

GONZO

Weekly #114

EXCLUSIVE:

Barbara Dickson talks
about her new album

EXCLUSIVE:

Fear and loathing in
umm Islington

EXCLUSIVE:

Pink Fairies new
material

EXCLUSIVE:

The new Robert Wyatt
biography

EXCLUSIVE:

Doug revisits Genesis
in 1976



BARBARA IN WINTER



Subscribe to Gonzo Weekly

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

Subscribe to Gonzo Daily

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

Gonzo Facebook Group

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

Gonzo Weekly on Twitter

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

Gonzo Multimedia (UK)

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

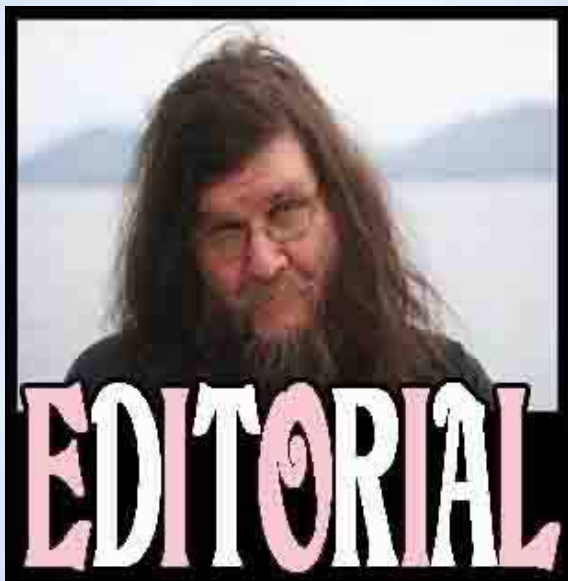
Gonzo Multimedia (USA)

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

THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of the *Gonzo Weekly*.

It is quite peculiar to see how the role of pop music within our society has changed over the past fifty years. On the first of June 1967, if we are to believe contemporary reports, the world stopped. One typically hyperbolic commentator wrote: "The closest Western Civilization has come to unity since the Congress of Vienna in 1815 was the week the Sgt. Pepper album was released. In every city in

Europe and America the radio stations played [it] ... and everyone listened ... it was the most amazing thing I've ever heard. For a brief while the irreparable fragmented consciousness of the West was unified, at least in the minds of the young".

I am tempted here to note that one should never mind the hyperbollocks.

The only time anything in my adult lifetime has approached that was Live Aid in 1985, and it is hard to imagine another situation where the vast majority of people of a certain age would again be united for a pop culture event. Certainly it didn't happen for Live 8 in 2005, mostly because the political message was lost when the BBC refused to broadcast the agit prop films that were shown in between the musicians. I am not in any way questioning the motivation behind the event, only the deliberate emasculation of the event that was carried out by the media who should have been celebrating it as a whole.

The biggest memory of the 1985 event was the dying children behind that bloody awful song by The Cars, whereas the most enduring memory of the 2005 event was Pink Floyd reuniting if only for four songs, and a slew of bad jokes about Bono.

Once upon a time, the advent of a new album by Bob Dylan would have been a major media event.



the POWZO Annual 2015

We were somewhere around Barstow on the edge of the desert when the drugs began to take hold. I remember saying something like "I feel a bit lightheaded; maybe you should drive...."



Enlightening tales for enquiring minds



the record. Even I have indulged in it.

John Wesley Harding is my favourite Bob Dylan album, and my favourite track on it is 'The Ballad of Frankie Lee and Judas Priest', although I will be the first to admit that I haven't a clue what it is about. Over to those jolly nice fellows at Wikipedia again:

"The Ballad of Frankie Lee and Judas Priest" is perhaps the album's most enigmatic song, structured as a (possibly insincere) morality play. The song details Frankie Lee's temptation by a roll of ten dollar bills from Judas Priest. As Frankie thinks it over, he grows anxious from Judas's stare. Eventually, Judas leaves Frankie to mull over the

In James Michener's 1971 novel *The Drifters*, which was set in 1968 and 1969, in various locations in America, Europe and Africa, the advent of his album John Wesley Harding (1967) in a bar in Torremolinos in southern Spain, was a matter of rejoicing. By the way, just in case someone gets their chronological knickers in a twist, the album was released without fanfare on December 27th 1967. "I asked Columbia to release it with no publicity and no hype, because this was the season of hype," Dylan said. Clive Davis urged Dylan to pull a single, but even then Dylan refused, preferring to maintain the album's low-key profile.

In the book, a mixture of beatniks, proto-hippies, flower children and GIs on furlough discussed the contents of the album with as much gravitas "as if it were a Papal Encyclical", and read all sorts of far-reaching, and quite possibly spurious subtexts into

money, telling him he can be found at "Eternity, though you might call it 'Paradise.'" After Judas leaves, a stranger arrives. He asks Frankie if he's "the gambler, whose father is deceased?" The stranger brings a message from Judas, who's apparently stranded in a house. Frankie panics and runs to Judas, only to find him standing outside of a house. (Judas says, "It's not a house ... it's a home.") Frankie is overcome by his nerves as he sees a woman's face in each of the home's twenty-four windows. Bounding up the stairs, foaming at the mouth, he begins to "make his midnight creep." For sixteen days and nights, Frankie raves until he dies on the seventeenth, in Judas's arms, dead of "thirst." The final two verses are the most impenetrable. No one says a word as Frankie is brought out, no one except a boy who mutters "Nothing is revealed," as he conceals his own mysterious guilt. The last verse moralizes that "one should never be where one does

اللجنة لهم إذا كانوا لا تأخذ نكتة

not belong" and closes with the song's most quoted line "don't go mistaking Paradise for that home across the road."

Reading that I am no further finding out what it is all about than I was before.

But what has inspired this tirade about an album that was released forty eight years ago?

It is simple. A few years after John Wesley Harding, Bob Dylan released a couple of albums that were mostly cover versions, and the rock and roll establishment went ballistic. How DARE Dylan release a record without having written the songs? The tirades were on a par with those a few years earlier when Dylan dared to play an electric guitar at the Newport Folk Festival!

Now, in a couple of weeks Dylan is about to release his latest record. Once again over to Wikipedia:

"Shadows in the Night is an upcoming album by Bob Dylan, scheduled for release by Columbia Records on February 3, 2015. Unusually for a Dylan album, none of the songs are original compositions. Instead, the album consists of covers of traditional pop standards made famous by Frank Sinatra, chosen by Dylan himself. Prior to the album's release, Dylan recorded a cover of the tune "Full Moon and Empty Arms" and made it available for free streaming online on May 13, 2014."

And you know what? No-one has complained. And I just want to know one thing. It is the job of the artist to make the art they want to make in order to express the emotions that are in their soul. But as I said before, no-one is complaining about Dylan's decision to make an album of Frank Sinatra songs. Indeed, the one track I have heard sounds great.

But I just have one question for you all. Is this because the rock and roll generation don't care any more? Or is it because they/we have finally grown up?

Hari Bol

Jon

Bob Dylan, The The, Madonna, British Sea Power, Damon Albarn, Grateful Dead, Daevide Allen, Steve Hackett, Rush, Pink Fairies, Strange Fruit, Friday Night Progressive, Dallas Taylor Jr. Pauline Yates, Hugh Hopper, Tommy James and The Shondells, The Mick Abrahams Band, Orlando Monday Allen, Warsaw Pakt, Eliza Carthy and Jim Moray, Barbara Dickson, Genesis, The Squirrels, Marianne Holland, Hawkwind, Yes, Revor Horn, Geoff Downes, Bill Bruford, Rick Wakeman, Bill Sherwood, Jon Anderson, Patrick Moraz, Robert Wyatt, Elvis Presley, The Beatles, Ozzy Osbourne, Alice Cooper, Donny Osmond, Sky Architect, Tolerance, Toxic Smile, Tucana, Brymir

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



THE GONZO WEEKLY

all the gonzo news that's fit to print

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,

(Sub Editor, and my lovely wife)

Graham Inglis,

(Columnist, Staff writer, *Hawkwind* nut)

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,

Editor: *Gonzo Daily* (Music and More)

Editor: *Gonzo Weekly* magazine

The Centre for Fortean Zoology,

Myrtle Cottage,

Woolfardisworthy,

Bideford, North Devon

EX39 5QR

Telephone 01237 431413

Fax+44 (0)7006-074-925

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

SATURDAY NIGHT AT THE MOVIES The have announced details of the release of the soundtrack to the film *Hyena*. The soundtrack album is released on March 6th 2015 to coincide with the feature film's release. *Hyena* is the third volume in the Cineola series of film soundtrack releases - it follows the soundtracks for *Tony* (2010) and *Moonbug* (2012). Each release is published as a deluxe edition CD/Book, lovingly packaged in hardback form and filled with additional and exclusive material including photographs, interviews, stills from the films and notes from the directors. Cineola, the independent film soundtrack company, was formed by Matt Johnson in 2006, since when he has composed distinct soundtracks for numerous documentaries and feature films. Cineola have also signed an exclusive licensing deal with boutique soundtrack label Death Waltz Recording Company (known for their work with legendary composers and directors such as John Carpenter, Richard Kelly, Alan Howarth and Fabio Frizzi) to release vinyl editions from the Cineola catalogue. **Read on...**

LIKE A HACKER, BEING HACKED FOR THE VERY FIRST TIME Madonna is 'profoundly grateful' to authorities for arresting the hacker who leaked her songs. Last month 13 of her unfinished demos were unlawfully released onto the internet. On Wednesday a male Tel Aviv resident in his late Thirties was arrested for hacking Madonna's computer and the star has heaped praise on those who helped locate the unidentified perpetrator. "I am profoundly grateful to the FBI, the Israeli Police investigators and anyone else who helped lead to the arrest of this hacker," she wrote on Facebook. "I deeply appreciate my fans who have provided us with pertinent information and continue to do so regarding leaks of my music. Like any citizen, I have the right to privacy. This invasion into my life - creatively, professionally, and personally remains a deeply devastating and hurtful experience, as it must be for all artists who are victims of this type of crime." Israeli TV's Channel 2 news reports a month-long probe into the crime was undertaken by Israel's Lahav 433 cybercrime unit with the aid of a private investigation firm. Lahav 433 is an umbrella

organisation within the Israel Police which is comparable to the FBI. **Read on...**

BRITISH BRASS POWER Following standing ovations across the UK, British Sea Power conclude their current Sea Of Brass live dates with a sold-out show in the main hall at London's Barbican Centre.

British Sea Power with Redbridge Brass Band
Saturday 24 January 2015
London Barbican Centre, UK

British Sea Power's Sea Of Brass project stems from a commission from Arts Council England, PRS Foundation and Derby Council and led to selections from the British Sea Power catalogue being reworked for 26-piece brass orchestra by the respected arranger Peter Wraight. Sea Of Brass was premiered at the Durham International brass festival in July 2014. Audience and press reaction was ecstatic. "Completely mind-blowing... truly special" 'Louder Than War. Redbridge Brass Band became a competition brass band in 1970, after forming at the Redbridge Music School. They entered the top level of brass-band performance, the Championship Section, in 1986, where the band has remained ever since. In 2008 Redbridge Brass made its Glastonbury debut, performing live on stage with Hot Chip. **Read on...**

CURIOUSER AND CURIOUSER Damon Albarn has written the music for a new musical that will be shown at Manchester's Palace Theatre in July as part of Manchester International Festival. The show, titled wonder.land, is inspired by Lewis Carroll's classic novel *Alice In Wonderland* and is directed by the National Theatre's incoming Director Rufus Norris. Lyrics to the songs will be provided by Moira Buffini, who has previously worked on *Tamara Drewe* and *Handbagged*. Wonder.land is billed as a world where "you can be exactly who you want to be". The story follows Aly, a 12-year-old, who "loves this extraordinarily virtual world. Bullied at school and unhappy at home, wonder.land lets her escape from her parents, from teachers, from herself". **Read on...**

The subscribers, by appointment from the Commission
of Patents, Agents of the U. S. Patent Office, in re-
ceiving and forwarding to the said models, witnesses or
manufacturers to be patented, & deposited things, which
will bear free of expense and risk and will dispo-
se of them, prepare Claims, Specifications, and all
the necessary Papers and Drawings, will make entries
into American and foreign rolls, to the valid effect of

[illegible]

It's also what sounds like the closing of an age. As Weir told Billboard, "These will be the last shows with the four of us together" — something not lost on promoter Peter Shapiro, who added, "That's why we're doing it in Chicago. They're the great American rock 'n' roll band returning to where it ended, 20 years later." "It is with respect and gratitude that we reconvene the Dead one last time to celebrate," said Lesh. "Not merely the band's legacy, but also the community that we've been playing to, and with, for 50 years." And while this appears to be the end of the road for the Dead as a performing unit, Weir insisted fans shouldn't mourn too deeply, saying, "I know we'll all continue playing this music forever in our own ways. I've got some miles left in me." **Read on...**

ways. I've got some miles left in me." **Read on...**

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



your  cards
someecards.com

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...



Jay Tiernan, a leading campaigner in the Stop the Cull movement which backs direct action, was also ordered to pay costs that could total as much as £55,000.

High court judge, Sir David Eady, ruled that Tiernan was in contempt of court for nine breaches of an injunction secured by the farmers union the NFU, which championed the trial culls in Somerset and Gloucestershire.

The breaches ranged from Tiernan filming someone involved in the cull to him protesting outside an NFU office wearing a T-shirt reading: "FCK NFU", and failing to pass on details of the injunction to other protesters. Tiernan, who is based in the south-west of England, said he was "flabbergasted" that he had received such a heavy sentence. "I was in the British army when I was a teenager," he said. "I believed that England was a place where we had rights and freedom. All I have done is try to illuminate something I believe is wrong.

Read on...

£55,000
costs?

A prominent animal rights campaigner has been given a six-month suspended jail sentence for breaking an injunction designed to prevent him from disrupting the trial badger culls.

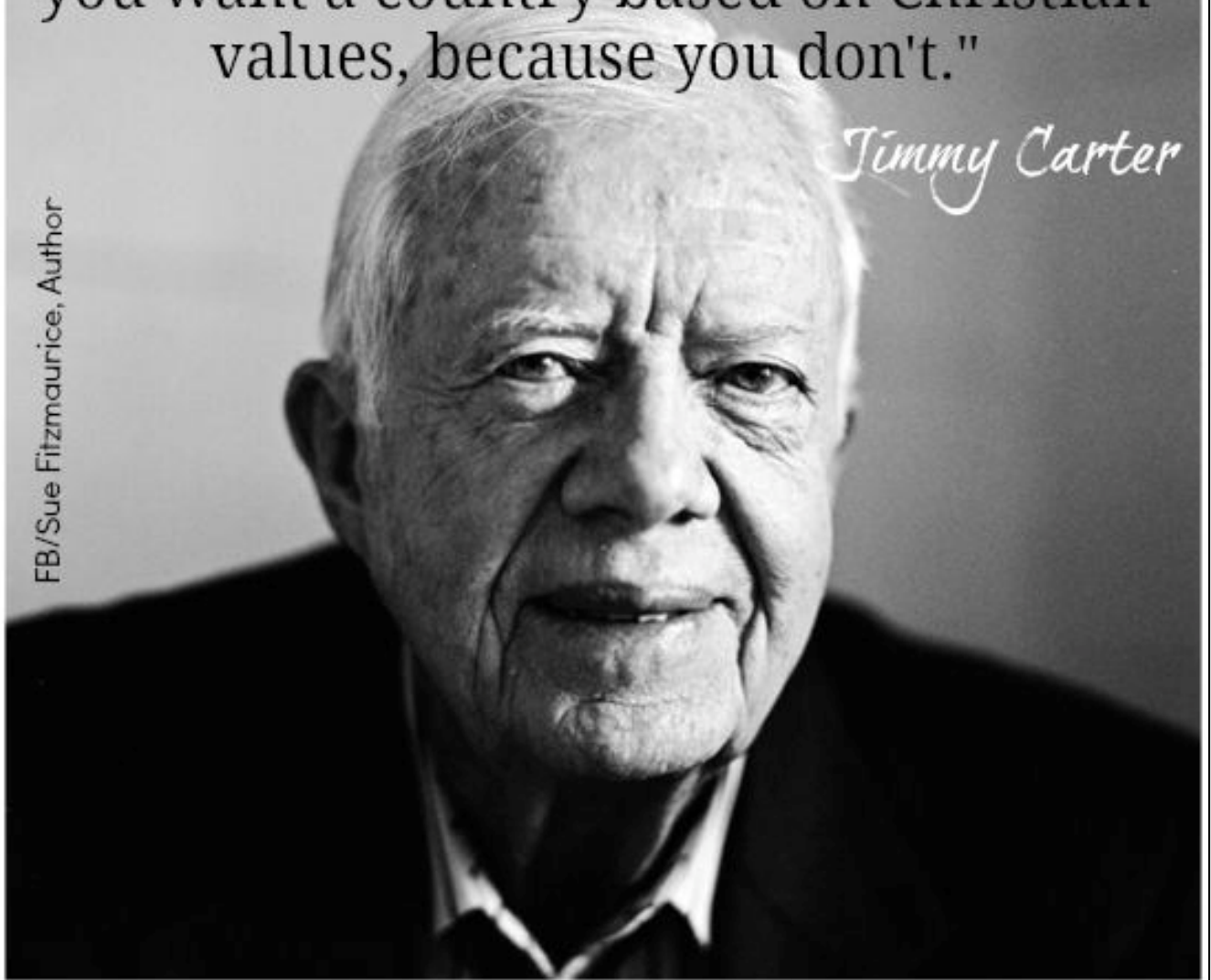
Democracy watch



"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.



