages reminiscing COLOSSEUM and BLODWYN PIG, Jack Lancaster gave the band a typical sound with the lyricon and soprano saxophone. The weak point was Mick Rogers's vocals. In early 1979 AVIATOR released their first record named "Aviator" on Harvest/Electrola, coproduced by the band and Robin Lumley from BRAND-X. All tracks were cosigned by the band. The tracks are all different ranging from straightforward Rock to Jazz-Rock and Pop.



Artist: Clepsydra
Title: Fears
Cat No. GLR116CD
Label: Galileo
Release Date: 9th June 2014

Clepsydra is a Swiss neo-progressive band that was formed in 1990 by Aluisio Maggini (vocals), Lele Hofmann (guitars), Philip Hubert (keyboards), Andy Thommen (bass) and Pietro Duca (drums).

In 1991 Clepsydra released their first album, Hologram, which was followed by the EP Fly Man

in 1993. Clepsydra then signed to InsideOut, who released their second album *More Grains of Sand* in 1994. This CD included the song *Moonshine on Heights*, which by many is regarded as neo-prog classic. 1994 also saw them performing two songs on national Swiss TV, a rare occurrence for a progressive rock band at that time.

Says Andy, "We had no idea that there was a progressive rock scene. In fact we never heard the expression progressive rock until about three months after the release of *Hologram* in 1991."

In 1998 Clepsydra released their third album *Fears*, the first album with Marco Cerulli on guitar. In the wake of the album release Clepsydra had a 10-day-long European tour and was booked for a concert in Canada on the strength of this production.



Artist: Ant-Bee

Title: Lunar Musik

Cat No. HST269CD

Label: Gonzo

Release Date: 9th June 2014

Lunar Muzik is the third album by Ant-Bee, originally released in 1997 through Divine Records. In 1998 Aural Innovations magazine had this to say about the album: "Did you ever lie awake at night straining to imagine what kind of music would result from a collaboration that included Daavid Allen, Harvey Bainbridge, the original Mothers Of Invention, and the original Alice Cooper Group (minus Vince)? Well Ant Bee's "Lunar Muzik" puts this question to rest once and for all".

These days there are many artists who work

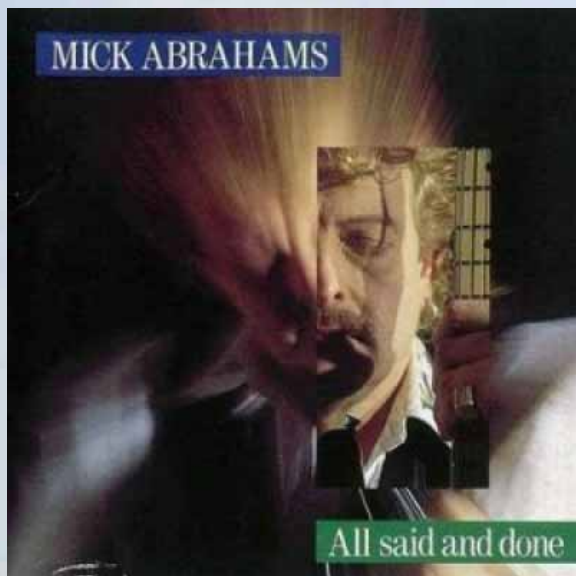
through the intensely 21st Century modus operandi of file swapping. But Ant-Bee, aka Billy James was doing it over a decade before it became de rigeur. Billy James, an author of rock biographies and a musician in his own right, reassembled great musicians from the psychedelic era in his own Ant-Bee project. Featuring contributions from The Mothers of Invention, the Alice Cooper Group, and members from Captain Beefheart's Magic Band, Ant-Bee has recorded several albums of material that bring together the styles of several branches of late-60s experimental rock music.

After graduating from Berklee College of Music, Ant-Bee began in 1987 in Los Angeles as a venue for James to showcase his musical affinity to the psychedelic and experimental music of the late 1960s. Signing to VoxxBomp! Records in 1988, Ant-Bee released *Pure Electric Honey*, which featured guest appearances by former members of The Mothers of Invention and Captain Beefheart. Sounding like a cross between the Smile-era of The Beach Boys, early Pink Floyd, and late-period Beatles, the record became well known in the underground scene in Europe.

Three years in the making, *Lunar Muzik* (1997), explored both the pop and experimental side of the psychedelic spectrum and was bolstered by strong production and appearances from Daavid Allen of Soft Machine and Gong and Harvey Bainbridge of Hawkwind and the original Alice Cooper Group.

Aural Innovations described the music: "Many of the songs are very pop-psych and will be instantly loved by 60's fans. The music has that dreamy quality and drugged out harmonies that characterized the songs of that era. There is also lots of the same innocent experimentation like tape manipulations and sound collages that 60's pop-psych explored. There are even covers of the Monkees' "Love Is Only Sleeping" and the Stones' "Child Of The Moon".

Among the Mothers' contributions are "Snorks & Wheezes", "Son Of Snorks & Wheezes", and "Silicone Hump". The liner notes describe "Snorks & Wheezes" as "my grand tribute to the Mothers Of Inventions" and indeed they are that. Snorks opens with classic Mothers do-wop harmonies as sung by the Chipmunks, and then goes into an interesting spacey synth journey. "Silicone Hump" hails back to the early era of quirky, orchestral, Zappa compositions.



Artist: Mick Abrahams
Title: All Said and Done
Cat No. HST178CD
Label: Gonzo
Release Date: 16th June 2014

It is a story as old as time itself. I'm sure that it predates rock'n'roll, but it is a paradigm which has appeared so many times within the canon of the sort of bands that I have spent the last four decades listening to, but it hardly bears repeating. Except, of course, that I must - because without the back story the extraordinary tale of Blodwyn Pig would just be another rags to... well, if not exactly riches, then slightly more expensive rags.

In the beginning there was Robert Johnson who sold his soul to the devil. The cornute one passed it on to some evangelical promoters in the Thames Valley. The Blodwyn Pigstory begins back in the mid-1960s when a whole generation of relatively privileged white kids in the UK discovered the music of a previous generation of reasonably underprivileged black men living in the southern states of the USA.

Back in the halcyon days of 1967, a couple of members of a Blackpool-based blue-eyed soul band travelled down to the teeming metropolis where they teamed up with two members of a failing, Luton-based blues band. They appropriated the name of the legendary 18th Century agriculturist (inventor of the rotary seed drill, no less) and the rest is history. Except, of course, that it is nothing of the kind. The band signed to the legendary Island Records, home of the cream of what was then known as 'the underground', and during the summer of 1968 recorded their first album Ian Anderson, the aforementioned gentleman of the rock and roll road,

described their music as 'a sort of progressive blues with a bit of jazz.' The blues influence came largely from guitarist Mick Abrahams. It was Abrahams who - on the first album - provided the only non-Anderson lead vocal in Jethro Tull's recorded history, and with the benefit of hindsight it is easy to see that both he and Anderson were jostling for position as the prime creative mover behind the band. Unsurprisingly, there was a massive falling out between the pair, and Abrahams left the group.

One of the main reasons that he had fallen out with Anderson was that he was a blues purist, and didn't want to follow some of the more esoteric paths that Anderson was to lead the band into. No, he just wanted to play the blues. Over the years he also recorded a number of solo albums, steeped in the delta blues DNA that had mystically been passed down to him by Robert Johnson. Dave 42 writes: "Mick Abrahams' return album, "All Said and Done" (1991), is as fine as anything he has ever done. This is an excellent blues album, with fourteen tracks comprised of seven tunes written by Mick (two of which were collaborations with Gordon 'Mississippi' Murphy), two new arrangements of traditional pieces, and five covers of older blues pieces.



Artist: Steve Hillage
Title: Live at the Rainbow 1977
Cat No. HST198CD
Label: Gonzo
Release Date: 23rd June 2014

Steve Hillage is one of the most idiosyncratic and instantly recognisable guitarists in the world. Born in London in 1951 he has worked in experimental domains since the late 1960s. Besides his solo recordings he has been a member of Gong, Khan and System 7.

When Daevid Allen, Gong's founder and mastermind, left in April 1975, Hillage took over leadership but found this position increasingly uncomfortable, and by the year's end had jumped ship to launch his solo career, his motivation to do so fuelled by the success of his solo album *Fish Rising*, recorded while still in Gong and featuring most of his bandmates. His next effort *L* album was recorded in the United States using musicians from Todd Rundgren's *Utopia*, and on its release Hillage formed a touring band which toured in late 1976. During the latter half of the 1970s, Hillage made a name for himself as a guitarist and prog-rock/fusion composer and performer.

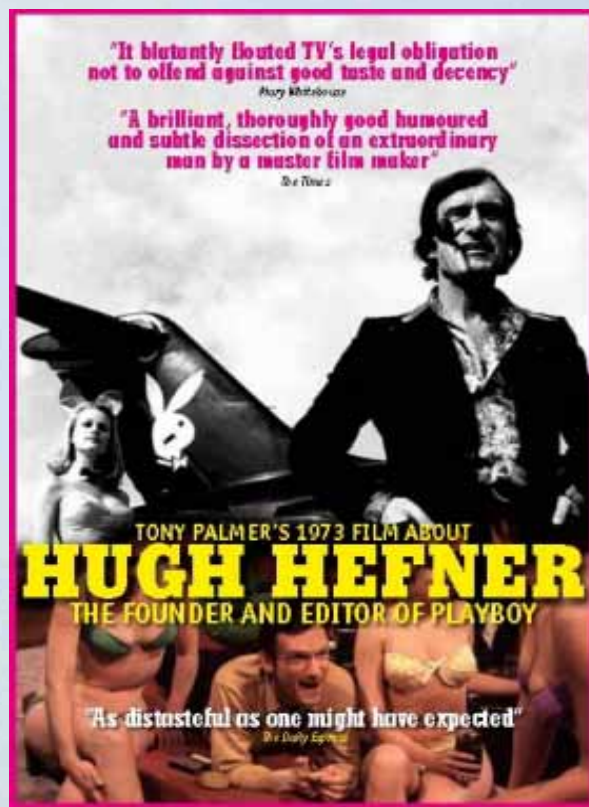
This album shows Hillage at the top of his game, playing a classic show at the Rainbow in 1977. It contains glorious, life affirming music, which is as gloriously spiritual and uplifting now as it was when it was recorded nearly 40 years ago.



Artist: Erik Norlander
Title: Hommage Symphonique
Cat No. TTMD-1052
Label: Think Tank Media
Release Date: 30th June 2014

HOMMAGE SYMPHONIQUE is an album of progressive rock covers recorded by master keyboardist Erik Norlander along with the virtuoso band of Gregg Bissonette (d), Don Schiff (b) and Mark McCrite (g) with Kelly Keeling handling all of the vocal duties. Erik also employed a small ensemble of acoustic instruments featuring Jon Papenbrook (trumpets flugelhorn), Eric Jorgensen (trombones), Mike Alvarez (cello) and David Schiff (woodwinds). David is the brother of Don Schiff, and in addition to Don's NS/Stick work on the album, he also fills out the

acoustic string ensemble with the new Bowed Guitar instrument. Erik's choice of covers reflects his own broad musical taste, performing songs originally recorded by ELP, ELO, Yes, Rick Wakeman, King Crimson, Procol Harum and Jethro Tull and Chuck Mangione. The last artist may sound the most surprising, but Erik's stirring rendition of Mangione's "Children of Sanchez" brings this jazz - fusion classic more into Erik's world of symphonic progressive rock supported by his seasoned and highly versatile band.

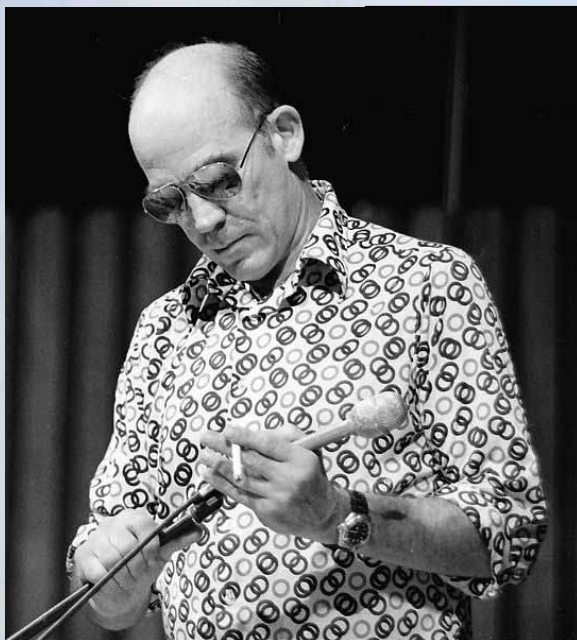


Tony Palmer's 1973 Film About Hugh Hefner - The Founder and Editor of Playboy
Cat No. TPDVD165
Label Tony Palmer

“As distasteful as one might have expected.”
The Daily Express

“We had no money at all, and I mean literally no money. I doubt that any major magazine in our time has ever been started with as little initial investment. My own investment in Playboy was \$600, all of it borrowed. The entire enterprise is now valued, in 1973, at something around \$200 million.”