DAEVID ALLEN UPDATE



Today (Friday) the Fortean email discussion Yahooogroup thingy, of which I have been a member since 1997, got an email message from my old friend, and sometimes Gonzo Weekly contributor Dave McMann:

"On Feb 8th there is a fundraiser concert for Daevid Allen in Brighton. But there needs to be more. So, having thought about it for a nanosecond, sure, I'll put on one in London, pencilled in for springtime and hopefully other events will be happening globally.

Daevid is not in the best of health and his care is expensive, so all money raised through tickets, artwork etc will go directly to him. I have a medium sized venue for

free, approx. 350-450 cap'. I don't want the same bands as Brighton, best to keep it all different. A few are interested, but will have to see as they range from France, Germany and Japan, so setting a date is a bit of a problem.

So, if you have a band, or know a band, give me a shout. No money as money doesn't matter, but raising it does

So get ready to dig deep and help the old divided alien pixie. More details when it's sorted. We can't let this great guy, who gave us music and laughter for decades be poor in his twilight years. So start saving your pennies and watch this space, or teapot if you prefer!"

God Bless You Dave (and Daevid)

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)



Three special performances of the Edinburgh Festival hit FEAR AND LOATHING IN LAS VEGAS by arrangement with the Pleasance Theatre, Islington. On Friday 13 February the show is being filmed by the V&A Museum for their notable theatre performances archives.

The cast stars John Chancer, Rob Crouch, Ben Hood, Tom Moores, Libby Northedge and Nina Smith and the brilliant Fear and Loathing creative production team. Written and directed by Lou Stein based on the book by Hunter S Thompson. Visuals by Ralph Steadman.

The Fear and Loathing Cabaret will be performing before the show for eager earlybirds who just can't wait until October up.

The event is being put on in aid of the VENUS BLAZING MUSIC TRUST (www.venusblazingmusictheatre.com) and proceeds will go towards the workshop for children with Down Syndrome to be held at the Pleasance Theatre in July.

'A real blast' **** **Telegraph**
'Gloriously whacked out' **TimeOut**

Important information:

This performance contains strong language and

As can probably be deduced from the name of the magazine, and the fact that we keep on banging on about the good doctor every excuse we get, we are big Hunter S Thompson fans here at *Gonzo Weekly*.

Last year we ran several stories about the dramatisation of Thompson's most famous book by Director Lou Stein, and when he wrote to us this week, we just could not resist.

He wrote:

Happy New Year! I hope all is well with you.

The New Year brings some good news for FEAR AND LOATHING. The V & A Museum will be filming the production to be part of their notable productions of 2014 archives. There will be three special performances of the Edinburgh production at the Pleasance, Islington on Feb 12, 13 and 14 see link below

<https://www.pleasance.co.uk/event/fear-and-loathing-las-vegas-0>

The crew and creatives are doing the performances gratis in aid of a week long workshop I will be doing in July with young people ages 8-12 who have Down Syndrome. All proceeds from box office will go to the Venus Blazing Music Trust for this project.

the week that's past

This subscriber, by appointment from the Commission
of Patents, Inventors of the U. S. Patent Law, in re-
ceiving and forwarding to the said models, designs or
manufactures to be patented, & deposited there, which
will be sent free of expense and risk and will disburse
the necessary Papers, Specifications, Assignments and all
the necessary Papers and Drawings; will make references
into American and foreign writs, to test validity of inven-



GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)

the week that's past

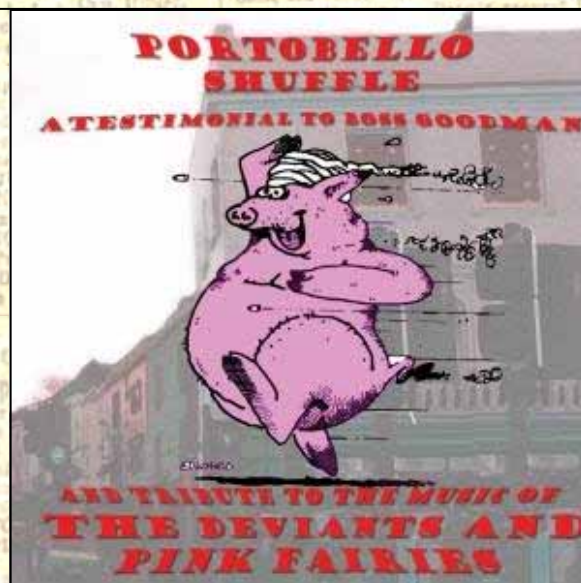
The Gospel According to *BART*

My favourite roving reporter is very good at sending me stuff each week. That is probably why he is my favourite roving reporter. This week he sends an interesting article about *Rush* who have announced a major tour, but have admitted that it will probably be the last tour of this magnitude for them:

After months of rumors, Rush have announced tour dates for their 40th anniversary tour. They plan on hitting 34 cities across North America, kicking off May 8th in Tulsa, Oklahoma and wrapping up August 1st in Los Angeles. "These not-to-be-missed concerts will highlight four decades of the band's music," the group said in a press release. "[This] will most likely be their last major tour of this magnitude." Tickets go on sale January 30th.

The tour commemorates the 40th anniversary of drummer Neil Peart joining the band, even though that actually happened in 1974. Last year, however, they had just wrapped up a long tour in support of their album *Clockwork Angels* and opted to celebrate the anniversary in 2015. The *Clockwork Angels* tour centered around new material and songs from their 1980s catalog, leaving aside their 1970s work until a 2112 medley that wrapped up the night. This tour will likely give more weight to all eras of their career, especially since the band is not promoting a new album. "I've always wanted to do some rarer Rush material," guitarist Alex Lifeson told *Rolling Stone* last year. "And this should be a good opportunity to do that."

<http://www.rollingstone.com/music/news/rush-announce-dates-for-likely-last-major-tour-of-this-magnitude-20150122>



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

THINKING PINK

This week this rather exciting story appeared on the *Pink Fairies* blog:

"Sunday Jan 18, the band went into Brighton Electric studios and recorded three new songs for the upcoming record. 'Skeleton Army', which has been a staple of last year's live shows, 'You Lied To Me', a song that appeared in demo form on 'Son of Hams' volume 2', and 'Naked Radio' a brand new composition are now being overdubbed and mastered

We'll be booking some more studio time to record more tracks after the March dates this year. See you at the shows....!!!"

More news when we get it.

CONZO CURRENTLY IN STOCK
AT CONZO (UK)

CONZO CURRENTLY IN STOCK
AT CONZO (USA)

the week that's past



Peculiar News of the Week



A drunk man was caught trying to have sex with a postbox in the middle of a shopping arcade. Paul Bennett, 45, was spotted walking towards the postbox with his trousers down and making 'sexual advances towards it' at Scholes Precinct in Wigan. He then rubbed himself against the postbox while holding his hands in the air and shouting "wow". After completing the act he pulled his trousers up and started swinging on a lamppost. An alarmed eye-witness called police, who found him exposing himself again when they arrived. He was arrested and launched into a foul-mouthed tirade as he was led away by officers.

<http://www.manchestereveningnews.co.uk/news/greater-manchester-news/man-sex-with-postbox-wigan-8459224>

THANKS TO DAVE MCMANN FOR THIS ONE



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

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

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

#RESTASOLOQUELLOCHENONCAMBIA



JANUARY 2015



STRANGE FRUIT



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.



28-12-14 – SHOW 106

Jethro Tull:	Living in the Past
Spacemen 3	Things'll Never be the Same
Paul Revere and the Raiders	I'm Not Your Steppin' Stone
Rory Gallagher: (Rod D'Eath – drums)	Walk on Hot Coals (from Blueprint)
Rory Gallagher:	Moonchild (from Calling Card)
Rory Gallagher:	Who's That Coming?
Lynsey de Paul:	Ivory Tower
Lynsey de Paul:	So Good to You
Lynsey de Paul:	Martian Man (from unreleased album Take Your Time)
Primal Scream:	Rocks
Primal Scream:	Movin' on up
Mick Farren:	Let's Loot the Supermarket
Mick Farren:	Screwed up
Jethro Tull:	Song for Jeffrey
Jesse Winchester:	Ghosts
Devo:	Secret Agent Man
Incredible String Band:	Antoine – FEAT STUART GORDON
Will Millar and Paul Horn:	Passing of the Gael
The Monks:	Complication
The Stooges:	Raw Power
The Ramones:	Teenage Lobotomy
Bobby Womack:	So Many Sides of You
Bobby Womack:	If You Think You're Lonely Now
Bill Haley and the Comets:	Blue Comet Blues
Nash the Slash:	Dopes on the Water
Simon Stokes:	The Boa Constrictor Ate my Wife
	Last Night
Virginia Belmont and her Singing and Talking Birds:	Finale – Ave Maria

**Listen
Here**



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

Hello, I am M Destiny host of Friday Night Progressive. You will find it to be an incredible independent internet broadcast show. But it's



more than that. We tend to boast that the musicians played on FNP are above the status quo. This includes the multi-instrumentalist and the educated musician. We tend to shy away from computer generated creations and rely on talent using musical instruments and steer this talent for purposes of sheer inspirational indulgence. It is only in the FNP chat room where you will find the most talented musicians packed at one time into such an honored space.

ARTISTS:

Grand Tour

<http://www.facebook.com/pages/Grand-Tour/1575328136022464>

Tobias Scheller

<http://www.facebook.com/TobiasSchellerMusic>
Majestic

<http://www.facebook.com/pages/Majestic-Songs/182918543056>

Unified Past

<http://www.facebook.com/pages/Unified-Past/189506772045>

The Minstrel's Ghost

<http://www.facebook.com/TheMinstrelsGhost>
Side Effects

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

Corvus Stone

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

Murky Red

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

Jacqui Taylor

<http://www.facebook.com/pages/Jacqui-Taylor/167711123280082>

Hyper Planet

<http://www.facebook.com/hyperplanet> — with
Blake GreenMan Carpenter, Yolanda Flaming,
Joe Cairney, Tobias Scheller, Ivan Mihaljevic,
Amin Saffar, Jeff Hamel, Colin Tench, Stephen
Speelman, Jacqueline Taylor and Stef Flaming.

**Listen
Here**

Friday Night Progressive



Dallas Woodrow Taylor Jr. (1948 – 2015)

Dallas Taylor was an American session drummer who played on several rock records of the 1960s and 1970s.

He achieved some success first with 1960s band Clear Light, but is best known as the drummer on Crosby, Stills and Nash's debut album, Crosby, Stills & Nash (1969) and their follow-up with Neil Young, Déjà Vu (1970) and was given a front-sleeve credit along with Motown bassist Greg Reeves.

As well as appearing on Stills' eponymous first solo album in 1970, Taylor was the drummer for Stills' group Manassas in 1972 and 1973. He also played with Van Morrison at the 1974 Montreux Jazz Festival, in a quartet along with keyboardist Pete Wingfield and bassist Jerome Rimson, a performance issued on the 2006 DVD, Live at Montreux 1980/1974. He briefly appeared again in the mid 1970s, drumming for Paul Butterfield's touring band.

Taylor's wife, Patti McGovern-Taylor, confirmed the musician's death on January 18, 2015, according to a brief notice in the on-line version of *Variety*.



Pauline Yates (1929 – 2015)

Yates was an English actress, best known for playing Elizabeth Perrin in the BBC television sitcom *The Fall and Rise of Reginald Perrin*. She also starred in *Bachelor Father* and *Keep It in the Family*. Yates was born in St Helens, Lancashire, on 16 June 1929. Her first part of her acting career involved her joining Oldham Rep straight after leaving Childwall Valley High School for Girls. At the age of 17 she made her stage debut in a dramatised version of *Jane Eyre*, playing the part of Grace Poole.

In 1957 Yates was cast in the role of Estelle Waterman in the ATV soap opera *Emergency Ward 10*, after which she became a regular face on British television and also appeared in a few British films. In the 1960s she became familiar through guest appearances in many mainstream programmes of the day. This continued through the 1970s and led to her role as Elizabeth Perrin in *The Fall and Rise of Reginald Perrin* (1976-79). Yates played the, wife of Leonard Rossiter's Reginald Perrin. Along the other regular, exaggerated characterisations, Rossiter's manic delivery of a man undergoing a nervous breakdown pushed the series toward black comedy and fast-played farce.

Yates had three grandchildren. She died on 21 January 2015, aged 85.

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/gonzowebkly>



Artist Hugh Hopper
Title Volume 6: Special Friends
Cat No. HST248CD
Label Gonzo

Hugh Hooper started his musical career in 1963 as the bass player with the Daevid Allen Trio alongside drummer Robert Wyatt. There can be few other free jazz bands of the era with such a stellar line-up. Unlike other legendary ensembles such as The Crucial Three (a Liverpool band from 1977 which featured three musicians who were to go on to enormous success) the Daevid Allen Trio actually played gigs and made recordings.

All three members ended up in Soft Machine, which

together with Pink Floyd was the 'house band' of the burgeoning 'Underground' movement which tried so hard to turn British cultural mores upside down for a few years in the latter half of the 1960s. (Hopper and Wyatt had also been in another legendary Canterbury band called The Wilde Flowers). Hopper stayed with Soft Machine (for whom he was initially the group's road manager) until 1973 playing at least one session with Syd Barrett along the way.

During his tenure the band developed from a psychedelic pop group to an instrumental jazz rock fusion band, all the time driven by the lyrical bass playing of Hugh Hopper.

After leaving the band he worked with many pillars of the jazz rock fusion scene such as: Isotope, Gilgamesh, Stomu Yamashta and Carla Bley. He also formed some co-operative bands with Elton Dean who had also been in Soft Machine.

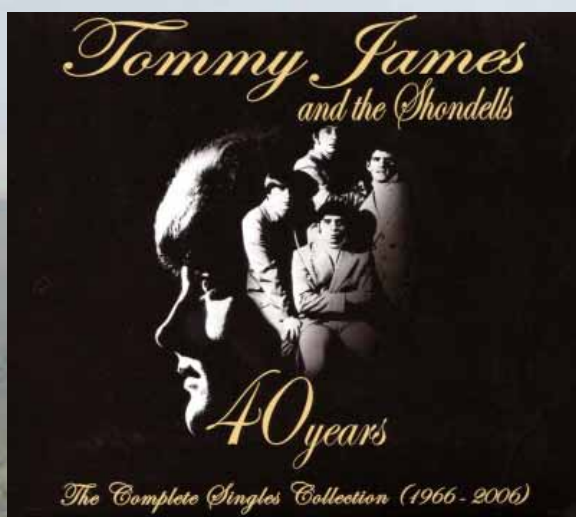
This ten part series is compiled by Michael King, a Canadian Hugh Hopper Scholar. He writes: "My first encounter with the music of Hugh Colin Hopper backdates to the summer of 1976. While visiting a friend I was intentional played a record titled Volume Two from a British rock group about whom I knew little, The Soft Machine. The experience was staggering and prompted a radical reappraisal for the conventions I had been conditioned to accept as 'Progressive'. Once smitten I undertook to follow and purchase a spate of seriously inventive record albums that Hugh Hopper released and appeared on, namely; Hoppertunity Box, Rogue Element, Soft Heap, Cruel But Fair and



Two Rainbows Daily. Throughout these works I found Hugh's textural bass guitar by turns anchored and animated the music with ample good taste. Here was a rarefied musician who avoided overplaying his instrument in favour of approaches reflecting his personal musical Zen".

Technically, by processing his bass guitar with fuzz box, flanger, wha-wha, octave pedal effects, his use of tapes loops, and latterly computer programming, Hugh constructed multilayer soundscapes with great attention to detail. His creative template embraced aesthetics well beyond the orthodox roles assigned to the bass guitar and its practitioner. As example, Hugh cleverly adapted the time altering effects of the repetitive tapes loops he was creating with two tape recorders in the early sixties - to his bass guitar - by playing such repeating patterns in real time. Furthermore, minimalist mutations and modularity often characterize the rhythmic, harmonic, melodic foundations of Hugh's musical compositions (many displaying melody lines of uncommon length). These aspects, alongside a brilliant capacity to freely improvise, (dynamically from a whisper to a roar) distinguish Hugh Hopper as a consummate musician of great standing, one who thrived in myriad musical settings".

This ten part series is to compliment a heretofore large body of work (over sixty titles) by presenting previously unreleased concert and studio recordings, with the focus on Hugh's compositions as performed by groups under his leadership.



Artist Tommy James and The Shondells
Title 40 Years - The Complete Singles Collection (1966-2006)
Cat No. OPCD-8310
Label Aura

- Special 2 disc set with all 47 Tommy James singles
- Many original Mono single versions
- Includes photos and 8page booklet

Tommy James' road to superstardom began when a nightclub DJ in Pittsburgh discovered a two-year-old record by "The Shondells" and played it at his weekend dances.

The crowd response was so overwhelmingly positive that radio deejays started spinning it and an enterprising record distributor bootlegged it, selling 80,000 copies in ten days. By May of 1966 "Hanky Panky" was the number one record in Pittsburgh and Tommy James was a sensation.

Alone among his 1960s contemporaries, Tommy had successfully made the transition from a Top 40 pop singer to a respected classic rock album artist.

In 1970 the group released the gritty rock 'n' roll Travelin' album which contained the gold singles "She" and "Gotta Get Back To You."

Thought by many to be the band's best work, this innovative concept album was the last LP Tommy made with the 1960s Shondells. After four hectic years, both he and the band decided to take a break.

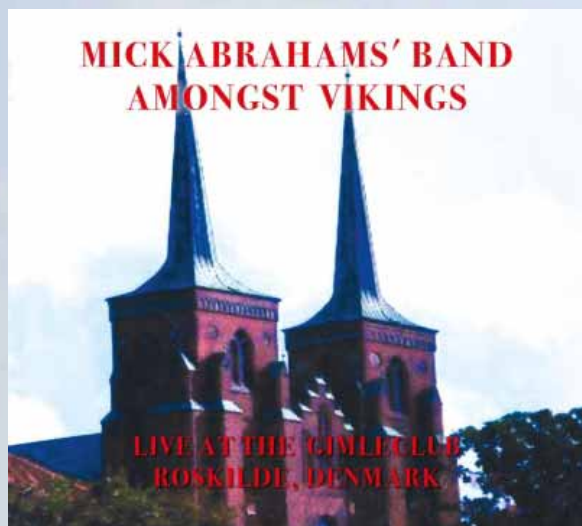
Today, Tommy's career is still in high gear. With the signing of a new distribution deal with Allegro, his entire recorded catalog will be available around the world.

Tommy has also signed an agreement with Sony/ATV Music Publishing to represent Tommy's self-published songs and the accompanying masters.

This move means that all of Tommy's songs from 1962 onward are now being pitched for film, television, advertising and other uses by the world's largest music publishing house.

On the road, he and his Shondells are still rockin', performing their many timeless hits to sellout crowds across the country.

When not on the road, Tommy continues to craft new music geared toward film and television, and develop new business opportunities for his company Aura Entertainment Group.



Artist Mick Abrahams Band
Title Amongst Vikings - Live
Cat No. HST176CD
Label Gonzo

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.

People quite often forget that Jethro Tull, who are best known for having a personable front man who looked like a tramp and stood on one leg whilst playing the flute didn't start off as a folk band, or even a progressive rock band; they started off as a blues band. 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 This Was. 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. He was replaced by Martin Barre (after brief tenures by Toni Iomni, later as Black Sabbath, and Davy O'List of The Nice) and Jethro Tull did their own inimitable thing for the next four decades.

But what of Abrahams? 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. Robert Johnson hadn't sold his soul to the devil in order to make progressive rock albums about a nine-year-old boy poet. There was a purity and an integrity to the blues, and it was the path along which Mick Abrahams intended to walk. So he started his own band and for reasons which remain obscure he named it Blodwyn Pig. A few years later he formed The Mick Abrahams Band and has continued to release albums by himself and with reunited versions of Blodwyn Pig.

This is a double album, recorded live in Roskilde, Denmark, in January 2008. A great example of Mick Abrahams at his best, captured live in front of a lively and enthusiastic audience at The Gimle Club in the heart of beautiful Roskilde. Some fantastic playing from Mick and the band doing what they do best: making heartfelt music and entertaining people.

A must for live album fans, and even more so the fans of the true SG master, still going strong at 65 years of age and playing wonderful blues and rock!

Artist Orlando Monday Allen
Title Brave New World
Cat No. FD002
Label Flamedog Records

Take a journey 500 years in time into a possible future...with the music based on Aldous Huxley's famous novel, it is a truly inspired orchestral electronic window into future dimeensions. You will be transported!

Brave New World is a cinematic concept-album



featuring a unique and textural blend of classical instrumentation and synth based electronics and natural sound-scapes that draws the listener to the core of the novel's remarkably accurate themes. It's stunning sonically visual landscapes and ambient style orchestration transports one through another time and place. Interestingly to note it has only two tracks with textural Timani on it leading to the feeling of hypnotic wide open spaces.



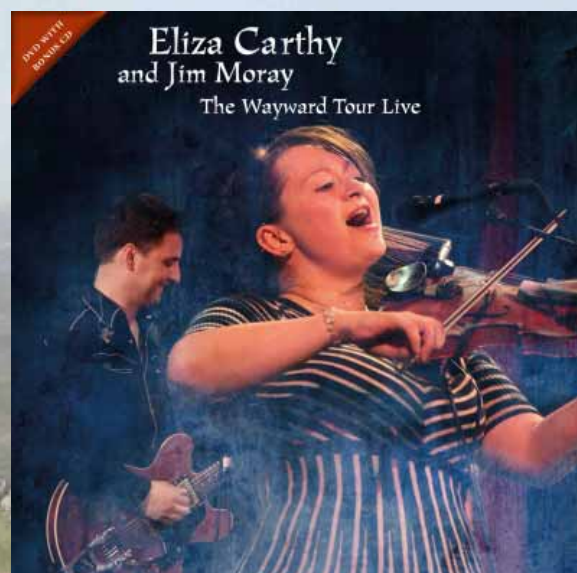
Artist Warsaw Pakt
Title Needletime
Cat No. HST226CD
Label Gonzo

Not many bands can claim to have forced the name change of one of the most influential rock groups in history. The seminal post-punk band Joy Division (at one time called Warsaw), changed its name to the former in late 1977 for fear of being confused

with Warsaw Pakt. Warsaw Pakt was a short-lived punk group which were active in the years of 1977-78, though some of its members had heritages linking them to the 1960s underground. This was apparent in their sound, which was a sophisticated punk thrash with plenty of energy but also more structure than some contemporaries.

Drummer Lucas Fox had been in the first incarnation of Motörhead with Larry Wallis of the legendary Pink Fairies, while Andy Colquhoun's other work includes spells in The Deviants and Pink Fairies reunions. Their claim to fame is to have recorded an album (Needle Time) that was in the shops 24 hours after the first note was recorded (viz the session ended at 10 p.m. on Saturday 26 November 1977 and the album was ready to be sold by 7a.m. on Sunday 27 November 1977.). The band was trying to make a point about technology in doing this, and the album sleeve was a 12" square brown bag with stickers and rubber stamping to display the band name and album title.

When Needle Time was deleted by Island Records within a week of release (after reputedly selling 5,000 copies), the band released a few out-takes under the title "See You In Court" before evaporating. After Warsaw Pakt, guitarist Andy Colquhoun joined Brian James' Tanz Der Youth, subsequently moved on to the band The Pink Fairies, and then a band with ex-MC5 guitarist Wayne Kramer, and is now back with The Pink Fairies. What a career eh?



Artist Eliza Carthy and Jim Moray
Title The Wayward Tour
Cat No. SR033DVD
Label Scarlet

Eliza Carthy has received Mercury Prize nominations, BBC Radio 2 folk awards and innumerable other accolades over a career during which she has performed and recorded with a diverse array of artists from Paul Weller to The Wainwrights and Nick Cave to Joan Baez. A truly inventive and innovative singer-songwriter and fiddle-player, Eliza is one of the most impressive and engaging performers of her generation. Yorkshire-born and now Edinburgh-based, Eliza grew up immersed in the world of traditional music. She divides her time between touring and recording with her legendary parents, Martin Carthy and Norma Waterson and numerous pioneering solo and band projects. ('Gift', recorded with her mother, won the Best Album at the BBC Radio 2 Folk Awards in 2011.)

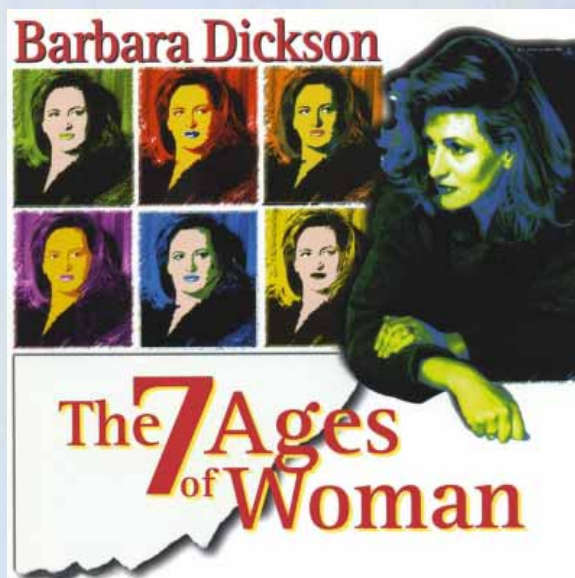
Describing herself simply as a 'modern British musician', she has helped revitalise folk music making it relevant to new audiences, capturing the most hardened of dissenters with intelligent, charismatic and boundary-crossing performances. She continues to be a regular guest on the BBC Radio 2 Mark Radcliffe Show and 'Later with Jools'.

After a series of ground-breaking and award-winning albums, Jim Moray has been hailed as a pivotal influence by a new generation of folk musicians. Moray started off his career recording his first album 'Sweet England' while still studying classical composition at Birmingham Conservatoire and emerged onto the UK folk scene in 2003. His re-imagining of English traditional music blended with orchestral flourishes, guitars and electronics earned him the unprecedented combination of 'Best Newcomer' and 'Best Album' at the 2004 BBC Radio 2 Folk Awards. More recently Jim has been nominated for Best Album, Best Trad Track and Folk Singer Of The Year in the BBC Radio 2 Folk Awards.

In 2013 they joined forces for one tour. Eliza had been touring for twenty one years and it was be ten years since Jim put out his first album. To mark these joint achievements, they shared a ten-piece folk super-group of some of this nation's most talented instrumentalists and playing a set each featuring material from across their extraordinary careers.

Artist Barbara Dickson
Title 7 Ages of Woman
Cat No. CTVPCD008
Label Chariot

Barbara Dickson was born in Dunfermline, Scotland. Her singing career started in folk clubs around her native Fife in the sixties, exposing her to a rich combination of traditional and contemporary music. In the early seventies she sang at a Liverpool folk



club run by a young student teacher called Willy Russell. He showed Barbara the first draft of what would later become the award-winning musical John, Paul, George, Ringo....and Bert and asked her to perform the music. The combination of fine writing, a superb cast of young unknowns, (including Antony Sher, Bernard Hill and Trevor Eve) and Barbara's idiosyncratic interpretation of Beatles songs made the show hugely successful.

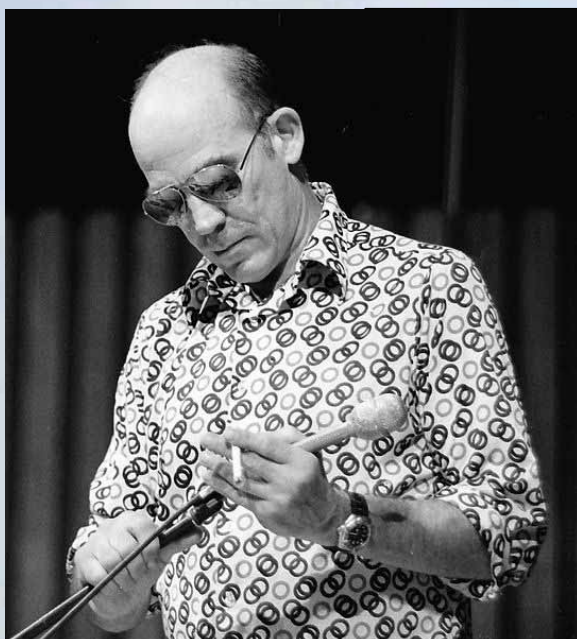
During the seventies and eighties Barbara Dickson enjoyed huge success in both the pop field and also moved into acting and was featured in a number of high profile stage and television productions.

This is the original soundtrack album to accompany her one woman stage show. Features many of the songs from the show, including several Beatles numbers, including the perfect "She's Leaving Home". The album has so many different songs in different styles and is a must buy.

In 1998 the Derbyshire Times wrote:

"As she and her top-notch instrumentalists took the show through its fascinating paces, she assumed a myriad of roles, from the frightened child to the reluctant bride, the hard-up mother to the whore to the junkie. Sometimes it was so touching it hurt, like Lennon and McCartney's 'She's Leaving Home'; deliciously funny, as with The Worst Pies in London, or raunchy and upbeat with 'It's Money That I Love'...

It's a brave show with music and words showing women as they are and what they often have to endure. I admired such honesty as much as the production's considerable polish."



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:

"Every now and then when your life gets complicated and the weasels start closing in, the only cure is to load up on heinous chemicals and then drive like a bastard from Hollywood to Las Vegas ... with the music at top volume and at least a pint of ether."

Hunter S. Thompson

ver GONZO Weekly BACK ISSUE BONANZA

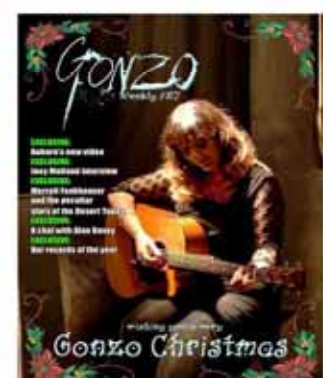
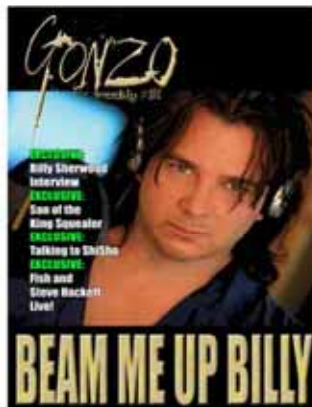
This is all very exciting and things are changing very rapidly. There is now a dedicated website at www.gonzoweekly.com. At the moment it is extremely skeletal, but it will be titivated and enhanced and augmented with other stuff over the next few months.

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...





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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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

JON MEETS BARBARA

I have been a rock and roll journalist, man and boy for over three decades now, and have been privileged enough to interview many luminaries from John Paul Jones of Led Zeppelin to Dave Brubeck, and from Steve Ignorant to Ken Campbell, and I wouldn't even presume to try to rank my interviewees in importance.

But in the two years since I have been doing my own particular brand of Gonzo Journalism there is one artist who far more people want to know about and are impressed that I have interviewed, than anyone else. It is Barbara Dickson.

During a long and stellar career, she has been the doyenne of Scottish folk music, the queen of light entertainment, collected songs of the Jacobite rebellion, and the First World War, and has carried a torch for the songs of Gerry Rafferty (amongst many other achievements).

Sadly, whenever I mention on Facebook that I have spoken to her, one or other of my more idiotic family, friends, or acquaintances always ask whether that means "I Know Her So Well". Actually, we have never met in person, but I always enjoy talking to her.

For those of you not aware of her achievements, here is a brief potted biography:

As a multi-million selling recording artist with an equally impressive Olivier-Award-winning acting career, Barbara Dickson OBE has firmly established herself as one of the most enduring and popular entertainers in Britain today.

Born in Dunfermline, Scotland, Barbara showed an early interest in music. By the tender age of five she had already started studying piano and by twelve had also taken up the guitar. She developed a love of folk music whilst at school, and began to perform at her local folk club. At seventeen she moved to Edinburgh, combining a job in the civil service with evening spots performing in local pubs and clubs.

In 1968 Barbara was offered a three-week engagement at the Tivoli Gardens in Copenhagen, Denmark, and when she was refused leave from her job she resigned, deciding that it was 'now or never' to try her luck as a

professional singer.

The late '60s and early '70s saw her gradually 'paying her dues' on the Scottish folk scene, building a reputation and working with the likes of Archie Fisher, Billy Connolly, Gerry Rafferty and Rab Noakes. Her first album, *The Fate o' Charlie*, a collection of Jacobite songs recorded with Archie and John McKinnon, was released on Bill Leader's Trailer Records label in 1969. She then went on to record three well-received folk albums for Decca Records in the early '70s.

On the advice of Scottish performing legend Hamish Imlach, Barbara next began to look for opportunities south of the border in the booming folk scene of the north of England and she was soon well-established there.

It was in Liverpool that she became re-acquainted with musician and playwright Willy Russell. Their friendship led to Barbara being offered the singing role in his 1974 musical *John, Paul, George, Ringo... and Bert*, staged at the Everyman Theatre. Barbara was on stage throughout the entire performance, singing the songs of the Beatles at the piano. The show became a huge critical success and went on to enjoy a long run at the Lyric Theatre in London.

In the West End, the show was co-produced by Robert Stigwood, who signed Barbara to his small stable of artistes at RSO Records, which also included The Bee Gees and Cream.

In 1976 she had her first hit single with *Answer Me*, produced by fellow Scot, Junior Campbell, and later that year she appeared on *The Two Ronnies* having been spotted in the theatre by Terry Hughes, their then producer at the BBC. This led to a guest residency on the show, which was drawing in regular Saturday night audiences in excess of 15 million viewers. Tim Rice and Andrew Lloyd Webber had also been impressed by Barbara's performance in *John, Paul, George, Ringo...and Bert*, and invited her to sing *Another Suitcase in Another Hall* on the original cast recording of their new musical *Evita*. Released as a single, the song went on to become her second hit single in 1977.

In 1980 *Caravan Song* from the film *Caravans* was

released. Although it was to prove much less of a chart success than her other hit singles, it is still Barbara's most requested song wherever she plays.

January, February, released the same year, provided another Top 20 recording, with the accompanying LP, *The Barbara Dickson Album*, produced by Alan Tarney, giving Barbara her first gold album.

In 1982 *All for a Song*, her first compilation album, shot into the UK charts at No.9, based on sales in Scotland alone. It was her first platinum-selling album and went on to spend 38 weeks in the charts.