“The real essence of Playboy was trying to put not just sex, but the whole notion of play and pleasure, back into the American concept of living. And that proved to be a little more revolutionary than I realised when I started.” Hugh Hefner



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 great man himself. So here goes:

“Luck is a very thin wire between survival and disaster, and not many people can keep their balance on it”.

Hunter S. Thompson

ver GONZO Weekly BACK ISSUE BONANZA

This is all very exciting and things are changing very rapidly. There is now a dedicated website at www.gonzoweekly.com. At the moment it is extremely skeletal, but it will be titivated and enhanced and augmented with other stuff over the next few months.

In my defence, I have never pretended to be any sort of web designer, and I have never worked out how to use Dreamweaver or any of those clever things, and I don't understand anything but basic raw htm.

But it does the biz as Graham would say, and it contains links to all sixty-nine back issues. I will be guided by you, the readership as to what else should be on the magazine's website. There will also be special things there which are only available to subscribers, which as the subscription costs now't, is—I think—a reasonably good deal.

Somewhere along the line I will call upon members of my ever expanding Robot Army of the Undead and get someone to transfer all the back issues from the Mailchimp format in which they were originally composed, to this swish new page turney flip book thingy. But it ain't gonna happen any time soon because - believe it or not - the rigours of putting out a 70 page magazine every seven days with a team of volunteers, and a budget of twenty five quid, are quite considerable.

But it will happen....in the fullness of time...



Pam Windo is a remarkable woman. I had, of course, heard of her late husband Gary: a saxophonist, who was a member of Keith Tippett's big band Centipede, played in Matching Mole alongside the legendary Robert Wyatt and also played alongside such luminaries as free jazz goddess Carla Bley and Pink Floyd's drummer Nick Mason.

But, to my great embarrassment, I knew nothing about his life (or even his death), and I didn't know that he had been married. All that changed about a year ago when I wrote sales notes for several Gary Windo albums which Gonzo were in the process of reissuing. It was then when I came across the inimitable Pamela Windo.

She was Gary's partner in every sense of the word during the years he was making such extraordinary music, and she was – and still is – a composer of some renown and great merit. She was also a notable performer with her band Pam Windo and The Shades, which actually eclipsed Gary's career for a while in the early eighties,

fusing new wave music with more exotic jazzy soundscapes.

She writes:

On my 38th birthday, I was handed a check for \$20,000, along with a recording contract. Albert Grossman — show biz manager *extraordinaire*—had seen my band at the White Water Depot, a country club where the bands usually played country music. Gary had joined the band as soon as he'd heard my first punk number, "Gimme, Gimme!" I was the first punk in Woodstock, even made the front page of *The Daily Freeman*, beneath the latest news on the Iran crisis. I was a long way from my conservative home town of Brighton, England—and a long way from the reserved teenager who read French romantic poets. "I want your body, to hell with your mind, 'cos I've got a mind of my own," was my personal war cry for women's lib. I'd been a long time fighting the men's club in the world of music. Once I was given rein, I went for it: the live shows had themes, and drew both fans and the curious. The musicians (apart from Gary) who had the guts to join up with me were Rich McCarthy on bass, Charlie Brocco on guitar, Ian Bennett on tenor sax, Chris Grassi on drums. The album did not live up to the live shows, which were energetic and visually exciting, and, with Gary as band master, were constantly improvised. But I went on with *The Shades* in search of a 'hit song.' Warner Bros offered me a song-writing contract which I turned down; naively asserting I wanted my songs just for my band. At Albert's direction, I changed the original personnel. The roster of musicians

JON MEETS PAM WINDO



who came to play included bass players Ed Fitzgerald, John Marsh

”We lived on air and ideas, without cell phones and Facebook ... we took quite a few drugs, and had quite a lot of sex...we were earnest and naïve... it was all so new, to be young and empowered...and it was music not money that played the major role...”

and Steve York, drummer Ron Riddle, and guitarists John Platania, Ted Orr and Robert Gelles. I became relentless and ruthless. Finally, sometime in the mid-80s, I bowed out of the music scene and turned to writing ... and escaped to Morocco.

I interviewed her sometime last year. My memory is fairly unreliable, and for the purposes of this narrative it really doesn't matter. But our interview was both fascinating and entertaining. Pam is not just a very gifted composer who has lived a strange and, to some people, a shocking life, but she is a natural raconteur as well and talking to her about the various things she has done, and the various people she has worked with was a delight.

She told me that she has a book coming out which told the story of her life with Gary, and I told her that I very much wanted to read it, and then I have to admit I forgot all about the whole matter. Then, about a month ago, I had an email from her asking for my address, and last week her book arrived on my doormat.

I am a quick reader, especially when I am enjoying the thing that I am reading. And I have to say that seldom have I enjoyed a book of autobiography more. She is as natural a storyteller in print as she was a raconteur over the phone, and she told the story of her strange, and unconventional life with honesty, wit, and aplomb.

Unlike many autobiographers she resisted the temptation to skate over the nasty bits, but neither did she dwell on them. I reviewed her book in last week's issue of this magazine and I think that Pam was quite pleased with it; she certainly agreed to another chat. So early on Friday evening, I made sure that I had a cup of tea, some diabetic biscuits, a packet of cigarettes, and sat in my favourite chair, with a small Jack Russell on my lap. With a feeling of anticipation I telephoned a cell phone number in New Mexico.

However, as is so often the case in life, and in particular journalism, things just did not work out the way I had originally intended. I telephoned Pam's cell phone number and all I got was a series of peculiar clunking noises. The website that I use to record my calls (craftily called www.recordyourcall.com, and which usually does exactly what it says on the tin) rejected the number outright.

One of my late father's often repeated dictums was punctuality was the politeness of princes, and whilst not being any sort of prince, I always try to be punctual and anyone who knows me will bear witness to the fact that tardiness annoys the bejeezus out of me.

So, I telephoned Pam again, this time without the website prefix, and I eventually got through. However, either something was badly wrong with her telephone system, or she was talking to me with her head in a cast iron bucket and a mouthful of potato chips. It turned out that she had had problems already with her telephone today and so my scenario of buckets and chips was looking pretty unlikely. We tried a couple of workarounds, but none of them made any difference, and so Pamela was kind enough to suggest that we do the chat by email, which is exactly what we have done.

With the memory of her gifted husband Gary Windo as muse, Pamela Windo takes us back to the years of music she shared with him in the Sixties and Seventies, reliving the successes and fiascos, the trials of being an artist and mother, the exhilaration of the Hippie and Women's Lib movements, and the challenges of an open marriage.

The book boldly evokes the energy and innocence of that groundbreaking and freedom-loving era of "making love not war," in which music played the major role.

"I had no idea that beneath that nice Mrs Windo who lived down the road dwelt the kind of wild woman we had been constantly warned about (and were constantly looking for). It's a shame I never realized it at the time; or I might have played a more major role in this book. My life tracked alongside Pam and Gary's in the Seventies. They were good friends and introduced me to another world of music and musicians, one that I still cherish." *Nick Mason*, drummer, Pink Floyd.

"It's terrific stuff, a real record of the times, and a totally personal subjective story too. It's unique and quite a feat." *Robert Wyatt*, singer and composer, drummer, Soft Machine.

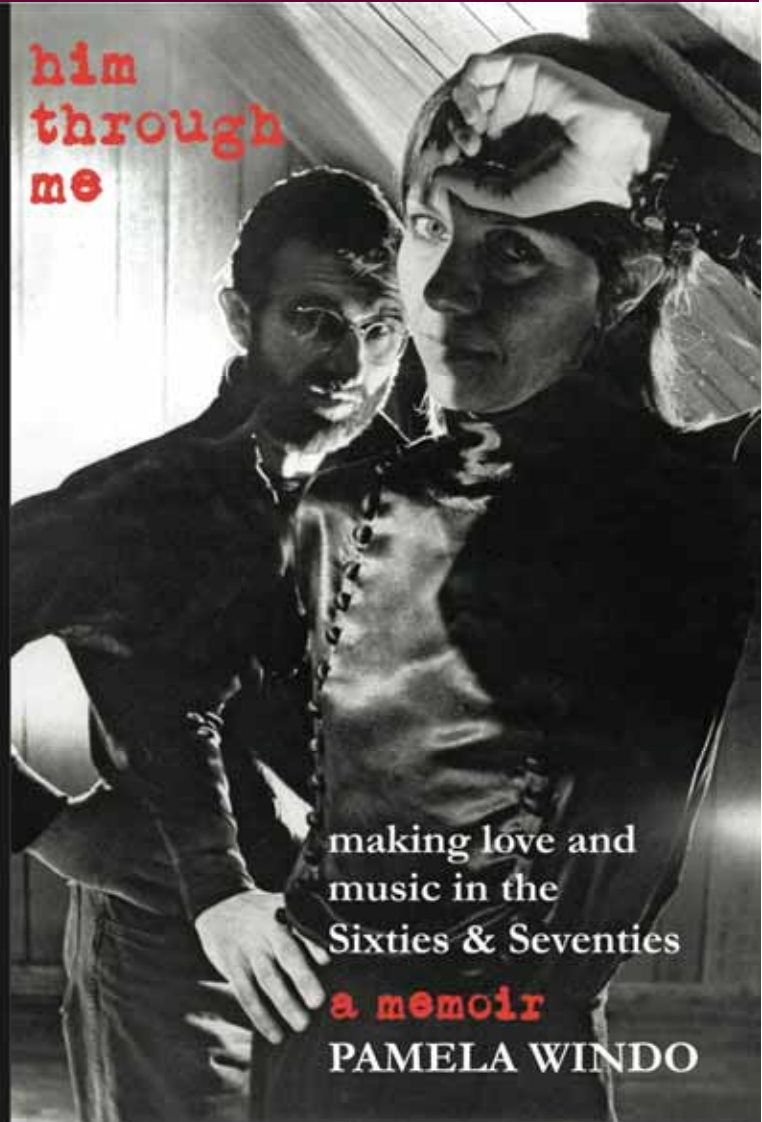
Pamela is the author of *Zohra's Ladder and Other Moroccan Tales*, and *Fodor's Escape to Morocco. Anglo American*, a commemorative album of music with her late husband was chosen as the BBC's *Album of the Week*. Pamela now lives and writes in Santa Fe, New Mexico.

ADAPTATION OF ORIGINAL e-BOOK

Cover photograph by Michael Tighe
Book design by Kendra Arnold, KLA Concepts



him through me making love and music in the Sixties & Seventies PAMELA WINDO



1. Why did you decide that 2014 was the sensible time to release your autobiography

Nothing to do with a 'sensible' time, more to do with a writer's whim - I began the first draft back in 2004, a few chapters, sent them out to possible publishers in the old way, where if they liked it, they'd give you an advance before you wrote the whole thing. Got good feedback but no offer, so I left it and finished a book about Morocco [Zohra's Ladder & other Moroccan Tales], which did get published. I then embarked on a second book about Morocco which I finished in first draft but which did not get published. At that point, in 2010 I think, I decided to go gung-ho on the music memoir and enlisted a book guru who set me off on a gargantuan task that turned out to

be a Pandora's Box.....only one person read that draft [Steve Feigenbaum of Cunieform] who thought it great but far too much, not enough focus. So... I left it once again. And it wasn't until I'd been in Santa Fe for a couple of months that I decided one night to write it as a portrait of Gary, i.e. Him through Me. That was short, and as you know, I published it in e-book format on my website.

Having done that, people wanted a hard copy book, so I went back and made it into the musical journey that Gary and I had shared since our schooldays in post-war England, doubling the length, and adding photos and memorabilia. A local publisher offered me a contract so I spent almost another year in the Santa Fe library

JON MEETS PAM WINDO

writing it.. only to find the publisher put it out without my authorization in an odd format and with photos that were so black you couldn't see the faces. I got my rights back (stopping publication) and redesigned it with the help of a graphic designer. Et voila!

2. How long did it take to write?

I guess I answered this above... all together, probably about four years!!