Barbara then accepted the leading role of Mrs Johnstone in Willy Russell's new musical *Blood Brothers*, which opened in Liverpool at the Playhouse Theatre in January 1983. The show, which marked her debut as an actress, transferred to London's Lyric Theatre and she was named 'Best Actress in a Musical' at the 1984 Society of West End Theatre Awards.

In tandem with her stage work, Barbara was also building a considerable reputation as a concert artiste, with lengthy sold-out tours that took her to every major town and city in the UK, culminating in shows at the Royal Albert Hall in London.

In 1985 the duet *I Know Him So Well* was released. This was recorded with Elaine Paige and taken from the new musical *Chess*, written by Benny Andersson, Bjorn Ulvaeus and Tim Rice. It went on to become a Top Ten hit around the world and sold over 900,000 copies. Barbara's subsequent Gold album, released later that year, was certified Platinum.

Further hits followed but in the 1990s Barbara began to move away from the pop scene and back towards acoustic and folk music. This resulted in the 1992 album *Don't Think Twice, It's All Right*, a selection of the songs of Bob Dylan and 1994's *Parcel of Rogues*, featuring folk music from the British Isles. 1995 saw the release of *Dark End of the Street*, which combined traditional music with tracks by favourite songwriters including Randy Newman, Sandy Denny and Jackson Browne.

During the 90s, Barbara also began to diversify more and more into acting, with major roles on TV including *Taggart*, Kay Mellor's award-winning *Band of Gold* and *The Missing Postman*, directed by Alan Dossor.

For many years, Barbara and *Blood Brothers* director Chris Bond had talked of working together again for the theatre and finally in 1996 this culminated in *The Seven Ages of Woman*, a musical walk through the

life of 'everywoman.' The show toured the UK twice, in the process earning Barbara some of the best reviews of her career as well as the 1997 Liverpool Echo 'Best Actress in Theatre' Award. In 1999 Barbara was delighted to return to the theatre again in the new musical *Spend, Spend, Spend*, based on the life of the infamous 1960s pools winner, Viv Nicholson. Her role as Viv won her the 'Best Actress in a Musical' at the 2000 Laurence Olivier Awards in London.

In 2004 she released her first studio album for eight years, *Full Circle*. Produced by Troy Donockley, it was widely acclaimed as a long-awaited return to her musical roots with *The Daily Telegraph* noting: 'it is no exaggeration to describe Barbara as a great singer. She stood out a mile among the Scottish folk singers of her generation, and she has consistently shown her class when performing for a wider public. This is Dickson at her most engaging.'

Her follow-up CD, *Nothing's Gonna Change My World*, released by Universal in the autumn of 2006, took its title from *Across the Universe*, the Beatles classic included amongst a specially commissioned selection of the songs Lennon, McCartney and Harrison. The album was arranged by Troy and produced by Chris Hughes.

In 2007 Barbara was invited to guest on Channel 4's long-running quiz show *Countdown* and she returned to television again the following year with a leading guest role in the BBC drama series *Doctors*.

2008 was to prove a busy year for Barbara. Her latest CD, *Time and Tide*, was released, featuring the new direction that has become a feature of her music, blending together old and new songs with a distinctive atmosphere prevailing throughout. The varied song choice included Lady Franklin's *Lament*, *Goin' Back* and *Palm Sunday*, which marked her first writing collaboration with Troy, who again produced the album.

Into the Light, Barbara's first ever live DVD was also released to coincide with *Time and Tide*, and featured some of her best-loved hits, tracks from the new album and other favourites she has made her own through the years.

Barbara was then invited to perform *The Sky Above the Roof* for O Thou Transcendent, award-winning film director Tony Palmer's film about the life of composer Ralph Vaughan Williams, described by *The Observer* as 'a mesmerising masterpiece'.

On BBC's *Songs of Praise* in April 2008 Barbara performed a new arrangement of the beautiful hymn *My Song is Love Unknown*.



In the summer of 2008 she played live at the Stonehaven Folk Festival, her first festival appearance since 1973 and an experience she enjoyed immensely. In August that year she and Troy performed Smile in front of an audience of 9000 people at the Liverpool Unites concert at the city's Echo Arena, helping to raise funds for the charity set up by the parents of murdered schoolboy Rhys Jones.

In September 2008 Barbara performed live in Ireland. Her sell-out concert in front of a capacity crowd at Dublin's National Concert Hall marked her first concert in the city for 21 years and following the warm welcome she and her band received, plans are being drawn up for a return to Ireland for further dates in the near future.

In December 2008 Barbara was invited to record her first Christmas special for BBC Radio Scotland, produced by her old friend Rab Noakes.

A lengthy UK tour at the start of 2009 was followed by invitations to perform at the prestigious International Eisteddfod Festival in Llangollen, as well as the Brampton Live and the Linlithgow Folk Festivals.

Barbara's long-awaited autobiography, A Shirt Box Full of Songs, was published by Hachette Scotland in October 2009. To tie in with its release Barbara undertook a major promotional tour with appearances

on TV and radio, and at book festivals across the UK to talk about her life and career.

Following a 26-date national concert tour between February and March 2010, Barbara began work on her new studio album, The Magical West, for the Greentrax label, which will follow on from her recent musical collaboration with Troy Donockley, including some newly-written tracks of her own and songs from her 'shirt box' which she has always wanted to record. The album is due for release in late 2010.

Barbara has also recently presented a new series called Scotland on Song with Barbara Dickson for BBC Radio Scotland, featuring music from the acoustic/roots/ folk scene in Scotland with guests performing live in the studio each week. A new series is planned for later this year.

Married with three sons, Barbara lives in Lincolnshire. She has been made an Honorary Doctor of Music by Robert Gordon University in Aberdeen as well as a Fellow of Liverpool's John Moores University and a Companion of the Liverpool Institute of Performing Arts bestowed by Sir Paul McCartney. In 2002 HM the Queen's Silver Jubilee Year, Barbara was conferred with an O.B.E. for her services to music and drama.

Of her new album she writes:

"My 'Winter' album is a collection of seasonal songs, some of which were included in the BBC Scotland radio show 'Joy to the World' several years ago now. We're supplementing those pieces with more 'wintry' music and it's been a brilliant exercise for Troy and me. We can't bear the thought of not recording together so this is to keep us going until he comes back from Nightwish. It's been a labour of love for us both and I hope you'll enjoy it when it comes out".

**Listen
Here**

LOOK WHAT BART'S DONE!

Here at Steppin' Out, I'm a fan of old and new music. My favorite musician of the 70s is Jon Anderson, formerly of the progressive music group YES. (Yes, I am a dinosaur in that regard, but I'm still at it, at age 70, and continues to perform and record. His connection to Doug Flutie, this week's rant, and Thanksgiving, are here in this paragraph. Jon has, with the help of former Counting Crows bassist Mike Malley, recording a song for charity. The song, **The Family Circle** will benefit the Flutie Foundation, The National Autistic Society (Gonzo Multimedia's Rob Ayling), and Sahaja Yoga Meditation (Mike Malley). It's a way to **give back**, not only by these celebrities, but by you and I, in the spirit of Thanksgiving we all claim to be a part of, but do so little to participate in. To purchase the single, just go to iTunes to purchase Jon Anderson & Matt Malley's **Family Circle**: <https://itunes.apple.com/gb/album/family-circle-single/id911786898>. No Ranting or Raving on my part, just a simple request to help your fellow man is my message this time. Think of it as a small way to help. In the sports and music world, we all too often hear of the 'bad' stuff, and turn the page. Here's a chance to read the page, and feel a little better.

See you in two weeks. Enjoy the turkey, and what ever else this Season brings you. Stay Safe, and have Fun. G'Night Shella



Long time *Gonzo Weekly* contributor Bart Lancia (aka my favourite roaming reporter) edits a sport newsletter called 'Stepping Out'. In an issue just before Christmas he was kind enough to include a piece about the Jon Anderson/Matt Malley charity single that we released late last year.

Thank you Bart. That is very kind of you...



Legendary YES Singer/Songwriter Jon Anderson and Counting Crows Matt Malley To Release Charity Single “The Family Circle”

London, UK - GONZO Multimedia is proud to announce the release of a new charity single “The Family Circle” by legendary YES vocalist/songwriter Jon Anderson and former Counting Crows bassist Matt Malley. The money received from the single will go to the following charities: Flutie Foundation - www.flutiefoundation.org (Jon Anderson), Sahaja Yoga Meditation - www.sahajayoga.org (Matt Malley) and National Autistic Society - www.autism.org.uk (Rob Ayling, GONZO Multimedia president)

“ ‘Family Circle’ came together when Matt sent me the beautiful music earlier this year. I sang the song and lyric idea and sent it back to Matt, thanking him for the great energy. Eventually, Matt added some more sounds and the haunting guitar solo. We decided to have all sale proceeds go to our respective charities. It’s a pleasure to release this around Thanksgiving time, reminding us of our connection with our families and how our children keep us together, bonding our love of life.” - Jon Anderson

“Not only am I a fan of Jon’s voice but I’m a fan of his fearless spiritual outlook which appears in all of his music. A mutual friend said we should meet and got us in touch and after talking a little, Jon said, ‘So send some music!’ - so I had a cup of my best Darjeeling tea, went into my studio and came up with the instrumental arrangement that you hear on ‘Family Circle’. I sent the file up to Jon and it came back with his marvelous voice, lyrics...everything that brought the song to becoming fully realized.” - Matt Malley

Jon Anderson is undoubtedly one of the most recognizable voices in progressive rock as the original lead vocalist and creative force behind YES. Anderson was the author and a major creative influence behind the ground-breaking album ‘Fragile’ as well as the series of epic, complex pieces such as “Awaken”, “Gates of Delirium” and especially “Close to the Edge” which were central to the band’s success. Additionally, Anderson co-authored the group’s biggest hits, including “I’ve Seen All Good People”, “Roundabout”, and “Owner of a Lonely Heart”. In addition, Jon Anderson had great success with a series of albums he did with Vangelis, and most recently released the critically-acclaimed solo album entitled “Survival and Other Stories” (GONZO Multimedia). In the fall of 2014 Jon Anderson teamed up with jazz violin legend Jean-Luc Ponty to form the AndersonPonty Band.

Matt Malley is an Oscar, Grammy and Golden Globe nominated songwriter who is best known for co-founding the multi-platinum selling rock band Counting Crows back in the early 90’s. He appears as bassist on their biggest hit records and songs. In 2004 Matt retired from the band so he could work from his studio at home and be with his family. He is a student of the Indian Slide Guitar and a fan of Progressive Rock,

FAMILY CIRCLE

JON ANDERSON | MATT MALLEY



Celtic Folk, World and Indian Music.

Listen to a sample of the track here: <https://www.youtube.com/watch?v=hATdN-XMBSQ>

To purchase Jon Anderson & Matt Malley's "Family Circle": <https://itunes.apple.com/gb/album/family-circle-single/id911786898>

Read GONZO Weekly's 100th issue! <http://www.flipsnack.com/9FE5CEE9E8C/gonzo-100.html>

Jon Anderson's official website: www.JonAnderson.com

Matt Malley's official website: www.malleyablemusic.com



Jon Anderson, Matt Malley and Gonzo Multimedia each chose a recipient for their share of the profits from this single.

- Matt Malley chose Sahaja Yoga Meditation,
<http://www.sahajayoga.org/>
- Gonzo chose the National Autistic Society
www.autism.org.uk
- Jon Anderson chose the Doug Flutie Jr. Foundation for Autism
<http://www.flutiefoundation.org/>

Go to iTunes and buy the record. It is not only a great tune,
but will do an immeasurable amount of good



Helping Families along the Way

Proudly Supporting People with Autism Since 1998

AUTISM AFFECTS FAMILIES

The Doug Flutie, Jr. Foundation for Autism was established in 1998 by former NFL quarterback Doug Flutie and his wife, Laurie, in honor of their son, Doug, Jr. who was diagnosed with autism at the age of three. Autism is a neurological disorder that impacts the normal development of the brain in the areas of social interaction and communication skills. Autism prevalence figures are growing and today it affects 1 in 68 children and 1 in 42 boys. It is the fastest-growing serious developmental disability in the U.S and can cost a family \$60,000 a year on average.

OUR MISSION

The goal of the Doug Flutie, Jr. Foundation for Autism is to improve the quality of life for people and families affected by autism. We are dedicated to increasing the awareness of autism and the unique challenges of families who are faced with it everyday. Our commitment is to support these families by helping them find the resources they need and by funding advocacy programs as well as educational, therapeutic and recreational opportunities.

WE ARE IMPROVING LIVES

"When our son was diagnosed with autism, we didn't know where to turn for help. After realizing how expensive it was to provide special equipment and therapy for Dougie, Laurie and I decided to create a Foundation that would help make a positive impact on families who were also affected by autism. At that time, the prevalence rate was about 1 in 1,000. Now, it's around 1 in 88. This is an epidemic that has affected millions of families. Our goal is to help those living with it every day get the treatments and support they need." - Doug Flutie Sr.



AND PROVIDING SUPPORT

The Doug Flutie, Jr. Foundation for Autism serves a unique and important role in connecting people and families living with autism to the resources and supports they need throughout their challenging journey. In 2013, the Flutie Foundation awarded over \$700,000 to support the autism community, touching the lives of approximately 5,000 people. Through our general grants program, we granted \$451,000 to 36 outstanding non-profits across the US (and in Canada). In addition, the Flutie Foundation gifted \$52,800 to autism support groups and to families for special projects, \$72,000 in Connecticut family grants through a new program called Joey's Fund, and \$103,000 in technology grants to Northeast schools and programs through the growing Allison Keller iPad Program.

Flutie Foundation Programs:

- Advocates for Autism of Massachusetts (AFAM)
- The Laurie Flutie Computer Initiative
- AccesSportAmerica (An Adaptive Summer Water Sports Program)
- The Flutie Family Safe & Secure Project
- The Allison Keller iPad Program
- Joey's Fund Family Grant Program

The Doug Flutie, Jr. Foundation for Autism, Inc.

PO Box 767 • Framingham, MA • 01701

LEARN MORE | www.flutiefoundation.org

Douglas Harr

Ear Candy for the Hungry Audiophile

GENESIS: SECONDS OUT

Genesis released the double live album *Seconds Out*, their last consecutive album to feature guitarist Steve Hackett, in 1977. Steve left the band near the end of mixing sessions for this album, and ended what for many is the most important period of their history. Amazingly, in those two short years, with Phil Collins doing dual duty on both drums and vocals and Steve bringing in his best work to date, Genesis recorded some of the greatest progressive / classical rock albums of the 1970's – namely *Trick of the Tail* and the pastoral, gorgeous masterpiece *Wind & Wuthering*. These studio albums and the tours to promote

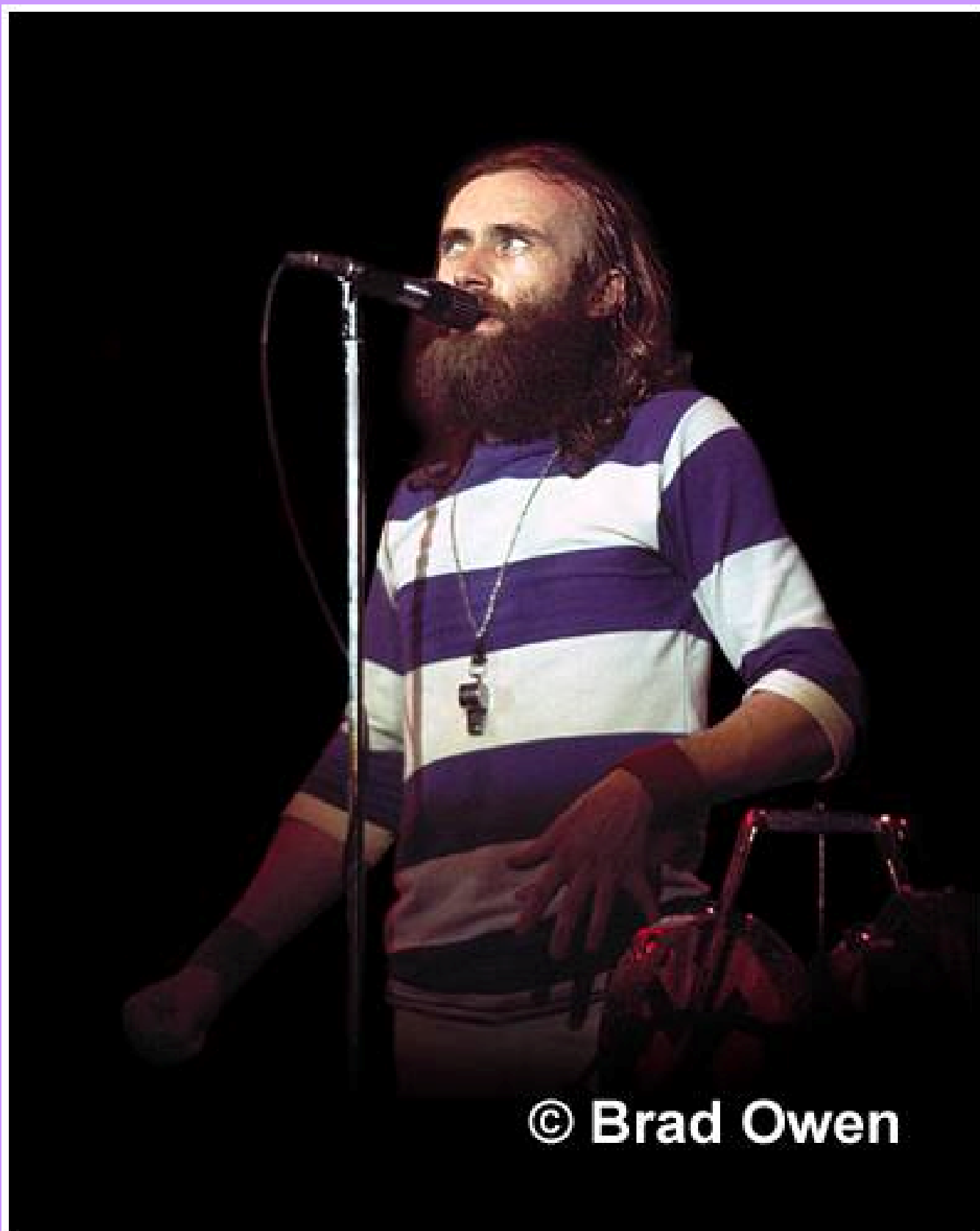
them, in 1976 and 1977, along with the live recordings on *Seconds Out* stand today as some of the band's finest hours. The *Wind & Wuthering* tour was also my first opportunity to see Genesis perform live.