3. It is a very honest and raw book. Was it painful to write?

Yes, it was, and I cried many times as I wrote the hardest parts. I didn't want to write star gossip, and it isn't about being famous, so if I was going to write it at all, I wanted it to be universally honest about a relationship in those times.

4. Did you talk to any of the other musicians mentioned in the book to refresh your memory

During the last version, I spoke to Gary's old friend Ian Bennett about their seagoing days and first days in America. When I'd almost finished this book, Ed Fitzgerald, the bass player with me in The Shades, called me. He had had such a great time back then, he's never forgotten it and remains one of my biggest fans!

Oh and yes, I had a couple of e-mails with Nick Mason to let him know I was writing it, but not about the facts. And the same with Sir Richard Branson... in fact I sent him a draft of the long version before that because he said he would send it on to Virgin Books, who turned it down.

5. From your descriptions it seemed like a very vibrant and creative time to be a musician. What has changed?

This is a difficult question, because everyone who lived through an era will feel that it was the best! That said, I meet young people all the time (through my sons and because I keep my finger on the pulse!) who feel they missed something very special.. Here's something I wrote as a

foreword but did not use:

"Three women inspired me to write this memoir. The first, a thirty-year-old English artist who enjoys all the freedoms young women have today, wanted to know what we thought and felt back in the Hippie and Women's Lib days. How was it different then? The second, a twenty-year-old French student who seemed magnetized by me, finally spoke up. Yes, she was free, she said, but young women take their freedom for granted, she said. Why? I asked. Because it was given to us. We didn't have to fight for it like you did," she said, with envy and disappointment in her voice. The third woman, an American, who lived through the Seventies and bears a large tattoo of Led Zeppelin on her body, still has all their albums and memorabilia, and longs to recapture the magic."

6. Are there any other pieces of Gary's legacy that remain unreleased in your archives?

I think that I covered, if not in the kind of detail some would like, all the aspects of Gary that made him who he was. He was a Renaissance man, happy to be a husband and father, as well as a musician. He did not set out to be famous or rich.

7. What is your next project?

I am never at a loss with projects! I may return to the Moroccan book -- Love in a Foreign Tongue - - about how a foreign culture and language (in this case, Islam and Arabic) impact a love affair. Or, I might edit a book about my childhood and adolescence in England.



JON MEETS PAM WINDO

Douglas Harr

Ear Candy for the Hungry Audiophile

The British band Elbow started their career under that name in 1997. With their first studio album in 2001 through their most recent release this year, they have charted a course of alternative rock music that is at times melancholy, soulful, and celebratory. They have always been popular in Britain – with strong album sales, awards and recognition, and a spot playing at the 2012 Summer Olympics closing ceremony in London.

The band have claimed influences from early Genesis (with Peter Gabriel), to Radiohead and Talk Talk. In fact recording for their latest album *The Take Off and Landing of Everything* (2014) was initiated at Peter Gabriel's Real World studios in Bath, and they contributed a track to his "scratch my/your back" music exchange project. The new album is a triumph for this talented band, debuting at number one in the UK, and gaining them new fans in the states.

At the Fox theater in Oakland they performed in what was one of the top shows we've seen this year. Singer Guy Garvey led the group through a lengthy set that included much of the latest

album, along with highlights from their catalog of recordings. The staging and lighting was simple but elegant and the music was amazingly well interpreted for the show. What was really impressive is how this singer emotes and connects with the audience.

At times the languid pace threatens to overstay it's welcome, but this band can meander between slow and soulful to more medium paced bits, building the dynamics of a song until the audience can be swept up in the emotion and joy of their beautiful melodies, their meaningful lyrics, and Guy's silky smooth vocal delivery. In this way I would compare them to The National – one of the other great live acts seen this spring.

Prior to the encore and leaving the stage for the first time, Guy asked audience members to select a song to sing to the band while they rested back stage. After several suggestions, we lit on "Fat Bottom Girls" by Queen. Guy asked those close to the front for help remembering the first set of lyrics, sang us through them and let us know to start after they were off stage





for about 5 minutes. Sure enough, at that point, everyone started singing “Fat Bottom Girls” and as the band reassembled, Guy helped us deliver a jubilant final chorus. This was great fun and something I’ve not seen a band do before – this kind of interaction made the show just that much more special.

The set list was:

Charge (*The Take Off and Landing of Everything* (2014))

Bones of You (*The Seldom Seen Kid* (2008))

New York Morning (*The Take Off and Landing of*

Everything (2014))

Real Life (Angel) (*The Take Off and Landing of Everything* (2014))

The Night Will Always Win (*Build a Rocket Boys!* (2011))

Fly Boy Blue / Lunette (*The Take Off and Landing of Everything* (2014))

The Loneliness of a Tower Crane Driver (*The Seldom Seen Kid* (2008))

Great Expectations (*Leaders of the Free World* (2005))

Scattered Black and Whites (*Asleep in the Back* (2001))

Mirrorball (*The Seldom Seen Kid* (2008))

(*Guy dedicated this to a couple of fans who were on a first date*)

The Birds (*Build a Rocket Boys!* (2011))

Grounds for Divorce (*The Seldom Seen Kid* (2008))

My Sad Captains (*The Take Off and Landing of Everything* (2014))

Encore

Lippy Kids (*Build a Rocket Boys!* (2011))

One Day Like This (*The Seldom Seen Kid* (2008))

the last one being a perfect message to send us all home with the lyrics:

*Throw those curtains wide
One day like this a year would see me right*

After the show we had just witnessed, truer words could not be said.



A Hauntingly Beautiful and Dark Sophomore Effort from Edison's Children

EDITOR'S NOTE: I am always asking for new writers to join the Gonzo Weekly family, and very occasionally someone takes me up on it.

Andy Thommen from the mighty Clepsydra introduced me to Rita Kay Drew who sent me this. I was bowled over by her writing, and hope that we hear much more from her in the future.



Anais Nin said "we don't see things as they are, we see them as we are".

That is the absolute truth - in life and in great art, literature, and music. It speaks to you in a deeply personal way.

The artist's specific intent, the story behind the story, matters not. What does matter is that when you interact with what the artist has wrought, you feel something. You feel as if it was created especially for you, about you, your life, your life experience. It speaks to you. It makes you stop in your tracks and forces you pay attention.

It touches something deep in your soul.

"The Final Breath Before November" is that album. Edison's Children is that artist. Artists is more accurate.

This masterwork, released in December 2013, showcases vocalists and multi-instrumentalists and Eric Blackwood and Pete Trewavas, drummer Henry Rogers, and backing vocalist Wendy Farrell-Pastore, who also designed the release's haunting artwork.

The album was mixed by a virtual Who's Who of Progressive Rock including King Crimson's Jakko Jakszyk, Marillion's Mike Hunter, It Bites! John Mitchell, Robin Boulton, and Pete Trewavas. Yes. It is a ghost story.

But, that is the most simplistic view of what it is. It is a love story. It illustrates the power of love. It drives us to do crazy things. It endures after death. It endures across time and space. It reminds us that people never really leave you. They linger in the ether, in your heart, in your mind. Their essence stays behind to watch over you.



It is also a cautionary tale. It is a warning not to act harshly or rashly. Don't do things that you cannot come back from. Don't make mistakes you cannot fix. Once things have been said or done or said, you can never take them back.

You can try. You may even get close. But, you can never get back to the place where you once were. You can never go home again. No matter how much you want to. No matter how hard you try. You just can't. It is a reminder that we have to let go of the pain, hurt, anger, regret and whatever else we have pent up inside ourselves. If we don't let go of all those things, we become stuck and can't move on.

We remain in the same place all of our lives. The same physical place. The same emotional place. The same spiritual place. Stuck. Never growing. Never changing. Never becoming who or what we were supposed to be. We remain a shadow of ourselves, forever trapped in a darkness of our own making. It is a reminder that we have to face our demons.

They will come at us over and over again until we do. If we don't face them, they will be back and they will try to pull us down to even darker places. Over and over again. We will be stuck in the mire for our lifetime, for eternity if we don't look them straight in the eyes and release them. What this album says to me is that love is a powerful thing. The most powerful thing in the Universe.

But, in the end, you have to let go of those you love. People change. People die. Relationships change. Relationships end. If you keep holding onto someone who is no longer with you, then you can't move on. Not until you let go. You can't be truly happy. You can't feel the sunshine. You can't walk into the light. You will be destined to live in a hell (or a purgatory)



of your own creation. Unless you let go

"THE FINAL BREATH BEFORE NOVEMBER"
79 Minutes

- Written and Produced by Pete Trewavas / Eric Blackwood
- Mixed by: John Mitchell / Mike Hunter / Robin Boulton / Pete Trewavas / Jakko Jakszyk
- Mastered by Mike Hunter

MUSICIANS:

- Pete Trewavas: Bass / Lead Guitar / Rhythm Guitar / Lead Vox / Backing Vox / Programming / Synthesizers
- Eric Blackwood: Lead Vox / Lead Guitar / Rhythm Guitar / Backing Vox / Programming / Synthesizers / Bass
- SPECIAL GUESTS:
Henry Rogers: Drums
Wendy Farrell-Pastore: Haunting Backing Vox

Edison's Children are a British and U.S.-based rock duo, formed in Aylesbury, England and Sugar Loaf, New York by Pete Trewavas of Marillion and Transatlantic and Eric Blackwood in 2011. They released a concept album, *In The Last Waking Moments...*, in 2011. Their song "A Million Miles Away (I Wish I Had A Time Machine)" was released as a single in June 2012 and reached the *FMQB* Top 40 for 10 weeks total, peaking on October 18, 2012 at #32 for most played song on United States Commercial Radio.

Pete Trewavas and Eric Blackwood wrote, produced, and engineered their album and played nearly every instrument on the album, except for the special guest appearances: Marillion; Robin Boulton (Guitarist for Fish); and, Andy Ditchfield of DeeExpus. Edison's Children's "In The Last Waking Moments..." marks the only time that all of Marillion have performed on the same album, that wasn't an actual "Marillion" release.



c.j.stone

The Market has a Name. It is Goldman Sachs

Corporatocracy

A few months ago Ken Clarke, the justice secretary and former chancellor, said that it would take two to three years for Britain to get out of the recession.

"People have got to understand it is going to be a long haul," he said. "We have got ourselves into a real mess."

Meanwhile Mervyn King, the governor of the Bank of England, has warned that UK take-home pay will continue to be squeezed.

You get the feeling we may be being softened up by statements such as these: that we are being prepared for a permanent reduction in our living standards rather than a temporary one.

A pay freeze alongside rising inflation means an effective pay-cut. We are seeing massive cuts in our public services and large scale redundancies. Restructuring of the NHS means privatisation by the back door. Libraries are closing. The lift on the cap on council house rents will lead to a form of social cleansing, as poorer people in wealthy areas are forced to leave.

Bankers bonuses, on the other hand, continue to rise. CEOs of large corporations continue to receive the kind of pay and benefits that would keep whole nations afloat.

The narrative being used to justify all of this is one of economic competence. There is a massive black hole in our budget which needs to be filled. At the same time, the government's economic advisors - the ones who are prescribing these austerity measures - are also the same people who entirely failed to predict the financial crisis in the first place.

Worse: they are the very people whose economic theories brought the financial system to the brink of collapse. Remember, it was these same "experts" who argued for bank deregulation and a liberalisation of the markets. Wherever these policies have been instituted they have led to financial chaos and a break down in the social order, as wealth flows upward, from the poor to the rich.

Is this deliberate? Are we seeing the creation of a form of corporate feudalism in which a capitalist aristocracy - a corporatocracy - lords it over the rest of us, with democracy as a convenient front?

Look around you folks: it is already here.

The Market

In an interview on BBC News 24 on the 26th of September 2011, Alessio Rastani, an independent trader, made certain predictions about the economy.

He said that the euro will crash. "Markets are ruled by fear," he said. "The big funds don't buy this rescue plan. They know the market is toast. The stock market is finished. They're moving their money away to other, safer, assets."

The interviewer asked him if there's anything that governments can do to prevent it? "I don't care," he said. "If I see an opportunity to make money, I go with that. People don't remember, but the 30s depression wasn't just about the market crash. There were some people who were prepared to make money off that crash. It's not a time right now for wishful thinking hoping that the government is going to sort things out. Governments don't rule the world. Goldman Sachs rules the world."

Goldman Sachs, in case you don't know, is the

world's most powerful investment bank.

Some of you may remember an interview in the Times two years ago with Lloyd Blankfein, the CEO of Goldman Sachs. In it he said that he was "doing God's work." That interview came out as a response to an article in Rolling Stone magazine by Matt Taibbi, which accused Goldman Sachs of being like "a great vampire squid wrapped around the face of humanity."

The article was called The Great American Bubble Machine. I recommend you read it.

Taibbi was very clear. Not only did Goldman Sachs make money from the depression, but it engineered it as well. In fact Taibbi goes on to list a whole series of economic crises that Goldman Sachs specifically engineered in order to make money from them, including the sub-prime crisis which brought about the financial collapse of 2008.

It's a measure of the veracity of the information in the article that Goldman Sachs never sued him over it.

So the next time you hear someone on the TV telling you what "the market" demands, you should remember this.

The market has a name. It is Goldman Sachs.

Debt

So our nation is in debt. It is so horribly in debt that it will take several generations to pay it off. It doesn't matter what party is in power, the end result is the same. It's job cuts and pay cuts and austerity measures for the foreseeable future.

All nations throughout the western world are in debt. There is so much debt, according to financial experts, that there isn't enough money in the entire world to pay it off.

Stop and think about that for a second. The human race is in debt to itself for more money than there actually is in existence. Even if we all tightened all of our belts and starved ourselves to death to pay off the debt, we still couldn't succeed. There just isn't enough money to do it.

Read on

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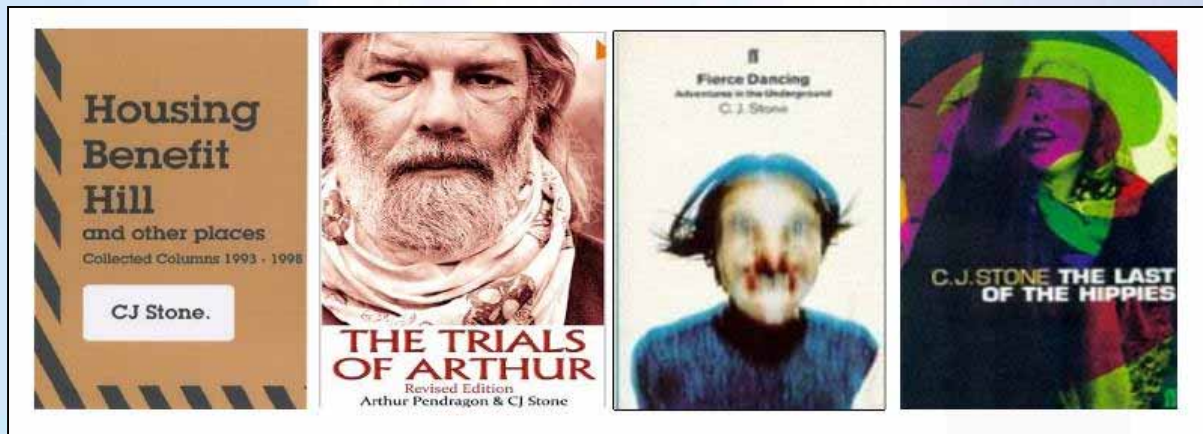
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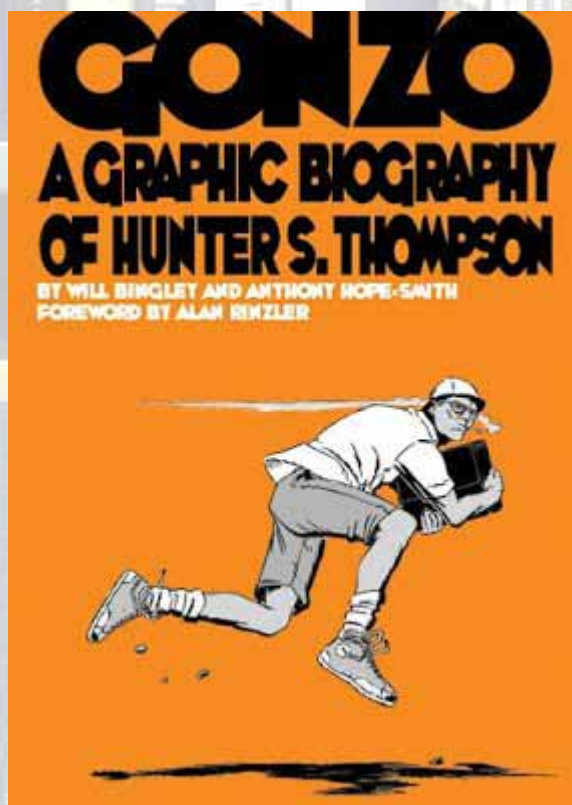
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**OTHER BOOKS BY
C.J.STONE**

Yer Gonzo Bookshelf

My name is Jonathan and I am an addict. It's been ummmmmmmmm about two and a half hours since my last book. I am an inveterate reader, and have adored, devoured and collected books since I was about seven years old. This column was intended as a place to review books sent me by kindly publishers, but although such people do exist, and whilst I continue to get review books on occasion, and include them here, this column has evolved into reviewing the books—old and new—that I devour each week.



Paperback: 176 pages
Publisher: SELFMADEHERO (26 Nov 2010)
Language: English
ISBN-10: 1906838119
ISBN-13: 978-1906838119

Usually when I do a book review for these pages, I preface it with a chunk of blurb explaining that although the vast majority of what I write about here is a product of those jolly nice people at Gonzo Multimedia (I suppose, at this stage of the game, I am one of those jolly nice people at Gonzo Multimedia, but as Rob and his compadres are very much the acceptable face of capitalism, then I don't feel that I am compromising my anarchist ideals to too great a degree, by being wholeheartedly a company man).

But this case is different. Okay, this book was not published by Gonzo Multimedia in any shape of form, but in an alternate universe (a strand of solipsistic reality in which we got to Will Bingley and Anthony Hope-Smith first, I am certain that it would have been).

Why?

Because it is a graphic novel about the life of Hunter S Thompson, who was probably the person who coined the term 'Gonzo Journalism', but was most certainly the man who defined it. This book does not disappoint. No sirree. It is one of the few books that I have read which concentrates upon Thompson's philosophy and raison d'être rather than his drug use, personality problems, and undoubted alcoholism. I am sure that he was a complete pain in the arse to be with a lot of the time, but as a writer, when he was on top of his game, he was unsurpassable.

I am not quite sure how to describe it; although it

This is a promotional graphic for a radio show. At the top, the word 'MONKEY' is written in a stylized, metallic font. Below it, the website 'www.wickedspinsradio.org' is displayed. The central image is a close-up of a monkey's face, which is rendered in a dark, textured style. The monkey's eyes are replaced by large, green, circular speakers. The monkey's mouth is open, showing its teeth and tongue. On the left side, there is a circular badge with the text 'SNUFF' at the top, 'Tune IN Turn it UP & Educate the Neighbours' in the middle, and 'Multi genre radio show!' at the bottom. On the right side, there is another circular badge with the text 'SHOW' at the top, 'Every Sunday' in the middle, and '6 pm UK GMT', '10 Am US PST', and '1 pm US EST' at the bottom.

tells the bare bones of Hunter's life up until the mid-1970s, and deals with the remaining three decades in a few pages, it acts as a trigger which inspires me to go back and read things by and about the man that I haven't touched in decades. I intend to mount an experiment; I will give this book to one of my young relatives to read, making sure that the young relative in question has never had any more in depth introduction to the works of the good doctor, than the massively entertaining but ever-so-slightly superficial Johnny Depp movie (1998)

I want to see whether this book inspires them to investigate the canon of Thompson's work, or whether they will just see this book as a mildly entertaining narrative about a journalist who did some exciting things during the course of his career.

But that is the problem with Hunter S Thompson. Although he would probably have hated it, he has become a literary institution. And like every other artistic institution from Rembrandt to The Beatles, it is impossible to examine his life, career, and output with any degree of objectivity.

Also like any of the aforementioned artistic institutions it is impossible to take them outside of space-time, and – for example – to be totally objective about *Fear and Loathing: on the Campaign Trail '72* without knowing a reasonable amount about the American culture of the time, the Vietnam war, the Watergate scandal, and quite possibly a whole plethora of other things. I, and I suspect the vast majority of people who read these pages, are of such an age that – whether or not they realise it – we have enough shared socio-cultural inheritance to know the significance of the historical events which Thompson described in his narrative.

So I would be interested to find out the effect of his writings upon people for whom these historical events are either ancient history, or culturally meaningless.

This is a fantastic book. I was expecting it to be good, but it turned out to be a great deal better than I expected, and I urge you all to buy it, even if your only motivation is to find out why Rob Ayling called his company 'Gonzo'.

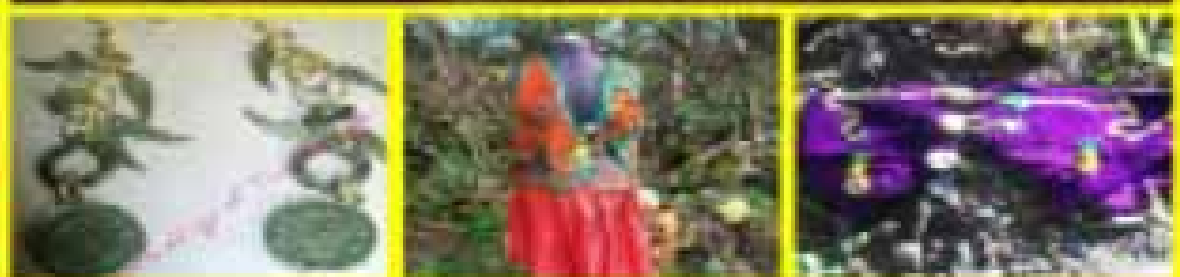


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HAWKWIND NEWS

(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..)

In a quiet week for Hawkwind news, news from the wider Hawk-o-sphere, if there is such a thing, comes from the "Hawklords" band, who currently are assembling an autumn tour. The locations, ranging from Bristol to Glasgow, are:

Kendal Oct 16th
Liverpool 17th
Leeds 19th
Preston 23rd
Glasgow 24th
Worcester 30th
Newbridge (near Pontypool) 31st Oct
Bristol Nov 5th
London (100 Club) 8th.

The involvement of Nik Turner in the 2009 formation of this neo-"Hawklords" band prompted many Hawkwind fans to view it as yet another musical spoiler from the 'disruption camp'; just one more "Let's annoy Dave Brock" activity.

The band was even trumpeted as a reformation of the 1978 Hawklords band - an amusing claim as, at the time, there were no original members present. Since then, Turner has left and an original Hawklorder is now in



the lineup - Harvey Bainbridge. And the band have now settled down to the job in hand, which is ex-

Hawks pursuing musical strands as an off-shoot from the Mothership. That's as it should be, of course. At one time, hearing their stuff on YouTube or DimeADozen, it was clear Hawkwind fans going along to a gig were quite likely to hear disaffected elements slagging off Dave Brock on stage, and I for one certainly wasn't going to pay to hear that!

Fast forward a few years, and I actually paid for their last album ("Dream") and it is really very good. To a large degree, they're now rehabilitated and I can, at last, contemplate going along to see them.