On that night, nearly 40 years ago, on March 24, 1977, we drove to the Los Angeles Forum to bear witness to these artists. By then I'd seen about a dozen concerts, starting with Cat Stevens, and continuing with Jethro Tull, Yes, Queen and other luminaries of Genesis, but this was the one I'd really been waiting for. I can still recall an overwhelming elation as



© Brad Owen

<http://douglasharr.wordpress.com/>



© Brad Owen





the lights dimmed and Chester counted the band into the opening number, “Squonk” during which Phil warmed his still childlike voice for a long night. I recall the impressive tambourine dance he performed on “I Know What I Like”, the dual drum solo on “Cinema Show”, and the moment he got behind his kit during the complex sweeping midsection of “Robbery, Assault and Battery,” proving to all who listened what a powerful yet nuanced performer he was.

No longer sitting for the shows, Steve stood and commanded attention, stomping and swaying to accentuate his parts, including the haunting majestic solo on “Firth of Fifth,” his opening lead heralding the “Eleventh Earl of Mar,” and the aggressive jam on the brilliant “Unquiet Slumbers” instrumental. While Steve rightly complained of having his compositions squeezed off of these releases, his playing on every track that did make the records is off the charts, his ability to make the guitar drive melody unparalleled. Forget even calling out the technical and artistic brilliance of Tony Banks on keys and Michael Rutherford on guitar and bass – these were a given and their talents were on full display. At the time, these four players, along with Chester Thompson on drums were my number one musical heroes and they delivered the goods. It’s all on the record.

As a document of their ability to deliver impressive performances without Gabriel, the *Seconds Out* album is as timely and effective live chronicle as any in the progressive rock genre. Mostly complete renditions of their songs, from *Foxtrot* (1972) through to *Wind & The Wuthering* (1976), made up the set list culled from the 1977 tour, with Cinema Show featuring Bill Bruford on drums, from the 1976 tour. Small snippets of one song each from their earliest albums *Trespass* and *Nursery Crime* were also mixed within the set. This approach was new to their shows then, and it worked, although longer medleys would become deeply annoying in their later more commercial years as a way to grant only

passing reference to their early recordings. Also a few gems from the tours were left out, including a lot of *Wind & Wuthering* and it’s companion EP *Spot the Pigeon*, but given the length of their shows these would have yielded a four-album set! All of the recordings from these two tours are sonically amazing, though some may complain about the mix, which subverts a bit of Steve’s work, and leaves the lowest bass notes from Michael Rutherford inaudible. Vocals, drums and keys up front, as was so often the case. Still it yields an enjoyable set and an important offering.

Visually, the *Wind & Wuthering* tour itself was simple. While films and projections had been abandoned after the *Trick of the Tail* show, the subsequent outing honed their live skills, with the focus being on musicianship, and the lights that made it all visible. One of the simple most effective accents was the use of rows of vertical white spotlights with billowing smoke traveling through them, shown on the cover of *Seconds Out*. And, for the finale of “Super’s Ready” Phil’s ascent to a riser dressed in white to deliver the “Apocalypse in 9/8” segment was unforgettable. There is a decent film covering about half the *Trick of the Tail* tour, included in the latest re-master of that album, which actually hit theaters at the time. Though short, it is a great document, even if cut in parts with annoying silent films that interrupt the performance footage. It’s also on YouTube here: <https://www.youtube.com/watch?v=xPmwPsQV5ec&list=PLA44AC85A3DD175DC>

For the 1977 *Wind & Wuthering* tour there is scant film, all of poor quality. Instead, there are some very nice complete audio recordings from this year that augment *Seconds Out*, which will lend a bit of insight as to this, arguably the better of the two outings.

Together, the albums of this period, *Trick of the Tail*, *Wind & Wuthering*, *Seconds Out* and the *Spot the Pigeon* EP deserve more respect and attention from critics and those chronicling the history of Genesis than they receive. Much of the press surrounding this band has been grossly unfair, with this period basically ignored given the performance art that preceded it, and commercial appeal that followed it. This was again the case with the recent documentary “Genesis: Together and Apart/Sum of the Parts.” Instead, one could easily argue that the band produced their crowning achievements during this time. This was music and art blended seamlessly together – there is a kind of magic woven through the tracks that fuels the imagination. I know what I like, and I was there, so here’s a recommendation: skip the Genesis R-Kive set and the documentary, and pick up these four albums – along with Steve Hackett’s first solo album *Voyage of the Acolyte* (1975) - now that’s the best way to establish an archive for these master craftsmen.

(photos by Brad Owen at The Atomic Co)
<https://www.facebook.com/pages/The-Atomic-Co-BRAD-OWEN-creative-services/325787530807135?sk=timeline>

UFO Club : Fruits De Mer Records : Sendelica present The 13th Dream of Dr Sardonicus a Festival of Psychedelia

over three nights
at the Cellar Bar
and Art Gallery
in Cardigan,
Wales

THE BEVIS FROND
ASTRALASIA
SENDELICA
SOFT HEARTED SCIENTISTS
SCHNAUSER
THE LUCK OF EDEN HALL
EARTHLING SOCIETY
SUPERFJORD
THE HONEY POT



plus
SPURIOUS
TRANSIENTS
THE LEGENDARY
FLOWER PUNK

JACK ELLISTER
STEVE KELLY
SENDELICA ACOUSTICA
PARADISE 9
DJ WALLY STAGG

AUGUST 7-9, 2015
ADVANCE TICKETS
£45

(£60 on the door)

FREE
Fruits de Mer CDs
every day...
...exclusive vinyl and
merchandising for sale...
...and an FdM
goodie-bag for everyone
(with a ticket)
on Saturday night

www.sendelica.bandcamp.com





I have been reviewing records, books and films for the best part of half a century. My first editorial position was at the age of ten when I founded, edited and wrote reviews for 'The Class Six Weekly' in Peak School, Hong Kong back in 1970. I think my first review was 'Biggles buries a hatchet' by Captain W E Johns, but for the life of me I cannot remember what I wrote about it. However, I hope this has managed to establish that for forty-five years I have been writing in a self-opinionated manner about other people's work.

One of the nicest things about being a reviewer, (apart from getting loads of free stuff) is that sometimes you encounter a real gem that you were not expecting. One such gem is this peculiar little film.

The premise of the movie is simple enough; minor league rock and roll band with one hit (actually, only one song) under their belts, are missing presumed dead, after a plane crash in the Alps. Half a century on, the wreckage is found, and advances in cryogenic technology make it possible for the four (not terribly good) musicians to be thawed, revived, and taught to live a reasonably normal life.

With comedy results.

Well, I knew that before I sat down with Mother, a bottle of brandy and a small Jack Russell called Archie to sit down and watch it. I was expecting it to be mildly amusing, but I wasn't expecting it to be either so stylish or so touching. But before we get onto that, let's have a brief look at the





dude behind it all. Once again over to those jolly nice fellows at Wikipedia, who may not always be even approaching accuracy, but promote a sort of consensus reality that I for one find mildly reassuring:

"Allan Katz, born in Chicago, is a writer, producer, actor, and director. He began his writing career as an advertising copywriter. In 1970 he created the original award-winning campaign for the popcorn snack Screaming Yellow Zonkers which was the first major product to be packaged in a predominantly black box. Every panel of the box was covered by absurd copy and illustrations. Katz wrote the copy on the first several boxes, and wrote and produced the TV and radio campaign."

Katz was hired to be one of the youngest writers on Rowan and Martin's Laugh-In and moved to Los Angeles. While working on Laugh-In, he also wrote episodes of Sanford and Son, All in the Family, and The Mary Tyler Moore Show. He went

on to both write and produce other series including M*A*S*H (TV series), The Cher Show, Rhoda, and Roseanne. In 1989 Katz wrote and starred in the film Big Man on Campus (Originally titled, The Hunchback of UCLA, released in the UK as The Hunchback Hairball of L.A.).

Katz wrote the libretto for the musical Zapata (music by Harry Nilsson) the multiple award winning Off-Broadway musical, Song of Singapore, and the comedy, Partners starring Alan Rosenberg. Katz is also an essayist who has been published in the New York Times and the Los Angeles Times and has taught writing at





UCLA Extension Writers' Program and at Lawrence University's Film School in Appleton, WI, where, in late 2013, in conjunction with the film school, he completed directing his feature, "Bucky and the Squirrels" which is scheduled for release in 2015."

The whole film is set in and around Lawrence University in Appleton, WI, which is to The Squirrels what Matthew Street in Liverpool was to the Fab Four. The Squirrels were the great hope of putting Appleton on the map culturally, and when they disappeared, the cultural cognoscenti in Appleton thought that their chance of cultural grooviness had gone forever.

And then when the four human popsicles were unexpectedly discovered after all those years, the aforementioned arty cognoscenti thought that their annus mirabilis had come. And as so often is the case when people hail something as a miracle, the truth is often disappointing.

And the truth is that the four musicians are suffering from simple undifferentiated environmental amentia, and it is uncertain whether they will ever fully recover.

The acting of this part of the film is peerless. It is very rare that one can see an actor convincingly playing the part of someone with a mental or physical handicap, but to see four of them, as ensemble players, doing so without being patronising or insulting, but whilst still managing to be funny is utterly extraordinary. Back in

another life I held the qualification RNMH (Registered Nurse fir the Mentally Handicapped) and for ten years I worked with people that the society of the time were usually too embarrassed to acknowledge. Films like this go a long way towards redressing that balance, and I take my hat off to all involved.

The other very notable thing about this film is the way it is a veritable masterclass on the editing and production value mores of smalltown visual media.

The intentionally bad editing and presentation, the cheesy grins, and the way that whenever anyone gets behind a microphone they get bogged down in tautology and their own sense of self-importance, and become utterly hilarious. And it wouldn't be even half as funny if it weren't entirely true to life.

Above all this is a portrait of what happens when four total innocents come up against the expectations of society, and even more sinisterly, are very nearly chewed up and then spat out by the corporate machine of central government which threatens to engulf us all.

This is a very funny film, but in many ways it is the most serious and chilling parable that I have seen in a long time. Congratulations to all involved. I am starting the campaign for a sequel here!

THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

PHENOMENA

MAGAZINE

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

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

GET YOURS FREE TODAY!

DOWNLOAD YOUR FREE COPY AT...

WWW.PHENOMENAMAGAZINE.CO.UK



WWW.MAPIT.KKS.ORG



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



FREE!



Yer GONZO ISLAND DISCS

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

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



Marianne Holland aka musician, composer and singer *Stargrace* is a remarkable artist, and I am very much looking forward to her debut EP ‘A Place Unholy’ which comes out in the spring.

She is almost impossible to categorise, so I won't even try. Check her out on Soundcloud...

Marianne's Top 10

The Human League: Dare
Madonna: Ray of Light
Ultravox: Vienna
Kraftwerk: Man Machine
Iamamwhoami: Kin
The Who: Who's Next
Marcus Viana: O Clone
4th Eden: Infinity
Black Sabbath: Black Sabbath
Hossam Ramzy: Enchanted Egypt



c.j.stone

Sweet Nothings, Rural Schoolgirls from the Borderlands of Eastern Anatolia by Vanessa Winship.



It opens with a photograph of two schoolgirls standing in a bare landscape. There's an old stone wall in the background and a hint of fields and mountains in the distance. The girls are standing to attention, bolt upright, with their arms at their sides: almost, but not quite, holding hands. They appear to be leaning into each other slightly, psychically, if not physically, offering each other support.

One of the girls is taller, slightly ungainly looking, her hair scraped back; the other more petite and strikingly pretty. They are standing on a small slope, the taller one lower down so their heads are almost level. They both have on heavy boots caked in mud and thick woollen tights. It is obviously cold here. One of them has on a plain

pullover, the other a patterned cardigan, and their dresses are a little ragged, a little worse for wear, with a discrete hint of darning perhaps. They are both obviously poor. The look on their faces is grave but candid. They are not old enough, yet, to have acquired any pretensions. They are who they are. If they suffer with their poverty it's because they have always suffered, and they are not wise enough yet to call it suffering, nor learned enough to have begun considering it a grievance. It is the way of their lives, that is all. The way of all the lives around them.

The photograph is stark in its simplicity, in black and white, the light flat and pallid-looking. There is no hint of flattery in the lighting. It is natural light, the light of a plain grey sky, dull and overcast. The two girls stand out in the foreground and make an odd couple. The taller one is more neatly dressed, the smaller one more haphazardly, with the sleeves of her cardigan left dangling over her hands.

The taller one has her hair pulled back, while the smaller one's hair dances out of its constraints in a flyaway manner. Flyaway hair. You wonder what their story is, what has brought these two girls together. Do they dream? Do they chatter? Do they giggle together like little girls the world over? If so, there is no hint of it here. No hint of childhood even. It is as if they are stranded in that unforgiving landscape, drawing close to each other across the wind-blown distances for warmth, for comfort.

They are just here, that's all, in this place of borders, on the threshold of becoming. What do their faces tell us? Are they sisters? Are they friends? It's not clear, even, when these photographs were taken. There is an archaic



quality about them, as if the camera is a time machine and we're looking through the lens to another time, another era, maybe a century ago.

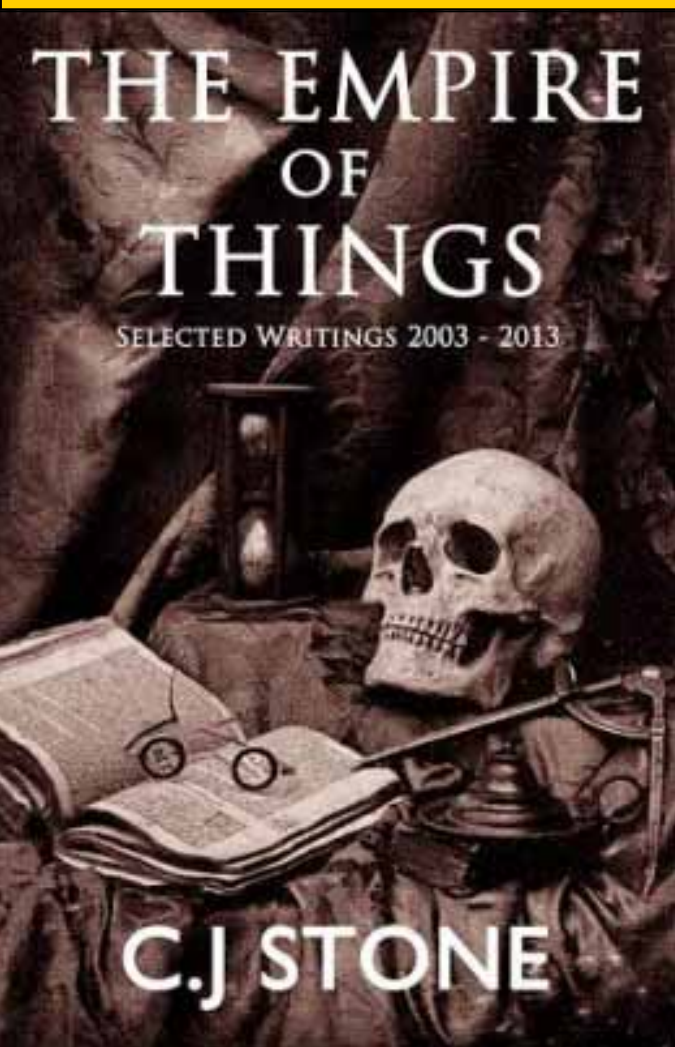
The photograph is beautiful in its simplicity. It

does not flatter. It does not condemn. It does not make judgements. It simply presents the girls for who they are: two little girls standing gravely in a landscape, in that liminal time before the onset of adolescence. Are they looking forward towards their future, perhaps, wondering what might await them out there? No. They are looking into a camera's lens, with no idea of what lies on the other side.

The first photograph sets the tone for all the rest.

The framing is the same, virtually in every case. Just small variations in detail: one, two, occasionally three girls standing at exactly the same distance from the camera, all head-on, mostly looking straight at the viewer. The background varies slightly. Sometimes it is the wild mockery of distance, as it is behind the first two girls: an impenetrable distance, cold and impassive. Sometimes it is the blank wall of a school hall, shaded in two colours.

Read on



**NOW AVAILABLE FROM
GONZO MULTIMEDIA**

"Stone writes with intelligence, wit and sensitivity."

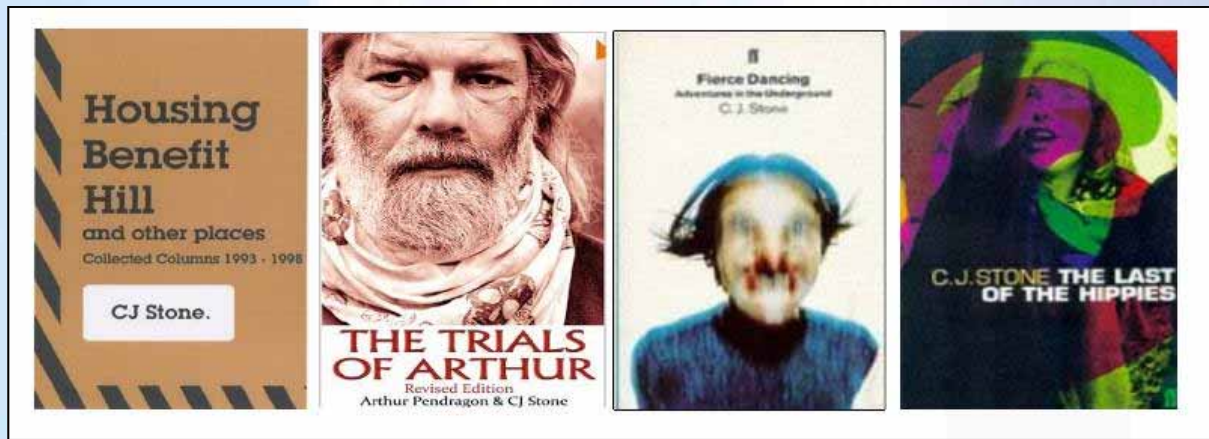
Times Literary Supplement

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

Herald

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

Independent on Sunday



Housing Benefit Hill:

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

The Trials of Arthur:

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

Fierce Dancing:

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

The Last of the Hippies:

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



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



The Masters of the Universe do seem to have a steady stream of interesting stories featuring them, their various friends and relations, and alumni. Each week Graham Inglis keeps us up to date with the latest news from the Hawkverse..

It's not often that Hawkwind guest vocalists get prominent mentions in the national news pages, but in the space of four days we've had two such occurrences - and it's an interesting coincidence that both the stories are centred on the upper chest area, albeit in very differing ways.

Actor Brian Blessed collapsed on a Guildford stage Monday with an apparent heart problem while playing King Lear - but later returned to finish the performance. The 78-year-old had just started the play when he fainted and fell off a raised platform.

His co-star Noel White, playing the Earl of Kent,



said: "This is not part of the play," and asked for a doctor. After being assessed by a surgeon the actor completed the show, and he returned to the stage without problem for the next night's performance.

In 2014 Blessed voiced the "Sonic Attack" narrative for inclusion in the one-off "Space Ritual" show performed in London in February, and Hawkwind donated all proceeds to the animal charity Team Badger – of which Brian Blessed is a patron.

Blessed's fruity and imperious tones are a remarkable contrast to Bob Calvert's delivery 42 years previously. A DVD video of the event is due for release in a few weeks.



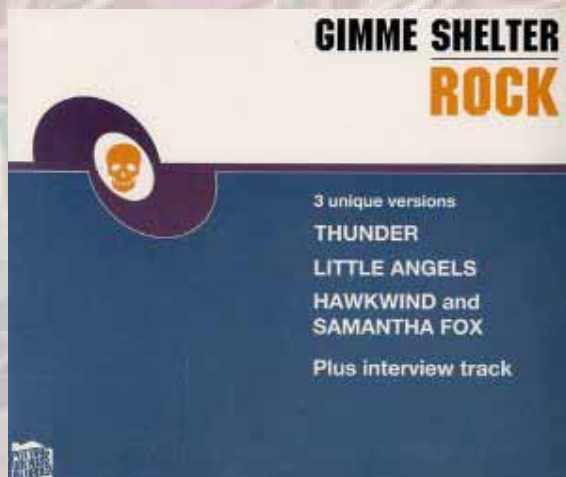
When, on Friday 16th, UK newspaper The Sun dropped its inclusion of a topless photo on its page three, the apparent policy change was reported all around the Western world, with numerous mentions (and photos) of famous Sun Page Three girl Samantha Fox.

Omitted from the news reports, however, was her contribution on a Hawkwind track in 1993, a cover version of the Stones' "Gimme Shelter." It was recorded as Hawkwind's part

in the "Putting Our House in Order" charity project, which was designed to raise money for assisting homeless people. Sam Fox's vocals were recorded separately, enabling the 1993 Hawkwind album "It is the Business of the Future to be Dangerous" to carry a Foxless version of the track.

Sam Fox is widely seen as one of the most famous page 3 girls. She made her debut in 1983 and won the newspaper's "Page Three Girl of the Year" award for three consecutive years between 1984 and 1986. She then retired from modelling and launched a successful pop-music career with her debut single "Touch Me (I Want Your Body)".

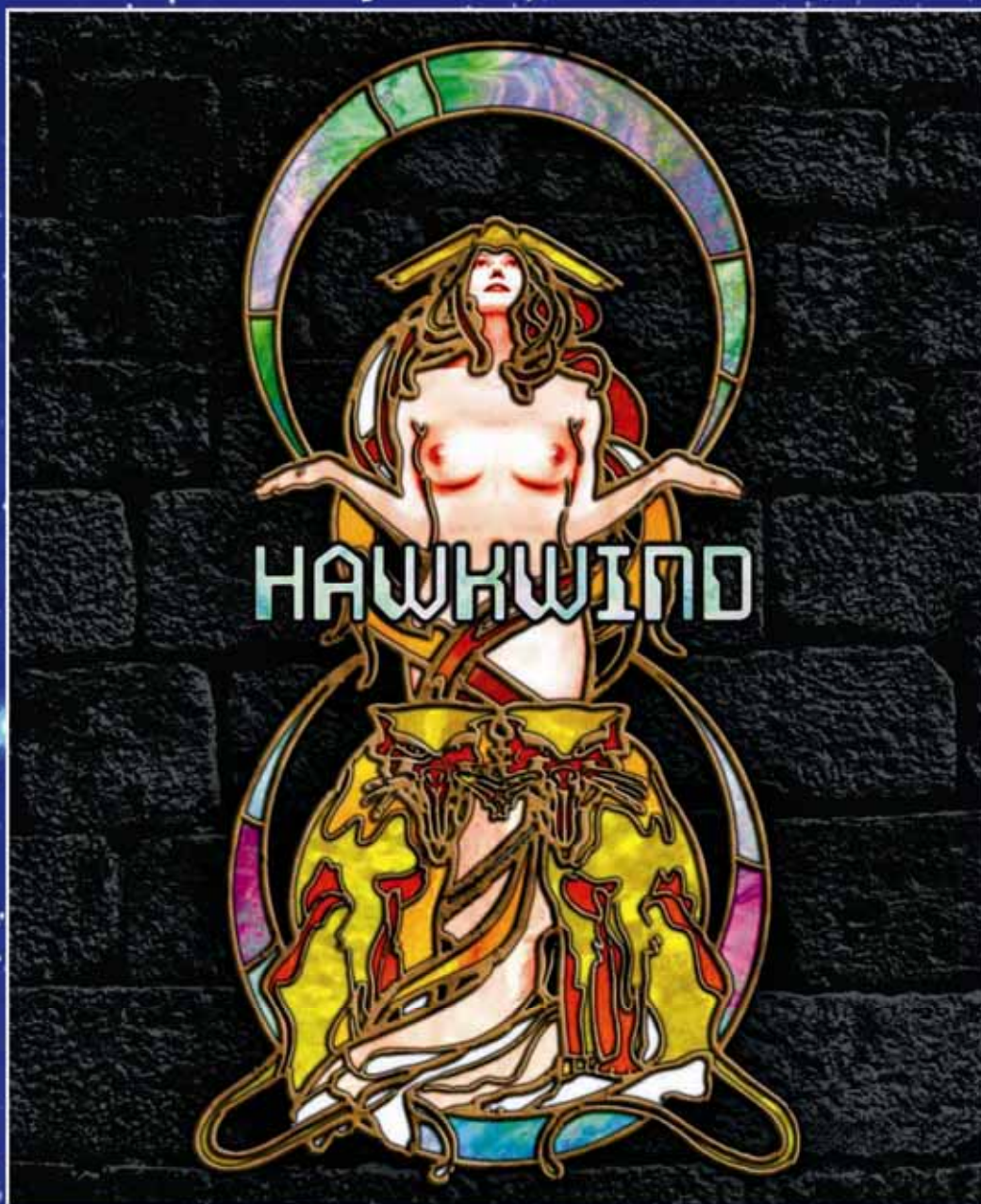
Samantha's first, and so far, only, appearance with Hawkwind in an actual gig setting was in 2000, when she appeared onstage with Hawkwind at the all-night Hawkestra reunion event in Brixton. Standing alongside ex-Hawks such as Huw Lloyd-Langton and Lemmy, she sang the two verses of "Master of the Universe."



Special Offer for fans who attended tonights show

Limited Edition Double CD & DVD £19.99 plus postage & packing

This offer is only available via this leaflet.



Name

Address

Post Code Country

Please delete as appropriate: I enclose a cheque / PO / IMO for £.....

or please debit my credit card number

Start Date: Expiry Date: Security Code

Card Holder's Name:

for £..... Signature

Please make cheques payable to Gonzo Distribution Ltd and send FREEPOST to:

Gonzo Distribution Ltd, Dept 3F25, FREEPOST DU409, PO Box 50, Houghton-le-Spring, Tyne & Wear DH5 5YP, England

***Postage & Packing:-** UK - £2.50 Europe - £4.00 Rest Of World - £6



HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

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

Post Code

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

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com

THE WORLD OF GONZO ACCORDING TO

Mark Raines

LIKE, THE UNIVERSE,
AND EVERYTHING

QUESTION?
NO
ANSWER!



M. A. Raines



WELL,
SOMETHING
IS
BOUND
TO
HAPPEN!

M. A. Raines

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 a lot of interesting odds and sods have surfaced. Most of them aren't particularly up to date, and they are so peculiarly disparate, ranging from Geoff Downes entertaining a bar full of merrymakers in the wee small hours to a collection of Bill Bruford pieces that I had not seen before, that I am completely at a loss as to how to categorise them.

Usually there are two or three stories about, or interviews with one or another of the 20 odd people who have been in, or at least played a significant supporting role, to the band over the years.

But this week, what do we have? Six stories each about a different band member so rather than attempting to categorise them I am just gonna leave them be and let you, gentle reader, work it out for yourselves.

- **Trevor Horn interview: 'Computers haven't killed the recording studio yet'**
- **YES: A piece of welcome silliness that one does not expect from Geoff Downes**

- **YES: Three Bill Bruford videos which have just surfaced**
- **Rick Wakeman to appear at Lighthouse, Poole**
- **Must-Own Billy Sherwood projects: Gimme Five**
- **Jon Anderson interview 1992 - The "Union" debacle**
- **GONZO TRACK OF THE DAY: Patrick Moraz Rocks The Bars!**



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'

LIMITED EDITION BOX SET containing

- Double 180gm heavyweight LP of the newly recorded Journey To The Centre Of The Earth,
- Double 180 gm heavyweight LP of the newly reissued Return From The Centre Of The Earth
- Full length Cd of both albums, exclusive 24 page 12x12" in-bound book featuring never seen before photos, images & AND a numbered certificate of authenticity all packed in full colour case bound 12" gatefold sleeve, all housed in a slipcase with foil-blocked cover
- All artwork - outbox, LP sleeves, inners & labels are all beautiful brand new Roger Dean designs.
- This highly desirable item will be limited to one pressing only, will be kept in stock for initial demand only and will not be repressed - Preorder now to avoid disappointment!

£129.99 + postage • www.rickwakemansmusicemporium.com

SUPER DELUXE COLLECTORS EDITION

In addition to the Limited Edition Box Set, the Super Deluxe Collectors Edition will feature;

- A brand new exclusive frame ready Roger Dean 11"x11" lithograph print signed & numbered by both Rick Wakeman & Roger Dean
- This highly desirable item will be strictly limited to 100 copies worldwide, available on a first come first served basis and will not be repressed

£299.99 + postage

www.rickwakemansmusicemporium.com





JOURNEY TO THE CENTRE OF THE EARTH

DELUXE VINYL EDITION

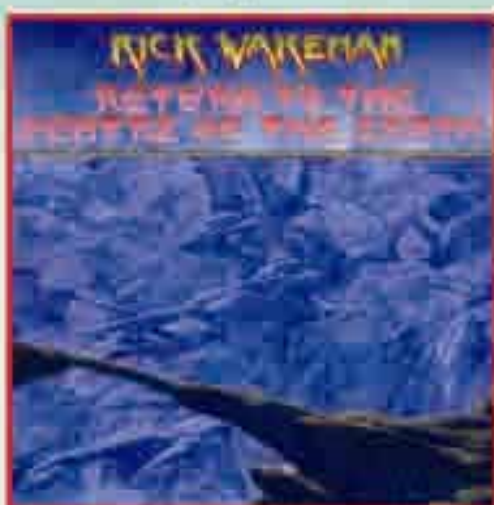
- Double 180gm heavyweight LP of the newly recorded Journey To The Centre Of The Earth in Roger Dean designed gatefold sleeves, with brand new covers, inners & labels

£24.99 + postage - www.rickwakemansmusicemporium.com

DIGIPACK CD EDITION

- Full length Cd of the newly re-recorded extended Journey To The Centre Of The Earth in new Roger Dean designed artwork & packaging

£9.99 + postage - www.rickwakemansmusicemporium.com



RETURN TO THE CENTRE OF THE EARTH

DELUXE VINYL EDITION

- Double 180gm heavyweight LP of the newly recorded Return To The Centre Of The Earth in Roger Dean designed gatefold sleeves, with brand new covers, inners & labels

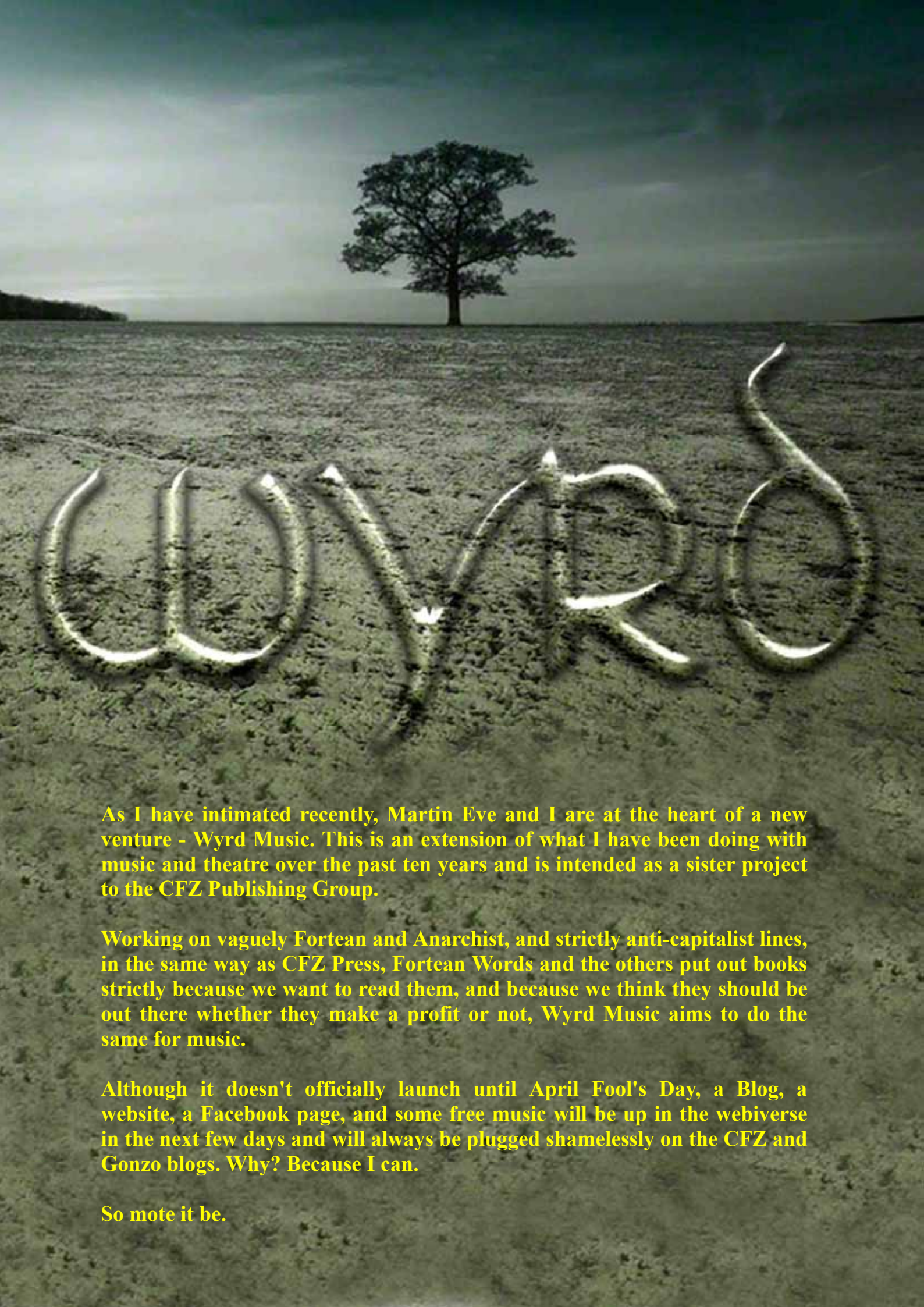
£24.99 + postage - www.rickwakemansmusicemporium.com

DIGIPACK CD EDITION

- Full length Cd of the newly re-recorded extended Return To The Centre Of The Earth in new Roger Dean designed artwork & packaging

£9.99 + postage - www.rickwakemansmusicemporium.com

ALL TITLES CAN BE PRE-ORDERED FROM WWW.RICKWAKEMANSMUSICEMPORIUM.COM



As I have intimated recently, Martin Eve and I are at the heart of a new venture - Wyrđ Music. This is an extension of what I have been doing with music and theatre over the past ten years and is intended as a sister project to the CFZ Publishing Group.