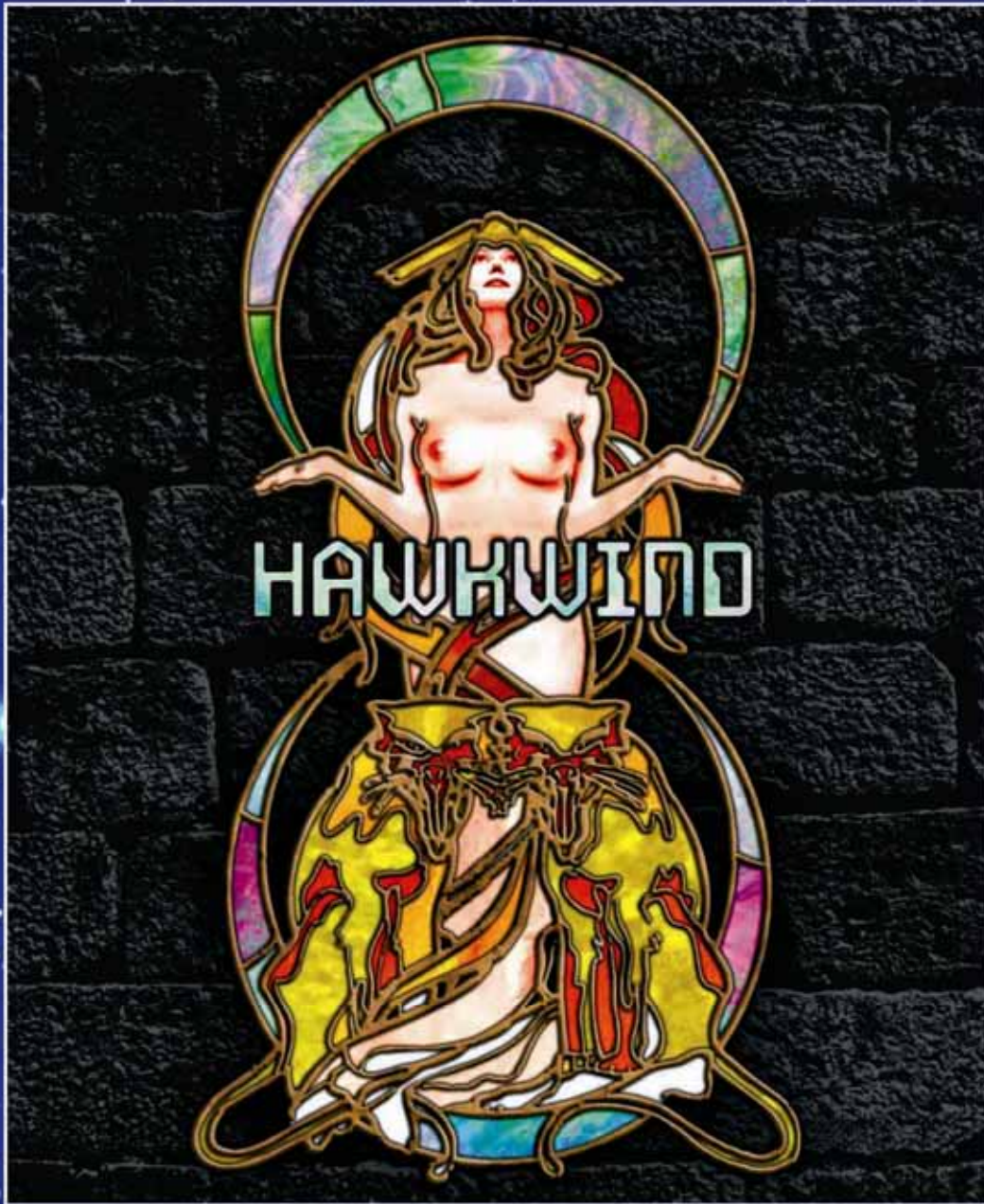
The current lineup of the band comprises:
Harvey Bainbridge: Synthesizer & Vocals.
Dave Pearce: Drums - and the only non-Hawk.
Jerry Richards: Guitar & Vocals.
Adrian Shaw: Bass & Vocals.
Ron Tree: Lead vocal, Oscillators and Swazzle.

Jerry Richards was once asked Where he saw the future for Hawklords. He replied, "I never go looking for the future. It seems to find me without too much trouble, all on its own."

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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)

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Name

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

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THE WORLD OF GONZO ACCORDING TO

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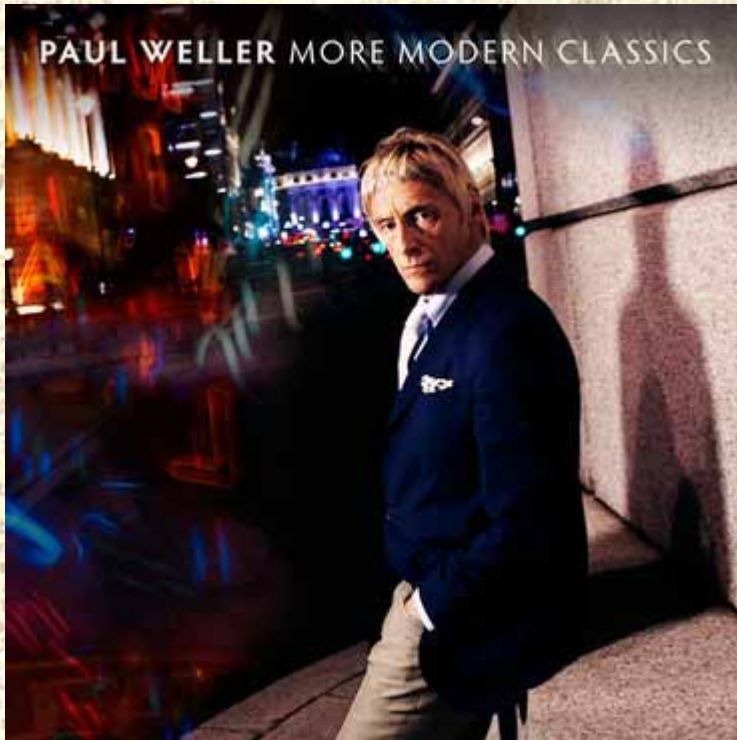
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WHAT IS IT
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M.A. Raines



eyes on the world



One of my Internet friends has been hustling me for weeks to listen to the new compilation CD by Paul Weller. So, eventually I capitulated, and did so. Apart from a few months at the very end of his tenure with The Jam I have never been a particular fan of Woking's favourite son, and this compilation has not done anything to change that.

However, for a few glorious months in the early 1980s, Paul Weller had decided (for reasons of his own for which as far as I am aware have never been made public) decided that enough was enough and that it was time to call it a day as far as The Jam were concerned.

Weller spoke vaguely about wanting to be free of a constricting group environment, and wanting to make more soulful music with a wider range of instrumentation.

But the next thing he did was to go straight into another band (The Style Council) who were simply not as good as his first one. Even though I have never been a particular fan of The Jam, on the one occasion that I saw The Style Council live (at Glastonbury 1985) I found myself wishing that Weller was up there with his original band.

As far as making more soulful music was concerned, the three cover versions which appeared on the double 7 inch and 12 inch versions of The Jam's final single were absolutely superb. Their version of Curtis Mayfield's 'Move on up', together with its sublime 'Beat Surrender' were the soundtrack to my life during the closing months of 1982, a time when I had loved and lost my first serious girlfriend as was discovering every day that the corporate bureaucracy of the NHS machine was going to grind me to a pulp should I continue with my nursing career any longer. It was the first, and to date, the only time in my life that Paul Weller has been centre stage in it.

And there it rests really. Over the years Weller has released many albums, and I usually do my best to listen to them in the hope I will end up liking them. Individual tracks are o.k., but I am afraid that the best I can manage about his albums are that I don't dislike them. They are o.k., but somehow just not my cup of tea, and I don't know why. And, unfortunately, this latest compilation album has done nothing to change that.

The songs are well crafted and clever, the arrangements deft and professional and the musicianship cannot be faulted. It is just that they don't have that spark which appeals to whatever corner of my tangled psyche listens to music. Sorry Paul. I am now listening to Captain Beefheart, and hoping that Andrea, who is secretarying over in the corner of the study doesn't mind too much.



THE



CIRCULAR

The Court Circular tells interested readers about the comings and goings of members of The Royal Family.

However, readers of this periodical seem interested in the comings and goings of Yes and of various alumni of this magnificent and long-standing band. Give the people what they want, I say...

This week has again not been a very good one in terms of stories about Yes and the various alumni of the band who have been in and out of the ever-changing line-up over the years. However, there has been one very important story, and I think that I would probably know an awful lot more about the workings of the business that they call show if I understood why, although – in certain quarters, most notably within the Yes fan community – this story has attracted a lot of (often quite mean spirited) comments, whilst in the press at large there has been nothing. Nada. Not a sausage. Bugger all.

The other day I was pootling about on Facebook when I read this posting by our friend Mike Tiano:

At Leipzig, Germany, Yes stopped the show after a few minutes explaining that due to Jon Davison's "medical issue" the show would have to be end and be rescheduled. As a consolation the band closed the truncated performance with the instrumental "Würm" from "Starship Trooper". A video from the show appears below, and there is this article in German, which mentions that rescheduling the show appears to be unlikely:

<http://www.lvz-online.de/kultur/news/oh-nein-yes-brechen-ihr-leipziger-konzert-ab-weil-der-saenger-die-stimme-verliert/r-news-a-240858.html>

I couldn't find anything either, except for a whole slew of ill judged speculation. However, several days later I was sent this posting by the man himself...

Hello everyone,

I wish to express my sincere gratitude for all your thoughtful well wishes. I'm definitely feeling the love! My spirits are high and I'm doing alright as I continue to take it day by day. Mumu is taking excellent care of me. The band, management, and crew are all supportive and optimistic.

My deepest apologies to all the fans that have been and perhaps will be greatly inconvenienced by my condition. I'm really very sorry!

Warmest regards,

Jon

For those of you not in the know, the fact that Yes has been forced into cancelling a show because of the ill health of their lead singer is depressingly familiar. This is exactly what happened with original singer Jon Anderson back in 2008 when the summer tour was cancelled because Anderson suffered acute respiratory failure. Soon after, he left the band.

His replacement, Benoît, who was with the band for the next four years, and appeared on their most recent studio album, and a live album. However, in 2012 he again suffered from respiratory failure, and



left the band.

There has been vulgar speculation from some quarters whether the two singers fell or were pushed. Now Jon Davison has a suspiciously similar condition which has been described variously as a throat infection, a chest infection, and – you’ve guessed it..... - respiratory failure.

It was only last week that Rick Wakeman described the band as being the real Spinal Tap, and I am sure you remember what happened to all their drummers. The burgeoning amount of speculation about the incident in places across the internet where Yes fans meet is, therefore, understandable. But I have not been able to find anything official about it, and there has been nothing that I have found in any news reports. And as of Friday afternoon there is nothing on their official website except this brief note which was written in German, and which I present here thanks to those jolly nice fellows at Google Translate.

[No alternative dates for Comprehensive Yes concert in Leipzig](#)

[Despite intensive efforts of all involved could be found for this because of voice problems of singers Jon Davison broken Yes concert on May 28 no timely alternative date. Yes, and the organizers are very sorry that there will be no replayed the presence of progressive rock stalwarts in Leipzig.](#)

[Purchased tickets can be returned to the ticket offices, the ticket price will be refunded.](#)

There were a few other Yes-related news stories this week. The first of these is by far the most important. The band post the first fruits of the new music they have recorded with our friend Billy Sherwood behind the mixing desk and with Jon Davison on vocals for the first time.

And jolly good it is too.

- **Something Else! sneak peek: Yes, “Believe Again” from Heaven and Earth (2014)**

But then, a few days later along came this post:

- **Yes Dropping ‘Heaven & Earth’ in July**

I think that it was Oscar Wilde who said that Britain and America were two great nations divided by a common language. On this occasion (at least) he was perfectly correct, because I immediately leapt to the conclusion that they were abandoning plans to release the long awaited new album, whereas in actuality it meant nothing of the sort.

The next story is hardly an essential one because it is merely about someone changing the strings on Chris Squire’s bass guitar.

- **YES: Chris Squire's bass gets a new set of strings**

And finally, one of the band’s classic albums gets the Steven Wilson remix treatment. This I am looking forward to.

- **The YES Album – in 5.1 & Hi-Res Stereo – Remixed & Expanded by Steven Wilson (2014)**

I am probably getting a bit OCD about all of this, but I find the Yes soap opera of sound to be absolutely enthralling, and I for one can’t wait to see what happens next!

RICK WAKEMAN

JOURNEY & RETURN TO THE CENTRE OF THE EARTH

Celebrating the 40th anniversary of the release of his landmark concept album, Rick Wakeman presents the repackaged, re-recorded, extended **JOURNEY TO THE CENTRE OF THE EARTH.**

Based on the novel by Jules Verne, which will also mark its 150th anniversary in 2014, the album is one of the rock era's landmark achievements - a record that sold 15 million copies and rewrote the rules.

"This is the start of a new Journey," says Rick Wakeman, "the original score for the album had been lost for so many years, making any new performances impossible, but after it turned up without warning, we managed to restore it and add previously missing music that was not included in the original performances."

Return To The Centre Of The Earth was originally released in 1999 as a sequel to 'Journey'. The album has been out of print and unavailable for many years, 'Return' has now been re-issued and re-packaged to complement the newly extended and re-recorded edition of 'Journey To The Centre Of The Earth'

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Our NZ correspondent, Kev Rowland recently got hold of the Gonzo live album by Anderson, Bruford, Wakeman and Howe, and was very impressed...



ABWH
Live At The NEC
GONZO

Like many Yes fans, I wasn't too sure what was happening with the band with all of the line-up changes they went through. I was surprised at just how good 'Drama' was, but after that I felt that all of the rest of their releases either didn't sound like Yes to me, or were patchy (and to be honest, the



next really good album after 'Drama' was 'Fly From Here').