Working on vaguely Fortean and Anarchist, and strictly anti-capitalist lines, in the same way as CFZ Press, Fortean Words and the others put out books strictly because we want to read them, and because we think they should be out there whether they make a profit or not, Wyrđ Music aims to do the same for music.

Although it doesn't officially launch until April Fool's Day, a Blog, a website, a Facebook page, and some free music will be up in the webiverse in the next few days and will always be plugged shamelessly on the CFZ and Gonzo blogs. Why? Because I can.

So mote it be.



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:

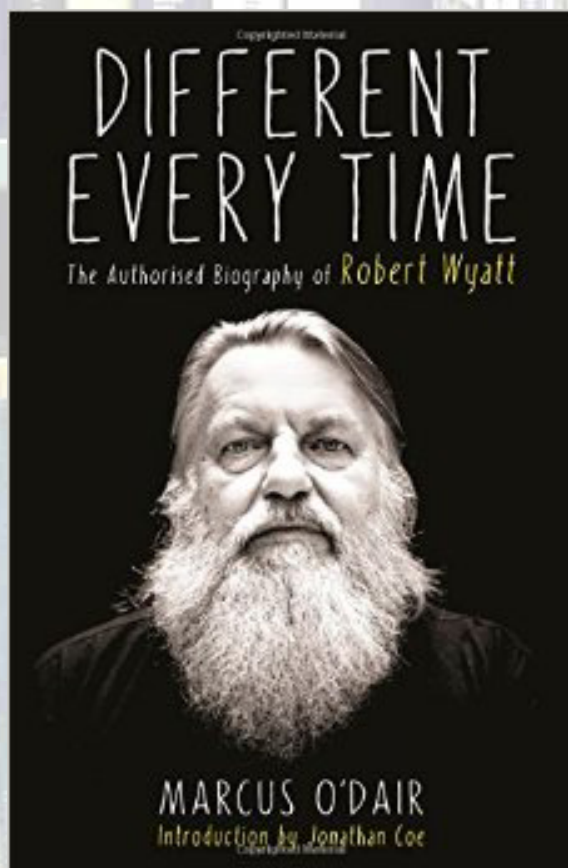
"Thom the World poet is an old mate of mine from way back in my history. Even pre-dating Voiceprint, when I was running "Otter Songs" and Tom's poetry tapes and guest appearances with Daavid Allen, Gilli Smyth *Mother Gong* are well known and highly regarded. It just felt right to include a daily poem 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!!!"

RECYCLED HEADLINES

Yemen
Saudi Arabia
Middle East
Economy
It has been this way since 1923
Expansion
Recession
Depression
When is our time
for Freedom of Expression?

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.



Hardcover: 464 pages
Publisher: Serpent's Tail (30 Oct. 2014)
Language: English
ISBN-10: 1846687594
ISBN-13: 978-1846687594

I have been a fan of Robert Wyatt ever since I saw the notorious Top of the Pops performance in 1974 when he scandalised the nation by appearing in a wheelchair. The fact that he was a paraplegic didn't actually matter to the hordes of complainants who accused him of some terrible breach of taste. I remember being quite shocked myself. I had spent some of my young life in a wheelchair following a series of botched operations on my knees, but this was the first time that I had ever seen someone who was wheelchair-bound who didn't know his place, and dared to breach the sacred walls of the entertainment industry rather than slinking away in the social gutter like any self-respecting 'spakka' should do.

This both confused and intrigued me. Even then I was aware that I would probably be a cripple by middle age (if I lasted that long) and the idea that I was not condemned to some menial and pathetic existence empowered me more than anything had since I first heard Steve Harley sing and realised that you did not have to sing in a conventional croon in order to sound bloody fantastic! But on top of that, Nick Mason from Pink Floyd was playing drums on the record, and I was a massive Pink Floyd fan. Also 'I'm a Believer' was a bloody good record, so I took my pocket money, skived off PE the next day, went into Woolworths in Bideford High Street and bought a copy. And I have been a Robert Wyatt fan ever since.

But it wasn't until I read this book that I realised how little I knew about him.





The book, like his life, and his art is roughly divided into two; his life before and after the stupid drunken accident, (or suicide attempt, depending on which of Robert's accounts of what happened one prefers to believe) which left him crippled from the waist down, and ended his career as an inventive, bare chested, athletic and manic depressive drummer and singer. OK, he had done some extraordinary music

before the accident, but with only a few notable exceptions, it was as part of an ensemble, and after the accident the opposite applied.

One of the biggest surprises of the book for me, was to learn quite how severe Wyatt's mental health issues have been over the years. With the benefit of hindsight (good old hindsight) it should not have surprised me that anybody capable of writing some of the more extreme music that Wyatt has produced over the years is as mad as a bagful of cheese, but somehow that never occurred to me.....until now.

Reading the descriptions of life within Soft Machine, the band for which Robert played drums and sometimes sang for on their first four albums, being in a band with Robert Wyatt must have been a pretty harrowing experience. being in his next band Matching Mole might have been a little less traumatic, but even within his own band he did not feel comfortable giving orders, in the same way that in his previous band he didn't like being told what to do.

So, without notice, he pulled the plug on Matching Mole, without actually warning any of his bandmates, and embarked on a solo career. He had actually released one solo album a few years before, but he didn't get further than sketching out ideas for the album which would become Rock Bottom, before he fell out of Lady June's window, and his life changed forever.

As well as becoming a paraplegic, this is the point at which Robert Wyatt became a solo artist, and his first record - Rock Bottom - was not only a masterpiece, but a career defining one, which introduced a whole new generation not only to his peculiar brand of Pataphysical art rock, but to the most important collaborator that he would ever have.

North Devon Firefly Faery Fayre & Ball

Saturday 18th July 2015

Clovelly Parish Hall, Wrinkleberry Lane, Clovelly

12 noon till 1.30am

Mike Davis & Jonathan Downes Taking The Piskies Sembalance Malachite TigerBalm Free Parking



Apart from Wyatt, himself, the main character in the book, and indeed in his life, is his wife, the painter, poet, lyricist and (in the light of some of what is described in the book) secular saint, Alfreda Benge, known to everyone as Alfie. I had heard of her; who with even a cursory interest in Robert Wyatt and his life could have failed to? But until reading this book I had no idea quite how much this remarkable woman actually has done for Robert Wyatt over the years. Nurse, Counsellor, Manager, Collaborator and Best Friend, as well as lover and wife, the list is endless, and I think that probably the only reason that he is alive today is because of her. The book

charts Roberts personal ups and downs, his alcohol binges and his suicidal tendencies, as well as giving a rare and invaluable insight into the way that Robert created the handful of albums which have made him an iconic figure like no other.

The book also goes into some depth examining Robert Wyatt's politics, and discusses the apparent incongruity of his apparent adherence to a Stalinist framework of concepts and ideas long after the rest of the world had rejected it. Of course, the truth is far more complicated than that, it always is, and the authors need to be congratulated for doing such a remarkable job in explaining the differences between the different strands of communism for those who might otherwise have been unaware of them.

In fact the authors should be congratulated for everything about this book. To have explained such a complex character so thoroughly in a single volume, is no mean task. The two main criteria by which I judge a rock and roll biography, are:

1. Does it answer all the original questions that I would have asked, whilst still leaving one with a whole slew of new questions which have arisen out of the book enthusing the reader into being more of a fan than they were to start off with?
2. Does it enthuse me into listening to a load of obscure work by the artist to such an extent that I become a pain in the arse to everyone else who lives in my house with me?

Yes, and Yes. So I guess this biography ticks all the boxes for a successful tome. Intelligently, tastefully, elegantly and sensitively written, this book is all that Robert Wyatt deserves, and that is saying a lot.

Boho Tribal Tent

<http://tinyurl.com/kcq4kkx>

XTUL XII

IN THE GREY HALF-LIGHT BETWEEN FACT AND FANTASY

Corinna and I were still in bed at about 8:30 on Monday morning when the telephone rang. It was my younger stepdaughter Olivia who had just gone into labour. We leapt out of bed, roused Mother out of the library where she has been living for the past year or so, and grabbed our bags. The news was hardly unexpected; what I believe is called her 'due date' had been on the previous day, so our bags were packed and we were literally ready to leave at a few minutes' notice. Our old Vauxhall Astra which we had bought for seven hundred quid at the beginning of the year was ok for trundling around the lanes of North Devon in, but we didn't like the idea of trusting it to a journey of something in excess of 800 miles, so we had booked a hire car for the week, and were able to travel up to Norwich in relative comfort.

We shouted to Graham, telling him to look after the animals, and left the house in a rush. This was to be

our first Grandchild, and I was terrified. I think that Corinna was not far off it, and I have no idea what mental state poor Olivia was in. So it was not the most pleasant drive that I have ever undertaken, and the fact that I couldn't smoke in the car, and that we were in too much of a hurry to get to our destination to be able to indulge in the luxury of pitstops that weren't absolutely necessary, made it even less enjoyable.

I cannot remember who it was that said that a little knowledge is a dangerous thing, but I was a nurse about thirty years ago. I wasn't even a proper nurse, but one who specialised in the care of what were then called the Mentally Handicapped, and so the only thing that I knew about obstetrics was what happened when things went horribly wrong. Even then my knowledge was thirty years out of date and half-forgotten. Being prone to paranoia (my consultant psychiatrist once intimated that I was



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

really only a short way away from paranoid schizophrenia) I was fearing the worst, and had managed to work myself up into what my dear, late, mother would no doubt have described as a 'right tizzy'. However, knowing that Corinna was likely to be in a worse one (Olivia and her unborn baby being flesh of her flesh, after all), I kept schtum, and as always when I keep schtum I need something to distract me and stop me going stark staring mad.

I had my iPad with me. I have always been slightly scathing of the sort of people who are always accompanied by their trusty tablet computer, but since getting an iPad free with Corinna's new phone last summer, I am embarrassed to say that I have become one of those people, and so - to keep my mind off the horrors which I had convinced myself were waiting for us - I played continual games of Tetris, and that other game when you have to match up brightly coloured jewels. But then, a considerable way up the M5, at Michael Wood services just north of Bristol, something peculiar started to happen.

I had actually forgotten all about Panne in our haste to leave. After all (s)he was just another of the shades and phantasms who inhabit my little slice of Gramaraye, and I have lived with them on and off since I was eleven, and before that I lived in Hong Kong, which may be commonly seen as the biggest outpouring of unbridled capitalism outside Las Vegas, but when I was a child was still the land of living ghosts and fox

fairies, and as far as I know still is. OK Panne is the only one of my spectral co-inhabitants to eat chocolate (as far as I am aware) but (s)he seems harmless enough, and - as far as you can trust a hairy forest Godling to do anything - I trusted Panne not to do anything untoward or destructive. However, Panne was the only member of the other-realm to ever come to me for help, even in such an abstract way as (s)he did, and I felt mildly guilty at having left her alone without saying goodbye.

I have a set of runes on my iPad. I was taught about runecraft by a very wise woman many years ago, and so, as we drove up north of Bristol on the M5 I did a little runeworking in my head to apologise to Panne for having left her in the lurch, then the overwhelming worry of the day came back to the front of my consciousness, and I quickly forgot about the little Godling.

However, when we pulled into the Michael Wood services something very peculiar happened. I have been interested in British butterflies since the mid 1960s, and I have seen most species. However, I have never seen a brown hairstreak. This is one of the last of the British butterflies to emerge, being on the wing in July, August and early September. This is the largest hairstreak found in the British Isles. It is a local species that lives in self-contained colonies that breed in the same area year after year. This species can also prove elusive, since it spends much of its time resting and basking high up in tall shrubs and trees. The female is particularly beautiful, with



forewings that contain large orange patches, and was once considered to be a separate species known as the "Golden Hairstreak". This species is found in the southern half of England and Wales, and also around the Burren in Ireland. In England its strongholds are in West Sussex, Surrey, Oxfordshire, Buckinghamshire, North Devon and South Devon. Strongholds in Wales are in Cardiganshire and Carmarthenshire. In Ireland it is primarily found in the Burren limestones of Clare and South-east Galway. The

northernmost sites are found in North Lincolnshire.

As far as I have been able to ascertain there are no known colonies in Gloucestershire. Also, for the species to still be on the wing in the middle of September would be extraordinarily unlikely, even with the deviant weather patterns which global warming has thrust upon us. But there, fluttering about a flowering bush by the edge of the car park at Michael Wood services was a pristine male specimen of *Thecla betulae*. I emailed a brief account of it to Adrian at the Bug Alert website, although privately I would not have been surprised if no-one apart from Mother and I had seen it. Mother has the innocence that comes with advanced age, and I was pretty well convinced that our encounter with this pretty little forest butterfly was nothing more than a gift and a message from a pretty little Forest Godling to let me know that (s)he quite understood why I had gone away without letting her know, and that she would keep a beneficent eye on the dogs, cats, birds and other animals who share my (and now Panne's) abode.

Uplifted though I was, I could not shake off my inherent paranoia that something horrible was about to happen. And the further we got away from home the stronger these feelings became. It was almost as if we were all under Panne's protection, but that the geographical area of that protection was limited. Of course, part of this was that the further we carried on driving, the longer Olivia had been in labour, and the nearer to the moment of truth we were getting. And weird things were beginning to happen as well.

As far as I had been aware, Xtul consisted of three beings of indeterminate origin living with a coterie of young followers, and a retired biker in an isolated stretch of woodland on the North Devon/Cornwall border. And as far as I was aware, the only conduits that Xtul had with the outside world were me and that insufferable arse Danny Miles. So, how then was the band's name, and - more chillingly - slogans associated with them spray-painted on various of the concrete bridges traversing the M5, the M42 and the M6. Slogans like "Black Flags Rising" which I knew was the name they had chosen for their debut album (some of which I had even mixed) when it finally came out. Because Mother is well into her mid-eighties we had to stop off more often than we probably would have done otherwise, and every time we stopped off at a Motorway Services and I was suddenly within range of WiFi coverage again, then I began to get some

disjointed and rather unpleasant IMs through on my iPad.

These were particularly disturbing because I didn't believe that they were coming from Danny Miles. After our heart to heart about ten days before he had explained to me in fairly precise detail how he had fed Mr Loxodonta with a complex farrago of bits and bobs of Charles Manson, John Sinclair and the Process Church of the Final Judgement in order to come up with a disparate mishmash of pseudopsychic psychobabble that would sound impressive, but which actually signified absolutely nothing.

Then the messages started to come through even when we were on the road and apparently not within range of any WiFi network whatsoever. "No Sense Makes Sense" said one oft repeated message, "From the world of darkness I did loose demons and devils in the power of scorpions to torment" read another. "Pain's not bad, it's good. It teaches you things. I understand that", and over and over again "dying is easy". I knew that these were all quotes from Charlie Manson, but who was sending them to me and why?

About half way between Coventry and the end of the M6 there is a motorway services whose name I can never remember, and as soon as we pulled in, I made a mumbled excuse and disappeared in search of a telephone box. I telephoned Danny, and as soon as he answered, screamed down the phone at him: "What the fuck do you think you are doing to me you arsehole! My stepdaughter is about to have a baby, and your tomfoolery is the last thing that I need!!"

Danny sounded shocked, and asked me what I was talking about in a very plausible manner. I told him about the messages that I was receiving every few minutes on my iPad, and the slogans that were appearing with ever-increasing frequency on the concrete motorway bridges that we drove beneath.

There was a stunned silence on the other end of the line. "C'mon Danny. Fucking say something. What the fuck is going on?" I asked. there was a nudge in my ribs. I turned round to see a middle aged Matron in a Salvation Army uniform staring at me and prodding me below my ribcage. "Is there any need for language like that?"

I looked back at her blankly. "Yes, madam, I think that there probably is," I said.



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...

I actually had need of my sunglasses while driving today, when Jon and I went out to have lunch at The Small School in Hartland (which, I must add, was rather delicious; the meal being home-made soup and bread plus yummily scrumptious rice pudding for afters).

And it was actually warmer outside than inside our house; very spring-like in fact. I am not a fan of the smiley sun, and much prefer the pale, delicate light of the moon on my face – I am, after all, a Cancerian and ruled by the lovely Great Mother of old. But I am not going to complain at the fresh scent of spring in the air; and shall just continue to hide myself from the dazzling brightness of the sun as much as is possible.

Hey ho and on we go. Cry 'Havoc'! And let slip the doors of the cabinet off their hinges for a little while we root around for something devilishly exciting, painfully depressing, superbly abominable, or perhaps, if we are lucky, downright adorable.

And apologies to The Bard for bastardising his prose with such flippancy.