So, when back in the late Eighties I heard that Jon Anderson, Bill Bruford, Rick Wakeman and Steve Howe were joining forces to record a new album I was incredibly excited, and I wasn't disappointed with the results.

But, as well know by now, that project only lasted the one album and there have been few official live albums available by that line-up, but here we have a double CD of their performance at the NEC on 24th October, 1989. As well as the four they were of course joined by Tony Levin on bass/stick, with Julian Colbeck on additional keyboards and Milton McDonald on additional guitar.

Musically it is interesting to hear how the songs from the album fit in so easily with the Yes numbers, and it really does sound as if the classic Yes line-up has just expanded slightly and is well at home with all of the music and does everything justice.

Bill was of course playing his electronic kit at the time, so it does sound a little different, but given his mastery and control it all makes sense.

The booklet is a little strange in that while it talks about how the decision was made to get back together, it is almost as if it was written as a press release for the 'new' album, and that shows had yet to be performed. Given that this is a booklet for a live album that seems unusual to say the least, and there are no group shots of the band performing, which is what one might expect, instead of solo studio shots.

It's great to have a Pete Frame family tree detailing where they came from, but fitting the Yes/ABWH story on one page of a CD booklet is not ideal – I have 20/20 vision but there is no way of reading the detail comfortably.

But, that really is nit-picking, as this is all about the music, and that is just wonderful. The production is very clear indeed, and kudos to whoever was behind the controls, but yet again there is no information about who engineered, produced and mixed this.

Simply put, if you are a Yes fan then this album shows what could have been, with songs such as "And You And I" just superb. Sure, the lack of details is annoying, but for anyone interested at all in the music of Yes (and there can't be many progheads who aren't) then this is essential.



Changing the world one gift at a time

The worldwide Freecycle Network is made up of many individual groups across the globe. It's a grassroots movement of people who are giving (and getting) stuff for free in their own towns. Freecycle groups match people who have things they want to get rid of with people who can use them. Our goal is to keep usable items out of landfills. By using what we already have on this earth, we reduce consumerism, manufacture fewer goods, and lessen the impact on the earth. Another benefit of using Freecycle is that it encourages us to get rid of junk that we no longer need and promote community involvement in the process.

<http://uk.freecycle.org/>



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!!!"

MOURNING DOVES

MORNING BIRDS CRACK EACH DAY'S EGG
with a chirrup! and coo! reaching out each to each
We KNOW they are call and recall/response. Hidden in slim branches
sound is their feathered flight. When one alights outside my window-
bluejay, cardinal, sparrow or grackle/i am delighted with their play.
It is not for me. Intrinsic to flight is fun! Airport tree branches /runway skies
allow a flip and curl of wing/a patch to sing within-a sky that burns blue and bright.
And then-there are the different birds-of afternoon (and night
Had i their names, their acrobatics would be mapped/photographed
They are too quick. I am reminded how flip wing aircraft
copy their feathered originals. How flight means many things
How wings are vestigial shoulder blades. How bird like we are-
when we sing new mornings in...



...I don't really care, and as far as I am concerned at least one of those
 ...I don't really care, and as far as I am concerned at least one of those



ROCK and ROLL

a cabinet of curiosities



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

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

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

Welcome to this week's little delve into auctions that are over-priced, peculiar, daft, or downright creepy, plus a couple of bits of news causing sarcasm-induced rants by yours truly. I make no apologies for being more of a bitch than usual. I have a cold and feel bloody rotten so I have not been able to curb my sarcasm as well as usual. Frankly, the way I am feeling, I don't really care, and as far as I am concerned at least one of those mentioned below deserves what they get and much more besides.

Michael Jackson Puerto Rico Concert 1993 US \$30,000.00 – Approx £17,922.22

“Original concert ticket for Puerto Rico. This ticket is very rare and special because this concert never happened. While Michael was on tour abroad, the USA issued a warning to Michael that he would be arrested if he came into Puerto Rico because Puerto Rico is US. That made Michaels attorneys worried and told Michael to cancel the



show in Puerto Rico and go to Europe instead. The show was cancelled days or a week before the show. Federal agents could have arrested Michael in Puerto Rico just as if it was California. This is when Michael was being prosecuted for child molestation and came out not guilty. A \$7500 USD non refundable deposit is required within 1hr of purchased otherwise you will not be able to claim item or bid again for it. Remaining balance has to be paid in 72hrs after purchase."

Wow tough selling. Hand me over £4,000 and then pay within the hour or lose the deposit? What happens if my internet was to go down and I couldn't continue with the Paypal procedure? And why are you charging such an extortionate amount for a ticket that is way past its sell-by date anyway? Shyster.

Check it out here

Michael Jackson Limited Edition iPod Touch #2 OF 10. Never On Public Sale - £2,500

"For sale is a very rare Michael Jackson iPod Touch. This iPod touch is number 2 of only 10 limited edition pieces. It comes with all unopened cables / headphones. The back has been engraved with 'MICHAEL JACKSON, King of Pop. Limited edition 2 of 10". The iPod touch also comes pre-loaded with 122 Michael Jackson songs - some unreleased as well as a Michael Jackson 50th Birthday Video special. Please view the photos of this amazing piece of memorabilia. Any questions please ask."

I have never really known what an iPod Touch is, apart from the fact that it played music and was not a mobile phone. So I decided, in view of the above auction, that I would investigate what one does actually do. Impressive, I guess if you are into that kind of thing. But, to me, it is just something else to carry around with you and annoy everyone else with when it is being played too loud and the earpieces are struggling to do their job, which is - I thought - to ensure that it was only the user that was hearing what was going on within the machinations of the wafer thin technological dream of the 21st Century. Phew that was a long sentence.

I have just got a smart phone, but have yet to really investigate what it can do properly in the telephonic way at least, due to the signal around here in these dark recesses of Devon being less than satisfactory. However, it does mean that when we are away, we



can at least have access to emails etc without having to always lug around a laptop, which, let's face it, are still a bit cumbersome to pack into your bag, along with the kitchen

sink. But to go back to this particular auction, I am presuming that one of only 10 of the kind is a catch for an avid collector of Michael Jackson memorabilia as well as one of modern technology.

See more here:

BEATLES 1964 UK Squash Glass Set with Cardboard Display Box - US \$2,000.00 (Approx.£1,194.81)

"1964 UK complete set of four 4" tall x 2.5" diameter UK "Squash" glass set with original 15.5" x 6" x 9" cardboard display box. Each glass has a color picture of a Beatle on it. Condition: Glasses M-, Box VG++"

I am not sure what they mean by squash glasses here. To me, squash - be it orange, lemon of whatever fruity flavour rocks your boat - is usually served in a tall glass. And 4" high, to me, is not really classed as tall, but medium at a push. But who am I to split hairs? It does come with a box too. I like boxes. They seem to be everywhere. But at over a grand in English money, I think I shall pass.



Check them out at

Elvis Fiberglass Statue - £900.00

"A life size Elvis statue comes with chair but no guitar." - well that's a bummer.

I think we may have seen one of these before, you know.

"This is ideal to use in shops, businesses, pubs, restaurants, coffee shops the list is endless."

It is indeed. You could also stick it out on the lawn, place a hose pipe in his hands and water the garden, although that would entail having to move him around in a circular motion every so often to give all your lawn, and flower beds an equal share. But

THE BITCH IS BACK

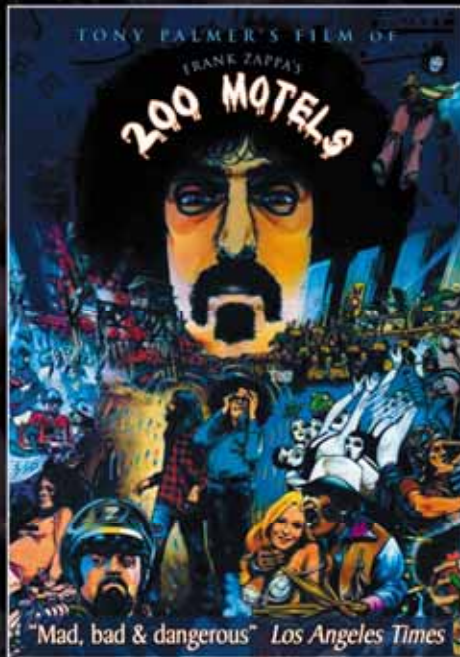
If it's groovy...it's in!

MAN
Tapes of The Unexpected
VPDVD68

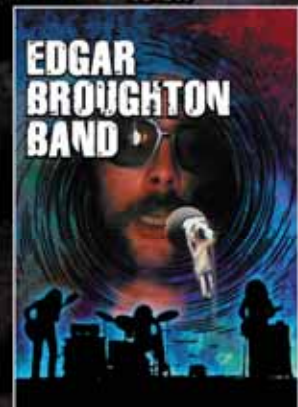


"Mad, bad & dangerous"
(Available for the first time on DVD)

FRANK ZAPPA'S 200 MOTELS
TPDVD127



EDGAR BROUGHTON BAND
Live
VPDVD66



RENAISSANCE
Kings & Queens
VPDVD67



PETER HAMMILL
In The Passionkirche Berlin
VPDVD65



THE STEVE HILLAGE BAND
Live at The Gong Family Unconvention
GWVP208DVD



VAN DER GRAAF GENERATOR
Live at The Paradiso
VPDVD64



PANIC ROOM
Satellite
FMCDD001



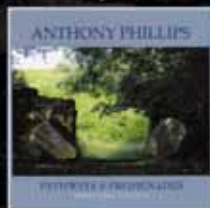
KARNATAKA
The Gathering Light
KTKCD005



PARADE
The Fabric
NAUTCDD004



ANTHONY PHILLIPS
Pathways & Promenades
VP216CD



RICK WAKEMAN
Past, Present and Future
MFVP125CD



SPIRITS BURNING
Crazy Fluid
VP492CD



HAWKWIND
San Francisco 1999
HAWKVP48CD



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Between Norwich and Philadelphia.
Sail on WEDNESDAY of each week.
The line is composed of the following Packets:
New Bedr. James L. Day, Capt. Nash.
" " Mary H. Chappell, Capt. Griffin.

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The subscriber, by appointment from the Honorable
706 Patents, agent of the U. S. Patent Office for
casing and forwarding to the said Office, various
manufactures to be patented, & deposited there, which
will be sent free of expense and risk and will dispatch
the papers Certificates, Specifications, Assignments, and all
the necessary Papers and Drawings; will make contracts
with American and foreign writers, to take validly in
Europe and

you could also place him on a decorative plinth near your pond, and make a water-feature out of him. If you were clever, you could have him continuously trickling water into your pond, entertaining your resident newts, frogs and fish till the cows come home. You could also prise him off his chair and place him in the front passenger seat of your car, hence giving the illusion that you are not a lone traveller, but not only that. The sight of someone driving around with Elvis in their car could cause tabloid frenzy, the likes of which you have never before seen.



manufactured by Topps Chewing Gum, Inc. Has the Beatles Color Photos graphic printed on all four sides. Originally held 24 display boxes of trading cards. No cards, display boxes, wrappers, or gum included. Original computer punch card glued to one side. Carton shows lots of wear. One of the shorter top flaps is torn off, tape residue on one side. "Easton Storage" written in black marker on one of the top flaps. Condition: VG"



Read more here

SYD BARRETT'S HAND-PAINTED SOCK DRAWER! From Syd's home, CERTIFIED. £500.00

This is a very sad auction. I do not think that I would be able to part with such an item if it



had been hand-painted by my brother. But then I heard, and I am too sentimental about such things. Perhaps his sister had the right idea in selling her brother's things. They do only serve to remind you of the past, which – sometimes – is not a good thing for one's mental

health.
"Purchased at auction from Syd's sister Rosemary in 2007, this is the set of drawers Syd kept beside his bed, hand-painted by him in white and purple, and fitted with his own unique set of handles. An unrepeatable opportunity to buy one of the personal possessions of perhaps the most renowned cult hero in British cultural history."
Read more here

BEATLES 1964 Vintage Original Topps Trading Cards Shipping Carton – US\$850.00 (Approx. £507.80)



Yep...it is another box. And what is more, it is another empty box. We are asked to spend around £500.00 to purchase a dirty, slightly battered

EMPTY box, just because it once had Beatles vintage original Topps trading cards packed – within more boxes – inside it. But this does have a picture of John, Paul, George, and Ringo on all four sides, plus a bonus original computer punch card to boot. Let's not all rush at once – we wouldn't want it to get crushed under foot now would we? The price would have to be seriously reduced, and that would be a crying shame. And is it me, but does Ringo look like Michael Parkinson?

"1964 original 16.38" x 12" x 7.5" shipping carton for Beatles Color Photos trading cards

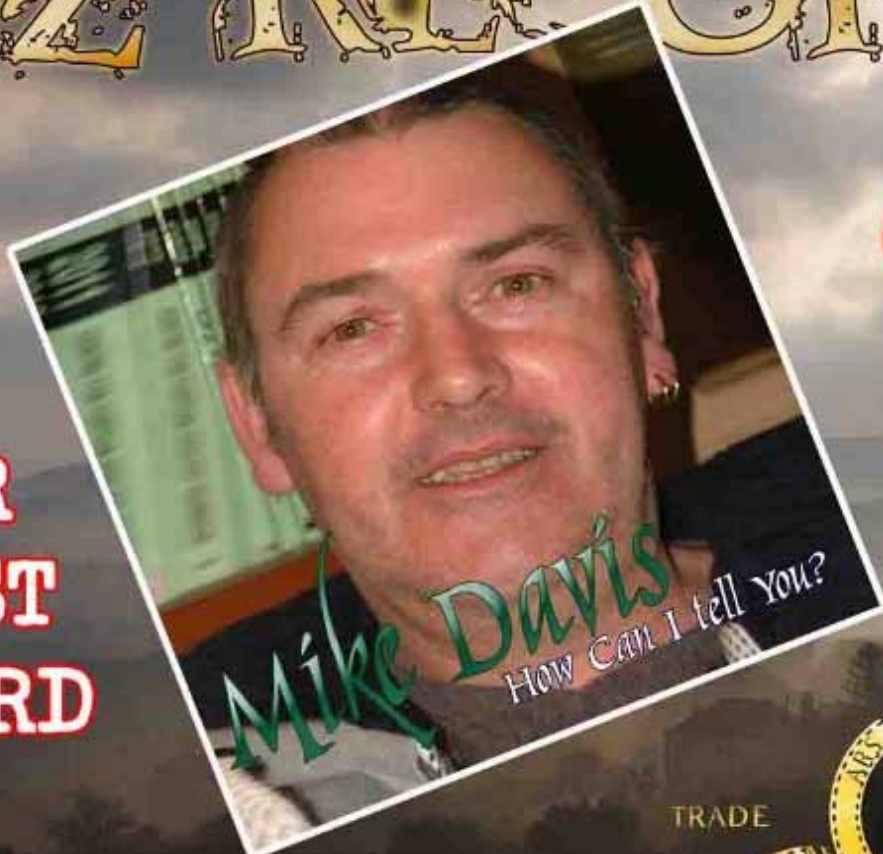
SHAMELESS SELF PROMOTION TIME

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



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

CRZ RECORDS



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VERY
SOON**

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FIRST
RECORD**

A community-based non-profitmaking record company, where people (not profits) are the point



One Direction Tickets-London, Wembley Stadium- 7th June- Standing Green - £325

“Free collection only – Germany

One Direction Concert (standing Green) Tickets The Concert is at Wembley Stadium, in London, England, on 7th of June 2014.

One Direction will be supported by Australian band "5 Seconds of Summer".

Gates are open at 05:00 PM. Zone: Green standing 1 Ticket costs 81.25 £ You'll get the Tickets before the show. We can talk about the place and the time later. We'll send you my phone number after purchase. You can contact me, if you only want to have 1,2 or 3 Tickets and not 4.”

All very clandestine. Am I – if I were to be a prospective purchaser of the aforementioned tickets - to sit on a park bench reading a book and wait for a pre-arranged assignation with a tall, dark, stranger wearing an overcoat and homburg to come sit next to me? And will his overcoat be too long? Am I to wait for this tall, dark, stranger to utter something enigmatic to me about something completely



random, for example: ‘The rain is falling on the greenhouse,’ to which I am supposed to reply with something like: ‘And the salamanders swim in the fjords?’ And then shall this tall, dark, stranger reach into his pocket, with leather-gloved hand, and withdraw what appears to be a bagged packed lunch, and slide it across the gap between us on the wooden seat? Am I then to reach into my own pocket, and pull out a similarly bagged packed lunch (but with no biscuit; an apple instead) and push that along the gap between us on the wooden seat? Am I then to pick up his packed lunch, open the bag, discard the chocolate biscuit and gently unwrap the cling film, while he picks up mine and does the same? As I part the bread shall I find an envelope with the tickets? And shall he find an envelope stuffed with £325 in non-sequential notes? Shall we then each eat each other’s packed lunch in silence, and then slowly, and nonchalantly, rise from the seat and walk away in opposite directions?

I’ve watched too many Alec Guinness spy-thrillers haven’t I?

Get your tickets here

Beatles Original 1960's Wig - still sealed in pack! - £195



“There are [m]any fakes and copies about but this wig is the real thing. Purchased by me about 30 years ago from a dealer in London it is a genuine Lowell Wig contained within the original packaging. It has never been worn.”

Check it out here Beatles Nylon Stockings

“Ooh, la, la! Girls on both sides of the pond could show off their legs and their love for the Beatles with seamless textured stockings featuring the faces of the Fab Four. Nylon stockings were made by Carefree in the U.S. and Ballito in the U.K.”



Beatles Costumes

“Move over Batman, Beatles-crazed kids in 1964 could collect candy dressed as their favorite member of the Beatles. John, Paul, George and Ringo each were featured on brightly printed flannel and nylon costumes made by Ben Cooper. Boxed costumes included a molded plastic mask with “authentic hair” attached.”



So there you have it. Almost a whole Hallowe'en or fancy dress party outfit. Yes the masks come with “authentic hair”, but you already have the “original” wig, so you can really go to town on making sure that at least your hair looks tip-top. Cast care to the wind and wear them both for added confidence. Now presumably these costumes included trousers – maybe not. So wear those stockings with pride either under the trousers (they will make you feel oh so good wearing them, even though no-one can see them) or wear them instead of trousers. But if plumping for the latter, please be aware that you may be cautioned under the indecent exposure act.

Jon sent me this one from back in February this year, and the headline was like a waving a red rag to a bull. I am not even sure whether I may have mentioned it before, for it does ring a bell, but

‘The Beatles eclipse us musically,’ says One Direction's Harry Styles

“ONE DIRECTION star Harry Styles may have boasted that his band is bigger than The Beatles but he has admitted the group is not in the same “league” musically. The teenage heart-throb, 19, believes that while the hysteria surrounding his boyband surpasses that of the 1960s Liverpoolian group his band’s songs will not stand the test of time like those of the legends. “But none of us think we’re in the same league as them music-wise. We would be total fools if we did. Fame-wise it’s probably even bigger but we don’t stand anywhere near them in terms of music,” he told Top Of The Pops magazine. Wow, big talk little breeches. I am not a Beatles fan, as many of you may have realised by now, but this is one of those splutter-causing statements that have you gasping for air as the crumbs from your toast ‘go down the wrong way’ after reading it. As far as I am aware none of 1D play an instrument for a start. I have seen small snippets that one can play a piano a bit or a guitar a bit. And even one – mostly likely tongue in cheek – can play a triangle. So, yes, they are most definitely not in the league musically.

They don’t, I believe, write their own songs, although these days I am led to suppose that they have dabbled in co-writing with other folk such as Ed Sheeran.

And it stands to reason that their fan-base may be larger – the population has grown for starters. And the ages of the fan-base is probably made up of much younger girls than it was with the Beatles. It appears that girls grow up faster and seem to miss a lot of the innocent years these days. It seems acceptable for them to scream, faint, have apoplexy and so on and so forth over members of the opposite sex that are nearly three times their age. Perhaps the members of One Direction, and other such boy bands, should stop and think for a minute as to exactly whom it is who is making them famous. It is certainly not connoisseurs of good music, but merely the childish and teenage angst of girls who fall prey to their marketing team, and oft-times bully their parents into buying memorabilia and over-priced tickets to see them, that are feeding their bank accounts and popularity.

Or, don’t they actually care?

Read on

Justin Bieber reportedly jokes about joining Ku Klux Klan in fresh video

And the nasty little germ is in the news again due to his using racist slurs, followed by a more than dodgy joke reputedly about the Ku Klux Klan, footage of which has mysteriously found itself in the limelight. Strange isn't it, how these little things creep out of the woodwork every once in a while? But this clip has been – proudly it seems – obtained by the *Sun* newspaper, along with the racist joke footage, albeit from some time in the past.

This could, of course, all be a ploy for him to regain his fading popularity. Any news is good news after all, and brings that odious little amoeba into the limelight. I wonder what other little juicy footage is out there, lurking in the wings, waiting for the most ideal time of release upon the world? Maybe some footage of him as a scout helping old ladies across the road, just in time to be used as a character reference that he was good once, and that fame warped him. Yeah, right.

It all reminds me of a song from my favourite musical, *West Side Story* (the choreography within is fantastic) and here is a little snippet here for your delectation:

“Yes!
Officer Krupke, you're really a slob.
This boy don't need a doctor, just a good honest job.
Society's played him a terrible trick,
And sociologic'ly he's sick!

I am sick!

We are sick, we are sick,
We are sick, sick, sick,
Like we're sociologically sick!

In my opinion, this child don't need to have his head shrunk at all. Juvenile delinquency is purely a social disease!

Hey, I got a social disease!

So take him to a social worker!

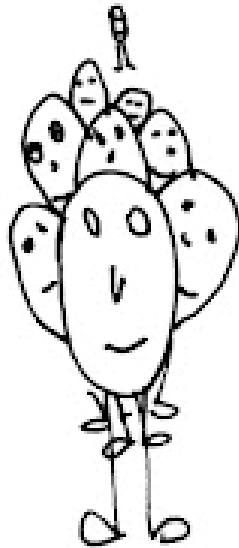
Learn more about bacteria here

And now I have run out of room so, that - as they say – is that for this week. See you next time.



Hoodies £25. T-shirts
£15, Beanies £6. PM me for P&P, all profits
to Sea Shepherd xx
Write to Samdance Kirwan at
sam.kirwan@ntlworld.com

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.

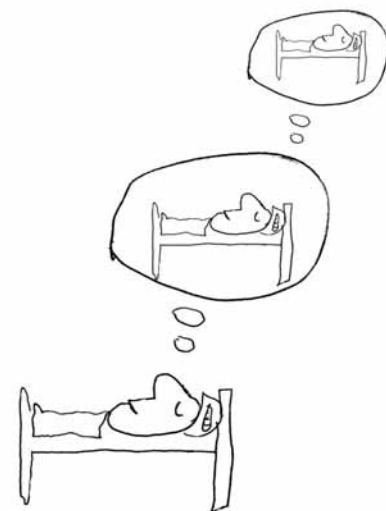
THE WORLDS FIRST CLONED CARTOON CHARACTER

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...



INCEPTION


**weird
weekend** **2014**

**For three days, once a year the little
North Devon village of Woolsery
becomes the weirdest place in the
land**



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www.cfz.org.uk

August 15-17 2014

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THURSDAY	
7	Drinks at Myrtle Cottage
FRIDAY	
7 - 7.15	Intro
7.15 - 7.45	Nigel Mortimer: Opening Portals
7.45 - 8.15	Break
8.15 - 8.45	Ronan Coghlan: Bogus Bibles
8.45 - 9.30	Lee Walker: Urban Legends of Liverpool Lee Walker: Book Signing
9.30 - 10.00	Break
10.00 - 11.00	Lars Thomas: Tales from the CFZ Laboratory Silas Hawkins: A bedtime story
10.45-11.00	Raffle
SATURDAY	
12.00 - 12.30	Jon and Richard: intro to Cryptozoology
12.30 - 1.15	Nick Wadham: Alien Abductions
1.15 - 1.45	Break
1.45 - 2.45	Tony Whitehead (RSPB): C.O.P birds
2.45 - 3.15	Break
Kids Nature walk with Lars and Nick	
3.15 - 3.30	Quiz
3.30 - 4.30	Carl Marshall: Out of Place animals at Stratford Butterfly Park
4.30 - 5.00	Break Mad Hatter's Tea Party
5.00 - 6.00	MAX BLAKE: Genetics for Cryptozoologists
6.00 - 6.30	Break
6.30 - 7.30	Judge Smith: The Judex Trilogy
Book Launch	Judge Smith: The Judex Trilogy
7.45 - 8.00	CFZ Awards
8.00 - 8.30	Break
7.45 - 8.00	CFZ Awards
8.30 - 9.30	John Higgs: Chaos, Magick, and the band who burned a million quid
9.30 - 10.00	Break
10.00 - 11.00	Richard Freeman: Tasmania 2013 Expedition Report Silas Hawkins: A bedtime story from Richard Freeman's <i>Hyakumonogatari</i> Raffle
SUNDAY	
12.00 - 1.00	MATT SALUSBURY: Baron Walter Rotschild's Deinotherium caper
1.30 - 2.00	Break
2.00 - 3.00	C.J. Stone: a MODERN King Arthur
3.00 - 3.30	Break
3.30 - 4.30	TBA
4.30 - 5.00	Break
5.00 - 5.15	Results of nature walk (Lars/Jon)
5.15 - 6.00	Ronan Coghlan: The Amphibians from Outer Space
6.00 - 6.15	Jon Downes: Keynote Speech
6.3	Raffle
7	Speaker's Dinner at the Community Centre



weird weekend 2014

The Weird Weekend is the largest yearly gathering of mystery animal investigators in the English-speaking world. Now in its fifteenth year, the convention attracts speakers and visitors from all over the world and showcases the findings of investigators into strange phenomena.

Cryptozoologists, parapsychologists, ufologists, and folklorists are descending on Woolfardisworthy Community Centre to share their findings and insights. Unlike other events, the Weird Weekend will also include workshops giving tips to budding paranormal investigators, and even a programme of special events for children.

The Weird Weekend is the only Fortean conference in the world that is truly a family event, although

those veterans of previous events should be reassured that it is still as anarchically silly as ever!

The event is raising money for the Centre for Fortean Zoology, the world's only full time, professional cryptozoological organisation. The profit from food and beverages goes to a selection of village charities, mostly working with children.



The Conzo Postbag

FESTIVAL DATES FOR PARADISE NINE

Hi there all!

Firstly, a big big thanks to everyone making the COSMIC PUFFIN FESTIVAL 7 last May bank holiday. Big thanks to all the organizers, volunteers, bands and performers, stages et al. This really was a special one, and news from Puffin HQ advised that over 16K was raised towards the 3 benefiting charities, NATIONAL AUTISTIC SOCIETY, BLISS, and ALDLIFE! We really do recommend getting COSMIC PUFFIN FESTIVAL 8 in your diaries for next year!

We are returning to Glastonbury Festival for our third appearance in the coolest part of the festival, Green Futures Field 26th to 29th June. We are pleased to announce that we are playing on the TOADHALL stage on Friday night at 11pm, and on Saturday night at 9pm on the MANDALA stage, following Jaki Windmill's set at 8pm.

Following Glastonbury, we are especially pleased to be headlining Tannerfest, Sat 11th July 2014.

This festival has had some great reviews, and doubles as a bit of a beer festival, selling homebrewed ales at a pound a pint! Loads of favourites playing this year's festival including Deviant Amps, The Roz Bruce Infusion, Electric Cake Salad, and Spirits of the Earth. Paradise 9 get on stage at 10.45pm

Full festival listings are listed below, please check them out:

27/06/2014 GLASTONBURY FESTIVAL 2014 - Pilton
11/07/2014 TANNERFEST - Northants
25/07/2014 KOZFEST 2014 - Devon
01/08/2014 GREEN GATHERING 2014 - Chepstow
16/08/2014 JACKDAW FESTIVAL 2014 - Colchester
01/11/2014 THE CELLAR BAR - Cardigan

Love
Paradise 9

There's a place



for people who hurt animals

CLASSIC LOST BROADCAST RELEASES FROM

GONZO

HS10370 DVD



ROCK OF THE 70's

HS10480 DVD



THE LOST BROADCASTS

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THE LOST BROADCASTS

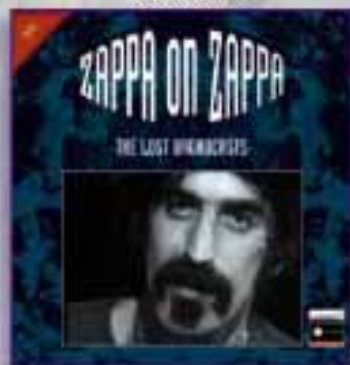
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THE WORLD OF KEV ROWLAND



LEGO LEPRICONS
Judith, Call Security
(BANDCAMP)

One of the joys of having been writing about music for so long is that I often hear from bands asking if I would mind listening to their music, so I get to hear a lot of material that otherwise would have passed me by, and Lego Lepricons are a case in point. I haven't heard much progressive music from Israel (although I so have some), and although this EP was released in 2012 it only came to my attention when the band contacted me towards the end of last year. So, I downloaded it and put it into my review list, and a few months later finally got around to listening to it. To say that I was blown away was something of an understatement, so I did some more digging to discover where one earth this band had come from.

They describe themselves as post rock/space rock (they are much more the former and progressive than space), and were formed in 2011 by singer and musician Yair Ziv, keyboard player Shlomi Maya with their manager Leo Yaish. Shlomi Maya has played with many of the most influential Israeli musicians and singers (Hemi Rudner, Yirmi Kaplan, Shiri Maimon and many more), and is currently working with Haim Zinovich who produced and composed music to the many well-known TV series such as 'The Sopranos', 'Sex and The City', 'ER' etc. Yair Ziv's career was formally launched in 2004 with the release of the single "Boee (come to me)" which went on to become one of the most popular songs in Israeli music history. So, both these guys have a real pedigree within their own country, but have now turned their attention to creating something a bit different, with all lyrics in English, that owes a great deal to Radiohead, Muse and Elbow.

This is dynamic sweeping music, with a singer who knows that he is good, really good. This means that there is a confidence throughout everything that

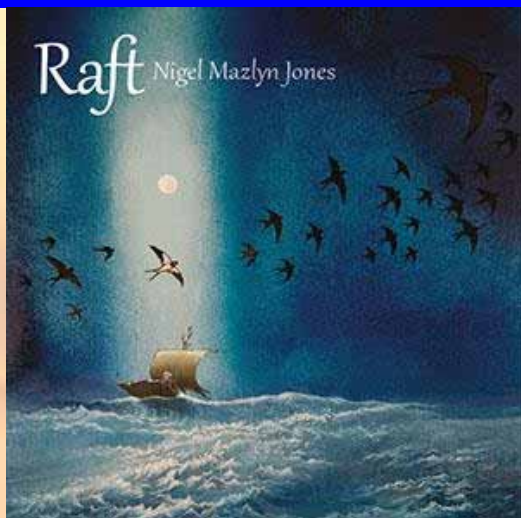
they are doing and the reason that this sounds like a seasoned band as opposed to a debut is that all those involved have been around for so long. The line-up for this EP was Yair Ziv (vocals, guitars), Roy Messiah (drums), Nitzan Berger (guitar and percussion), Shlomi Maya (piano, keyboard and programming) while they brought in guest Yonatan Levital to provide the bass. My only hope is that given that it is so long since they released this EP is that they will soon have a full album to share with us! Powerful, dreamy, full of space and great emotion, this is a wonderful collection of songs that needs to be listened to by a far wider audience. Stream then buy this at <http://legolepricons.bandcamp.com>



MALICE IN WONDERLAND
The Royal Brigade
(CRANK MUSIC)

These Norwegians released their debut album back in 2005, but for some reason it took more than eight years for them to return with a follow-up, although there have been some singles and plenty of gigs in between. They have supported Def Leppard, and there are definitely some similarities between the bands although these guys do have a slightly darker almost Emo element to them, and I found there was more than one instance where I was being reminded of My Chemical Romance. This is all about providing arena style singalong numbers, where everybody can join in and have fun, and the only issue for me is that although I smile and nod my head while listening it is soon forgotten when the album has stopped. It is polished, but in some ways it feels just a little too so, as if they have been working closely to a formula and have lost some of the soul and heart that needs to be included. That they are very good at what they do is never in doubt and it is a fun little album, but there isn't enough here to inspire me to keep playing it repeatedly. <http://malice-in-wonderland.com/site/>

THE WORLD OF KEV ROWLAND



NIGEL MAZLYN JONES
Raft
(ISLE OF LIGHT)

This has been way too long coming, in fact this is the first acoustic based album from Nigel Mazlyn Jones in thirteen years, I just hope that we don't have to wait so long for the next one! This contains his trademark use of 12 string guitars and Glissando bowed techniques, and he has here been joined by some guests including Guy Evans (who has worked with NMJ for more than 30 years now) of Van Der Graaf Generator on drums and percussion, Rog Patterson on Chapman Stick, fretless bass and acoustic (and it's about time he released some new solo material as well!), Jo Lucy on violin, Oscar Morse on sax, Jim Nield on electric guitar, Rob Phillips on fretless bass, Margaret MJ on piano and Dave Reeves on harmonicas. The only word to describe this album is "beautiful", as the listener is entranced by the sounds coming out of the speakers. There are long instrumental passages where one is taken to a new world by Nigels's deft 12-string technique, and others where they are more songs-based and the guests come in and out of the music as they play their part and then leave again. Only a few of the songs have four people involved, while three are just Nigel. For those who have never come across NMJ before, his style is a cross of Anthony Phillips and Roy Harper, with just a touch of Gong and Steve Hillage here and there. The result is a world of incredibly well-arranged music where space is a permanent fixture and one is allowed to breathe in the notes and live in NMJ's World. Inspired as ever by his love of the Cornish coast, this album is essential for anyone who enjoys great music.

The last words belong to Nigel, "We sail the tiny raft of our lives and this small planet Earth is the raft that carries us all. Rafts are fragile, not permanent, and held together with hopes and dreams. So I set my sails well ... What say you my friend, let's strike out for the ocean?" Released as a

digi pak with an insert, this is truly essential.

www.nigelmazlynjones.com



OCTOPIE
Octopie
(BANDCAMP)

This is yet another band I came across when I was asked to evaluate them for ProgArchives, and I was quite blown away by this four-track EP. Hailing from Finland, this is their second toe in the water of releasing material, and I can only hope that they will soon be picked up by a label and given the time and resources to record a full-length album as these guys have real promise. They have definitely been listening to 'War Child' era Jethro Tull (and that can never be a bad thing in my book), and although their use of flute is much more clear than the breathy tone often deployed by Mr Anderson, that is not the only thing that reminds me of that period of time with chunky keyboards (including mellotron of course, and Hammond) and a singer in Tom Tamlander who was obviously born in the wrong decade. Here is not a singer who is going to sit quietly in the background, but instead not only sings but really lives what he is doing, putting loads of emotion into everything. Consequently the band have to be on top form to be able to stay the course and they are definitely up for the task. The music is quite laid-back at times, and has been recorded in a way so that every instrument has plenty of space and the ability to shine but not so distant from each other so that they also have the ability to blend and complement what each is playing. There are long instrumental passages where they all have the chance to take the lead role, and show that many other the classic prog bands have also had an impact on their sound (early Genesis, Gentle Giant, Yes to name a few). Definitely one to keep an eye on, this EP can be streamed from Bandcamp so it is possible to try before you purchase and at only 5 Euros it is a bargain.

www.octopieband.bandcamp.com



FROSTTIDE

Frosttide is a four-piece melodic/folk metal band from Jyväskylä in Finland. They were formed in 2009 by Joni Snoro and released their first EP in 2010. They also won the 'Year's Underground Act 2011' trophy at the Finnish Metal Awards. They issued their first album last year, and have already played live with such luminaries as Turisas, Ensiferum, Korpiklaani, Finntroll and Equilibrium.

The band members are:

Joni Snoro (vocals, guitar)
Juho Patinen (guitar, backing vocals)
Joonas Nislin (drums)
Felipe Munoz (keyboards)

Lauri Myllylä (bass on live performances)



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Well, here we are at the end of another issue. This issue was particular fraught because all the things I had planned for it have singularly failed to arrive, and up until 8 o'clock this evening we still didn't know if we had our cover story. But it all came out in the end. I am really rather proud of this issue.

I am, however, sorry to have to tell you that we are no longer the only music magazine in the known universe with a pet lobster. Lobby, who came to us as a rescue in November last year, has died – suddenly, at the age of two. We are all very sad about this. They say that deaths come in threes, and this week we have also lost two half-fledged baby thrushes which were rescued from cats and brought to us. We always do our best to help any animal, or indeed person, who the universe sends us, but – sadly – baby birds usually do not survive. However,



one has to try.

Despite all of the 'alarums and excursions' of the week we have actually finished this issue at a relatively civilised time, and we shall be going to bed before it's light for a change.

I would like to thank everybody who has helped with this issue, and am particularly pleased to welcome Rita to our stable of fine writers. Anybody who can bring Anaïs Nin into a review of a Marillion spin-off band is ok with us. We hope to be hearing lots more from her in the future. So, until next week be seeing you.

Jon



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