Sad songs actually make it better according to this curious fact for November 20, 2014 from Justin Kitch, Curious CEO

"Paul McCartney might have been onto something when he wrote the lyric "take a sad song and make it better." According to a new study, sad songs actually do help people who are feeling down. Researchers surveyed 722 people to find out why we listen to sad music. It turns out it really does make us feel better--improving our sense of well being, and giving us a sense of peace and nostalgia. Participants experienced a more complex reaction than with other genres of music, reporting on average more than three emotions. Surprisingly, none of those emotions was sadness. 76% reported feeling nostalgic, 57.5% peacefulness, and 50% tenderness -- all mostly positive feelings. I couldn't agree more. The only songs that make me sad are those annoyingly happy ones from Frozen or Mary Poppins or The Little Mermaid. Let's hope my kids aren't reading this!"

www.curious.com

Elvis On Board, Elvis Car Sign, Bumper Sticker, Decal, The King, The King Sign - £2.99



This is just as true as those irritating 'Princess, or Mother's Little Prince on board' car signs. After all, we all know that Elvis works in a chip shop and that those princes and princesses (sheesh that is SO twee) are little horrors

in waiting. In my opinion, 'Baby on Board' is fine, that is just stating a fact, but I digress. Elvis is NOT on board. Why would someone want a sign saying that? Is it supposed to be humorous? Or am I just thinking too literally and should lighten up a bit? Bah.

[http://www.ebay.co.uk/itm/Elvis-On-Board-Elvis-Car-Sign-Bumper-Sticker-Decal-The-King-The-King-Sign-/160802852748?](http://www.ebay.co.uk/itm/Elvis-On-Board-Elvis-Car-Sign-Bumper-Sticker-Decal-The-King-The-King-Sign-/160802852748?pt=UK_Music_Music_Memorabilia_LE&hash=item257098cf8c)

[pt=UK_Music_Music_Memorabilia_LE&hash=item257098cf8c](http://www.ebay.co.uk/itm/Elvis-On-Board-Elvis-Car-Sign-Bumper-Sticker-Decal-The-King-The-King-Sign-/160802852748?pt=UK_Music_Music_Memorabilia_LE&hash=item257098cf8c)

ALICE COOPER LUNCHBOX RARE - £10.00



Now this is cool. I wish I could have had one of these when I went to school. But then I was the lucky recipient of school lunches. Oh joy. Although I do admit that the puddings were usually nice, like those squares of sponge cake, complete with a topping of hundreds and thousands and lashings (if you smiled nicely and the dinner lady was not having a bad day) of pink custard. But if Alice Cooper lunchboxes were around then, and I did have packed lunches, I may well have stamped my feet (like those little horrors alluded to above) and demanded one.

[http://www.ebay.co.uk/itm/ALICE-COOPER-LUNCHBOX-RARE-/121544149965?](http://www.ebay.co.uk/itm/ALICE-COOPER-LUNCHBOX-RARE-/121544149965?pt=UK_Music_Music_Memorabilia_LE&hash=item1c4c988bcd)
[pt=UK_Music_Music_Memorabilia_LE&hash=item1c4c988bcd](http://www.ebay.co.uk/itm/ALICE-COOPER-LUNCHBOX-RARE-/121544149965?pt=UK_Music_Music_Memorabilia_LE&hash=item1c4c988bcd)

THE BEATLES BEDFORD CA VAN & FIGURES CORGI MINT BOXED MODEL LIVERPOOL - £49.99

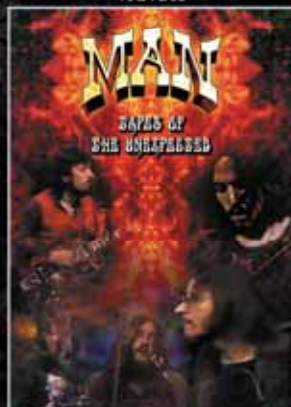
"This is a Die Cast Metal Corgi 05606 The Beatles Bedford CA Graffiti Van and metal figures of two fans showing Fab 4 sign. Now a hard model to find boxed and seems to have vanished very quickly. A stunningly detailed model and now completely sold out with very few being produced some time ago. The model is in mint condition and the box also is in good condition does have some minor shelf wear, this item would make an excellent addition to your collection and a fantastic display piece. Scale of the model is 1/43rd, measures 10cm long."

Cool. I used to love playing with Corgi toy cars

THE BITCH IS BACK

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

MAN
Tapes of The Unexpected
VPDVB68



RENAISSANCE
Kings & Queens
VPDVB67



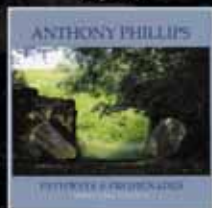
PANIC ROOM
Satellite
FMCD001



PARADE
The Fabric
NAUTCD004



ANTHONY PHILLIPS
Pathways & Promenades
VP516CD



RICK WAKEMAN
Past, Present and Future
MFVP115CD



SPIRITS BURNING
Crazy Fluid
VP492CD

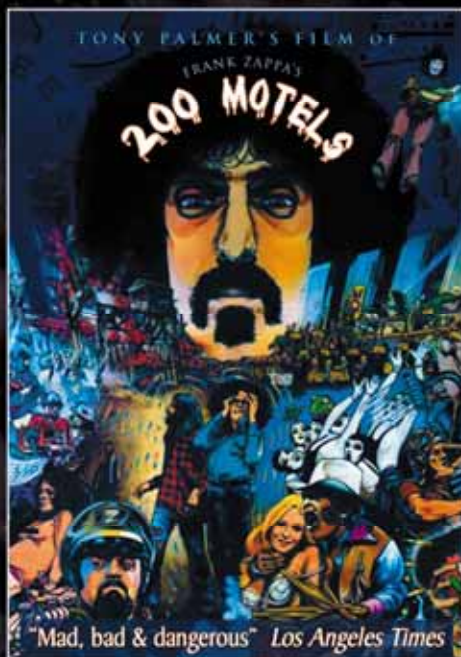


HAWKWIND
San Francisco 1999
HAWKVP48CD

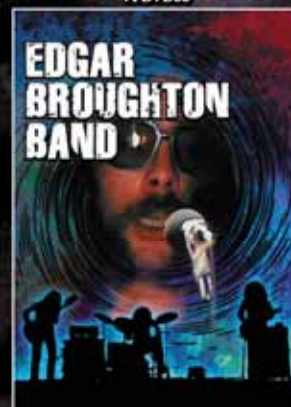


"Mad, bad & dangerous"
(Available for the first time on DVD)

FRANK ZAPPA'S 200 MOTELS
TPDVD127



EDGAR BROUGHTON BAND
Live
VPDVB66



PETER HAMMILL
In The Passionkirche Berlin
VPDVB65



VAN DER GRAAF GENERATOR
Live at The Paradiso
VPDVB64



THE STEVE HILLAGE BAND
Live at The Gong Family Unconvention
GWVP101DVD



KARNATAKA
The Gathering Light
KTKCD005



Exclusively Marketed & Distributed by Voiceprint, www.voiceprint.co.uk



VOICEPRINT
GROUP OF COMPANIES



when I was little. I think we had one of these Bedford vans as well, although ours was just an ordinary grey one from what I can recall. The only thing is...what's going on with those extraordinarily large scale girls?



Lots of fun to be had there, playing a game of *The Attack of the 50ft Woman* or rather 'The Attack of the 50ft Woman 2: Revenge of her Two Daughters'.

http://www.ebay.co.uk/itm/THE-BEATLES-BEDFORD-CA-VAN-FIGURES-CORGI-MINT-BOXED-MODEL-LIVERPOOL-/190840302460?pt=UK_Music_Music_Memorabilia_LE&hash=item2c6ef7eb7c

Classic Hip-Hop Playing Cards. 54 Hand-drawn playing cards of classic hip-hop figures - £9.93

"Class of '93 brings you this unique set of playing cards based on some of the most influential and successful artists in, and related to Hip Hop. This unique, customized set makes every game night that little bit more fun. 54 hand-drawn design playing cards"

Ah, some originality – a very rare commodity amongst this column.



http://www.ebay.co.uk/itm/Classic-Hip-Hop-Playing-Cards-/131397214779?pt=UK_Music_Music_Memorabilia_LE&hash=item1e97e2623b

BEATLES TOY CRACKER RING - £14.99

"Original 60s toy ring, which came from a set of Beatles crackers. Resin with inset paper image."



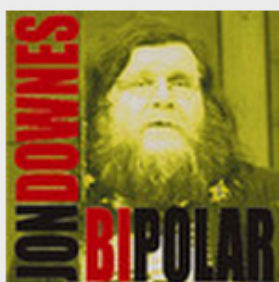
There is only one thing I can do here. Instead of exclaiming 'they don't make 'em like that anymore', I shall shout, quite hysterically, and

with extreme fervour, 'I am bloody glad they don't make 'em like that anymore'.

http://www.ebay.co.uk/itm/BEATLES-TOY-CRACKER-RING-/121544125258?pt=UK_Music_Music_Memorabilia_LE&hash=item1c4c982b4a

SHAMELESS SELF PROMOTION TIME

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



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

WYRD
music

MIKE DAVIS

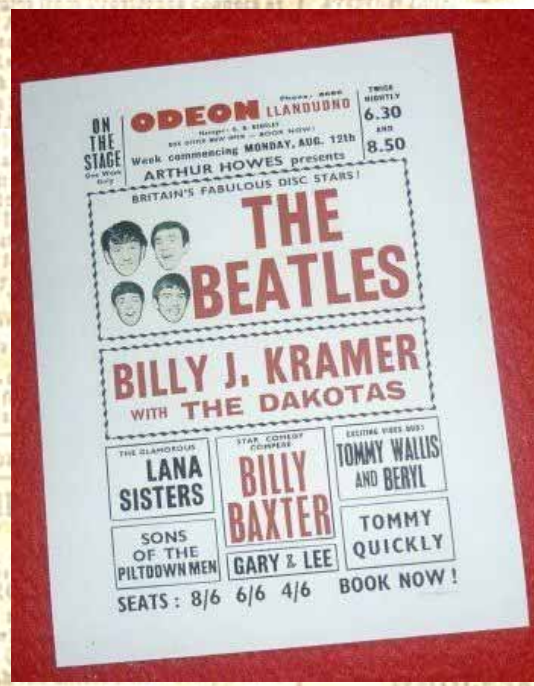
How Can I Tell You?



Available from iTunes, Amazon etc

BEATLES, BILLY J KRAMER CONCERT
POSTER MAGNET APPROX 5" X 4" - £3.50

Official WENICONS Ozzy Osbourne Plush New
with Tags 12" - £7.00



Gosh. This is umer....tres chic?

The only reason I added this was the rather amusing
result of word and name placement at the bottom.

‘Tommy Quickly Book Now!’

<http://www.ebay.co.uk/itm/BEATLES-BILLY-J-KRAMER-CONCERT-POSTER-MAGNET-APPROX-5-X-4-/120988514654>

Vintage Take That Dolls Robbie Williams and

[http://www.ebay.co.uk/itm/Official-WENICONS-Ozzy-Osbourne-Plush-New-with-Tags-12-281558589143?](http://www.ebay.co.uk/itm/Official-WENICONS-Ozzy-Osbourne-Plush-New-with-Tags-12-281558589143?pt=UK_Music_Music_Memorabilia_LE&hash=item418e331ed7)
[pt=UK_Music_Music_Memorabilia_LE&hash=item418e331ed7](http://www.ebay.co.uk/itm/Official-WENICONS-Ozzy-Osbourne-Plush-New-with-Tags-12-281558589143?pt=UK_Music_Music_Memorabilia_LE&hash=item418e331ed7)

**World Doll Elvis Presley Supergold 21" Tall Vinyl
1984 King of Rock n Roll Music – US \$249.99
(Approximately £164.55)**



“Brand New World Doll Elvis Presley Supergold 1984 King of Rock N Roll. Box showing some general shelf wear and discoloration throughout. Doll measures approx 21" tall. Truly Unique and Different and Sure to be a real ôçô EYE Catcher ôçô and a Conversation Piece for any Fans.”

EEK! 21" is tall for a doll. That's 21", you know nearly 2'! Scary. BUT look at that face. It is one of only a few dolls that I have seen that strike a pretty good resemblance of the fella. Credit where credit is due. But ... 21"? Wow that is tall!

http://www.ebay.co.uk/itm/World-Doll-Elvis-Presley-Supergold-21-Tall-Vinyl-1984-King-of-Rock-n-Roll-Music-/231172746867?pt=US_Dolls&hash=item35d2f82e73

JUSTIN BIEBER PAYS FOR STRANGERS' BILL IN LARESTAURANT. Tue 20 Jan 2015
Justin Bieber decided to treat some strangers by paying for their restaurant bill. Aww, and people

think he's the naughty boy of pop. The star must have been feeling inspired by Martin Luther King Day as he shared some words with his 59 million Twitter followers. He wrote: "Today in honor of a great man go out and do something kind for your fellow man. For a friend. For a stranger. Give back. #MLKDay".

Blimey O'Reilly. Is this JB turning over a new leaf? Let's give it a few months before we make any such rash statements eh? And to digress again, as is my wont, I looked up the phrase 'Blimey O'Reilly' to see from whence it originated. According to one place I looked: *Life of Riley* - very comfortable existence - based on the 1880's music-hall song performed by Pat Rooney about the good life of a character called O'Reilly; the audience would sing the chorus which ended '...are you the O'Reilly who keeps this hotel? Are you the O'Reilly they speak of so well? Are you the O'Reilly they speak of so highly, Gor Blime me O'Reilly, you're looking well'. So there you have it, if you were at all interested.

<http://www.4music.com/news/news/justin-bieber-pays-strangers-bill-la-restaurant>

BADGE: DONNY OSMOND POP - £2.99

“ARTIST: DONNY OSMOND. SIZE: 3.0 cms in diameter. CONDITION: Very good, minor surface wear”

Is that really Donny Osmond? It looks a bit like Prince



Andrew to me (whose parents, of course, could quite rightly have had one of those 'Mother's Little Prince on Board' signs in the back window of their vehicle). Huzzah!

http://www.ebay.co.uk/itm/BADGE-DONNY-OSMOND-POP-/291353530139?pt=UK_Music_Memorabilia_LE&hash=item43d6060f1b

Toodle pip



weird **2015** **weekend**

Three Days of
monsters, ghosts,
UFOs and things
that go BUMP
in the night



For the second year running. Hartland..
YOU'VE NEVER HAD IT SO WEIRD

The Small School, Hartland, North Devon
www.cfz.org.uk

August 14-16 2015
TEL: +44 (0) 1237 431413

THE ANTIDOTE FOR NORMALITY;

YOU'VE NEVER HAD IT SO WEIRD

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

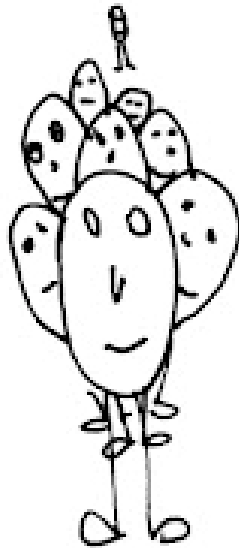
For the second time, Cryptozoologists, parapsychologists, ufologists, and folklorists will be descending on The Small School in Hartland, to share their findings and insights. Unlike other events, the *Weird Weekend* will also include workshops giving tips to budding paranormal investigators, and even a programme of special events for children. The *Weird Weekend* is the only forteen 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 The Small School.



FRIDAY	
7 - 7.15	Intro
7.15 - 8.00	Nick Wadham: TBA
8.00 - 8.30	Break
8.30- 9.30	Lee Walker
Book Launch	
9.30 - 10.00	Break
10.00 - 11.00	Lars Thomas: Microcryptozoology
	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	Kara Wadham: Vampires
1.15 - 2.15	Glen Vaudrey: The Mystery Animals of The North of Scotland
Book Launch	Glen Vaudrey: The Mystery Animals of The North of Scotland
2.15 - 2.45	Break
	Kids Nature walk with Lars and Nick
2.45 - 3.15	Quiz
3.15 - 4.15	Jaki Windmill: Astroshamanics
4.15 - 4.45	Break
	Mad Hatter's Tea Party
4.45 - 5.45	Max Blake: DNA for Cryptozoologists
5.45 - 6.15	Break
6.15 - 7.00	Judge Smith: The Judex Trilogy Part Three
Book Launch	Judge Smith: The Judex Trilogy
7.00 - 7.30	Break
7.30 - 8.00	Music from Jaki Windmill
8.00 - 8.15	CFZ Awards
8.15 - 9.15	Adam Davies: Manbeasts and me
9.15 - 9.45	Break
9.45 - 10.45	Richard Freeman: Tasmania 2013 Expedition Report
	Silas Hawkins: A bedtime story from Richard Freeman's <i>Hyakumonogatari</i>
	Raffle
SUNDAY	
12.00 - 1.00	Nigel Watson: UFOs of the First World War
1.00 - 1.30	Rosie Curtis: Scary memes on the internet
1.30 - 2.00	Break
2.00 - 3.00	Rob Cornes: The Seal Serpent
3.00 - 3.30	Break
3.30 - 4.30	Shoshannah McCarthy TBA
4.30 - 5.00	Break
5.00 - 5.15	Results of nature walk (Lars/Nick/Jon)
5.15 - 6.00	Ronan Coghlan: TBA
6.00 - 6.15	Jon Downes: Keynote Speech
6.25	Raffle
7.00 -	Speaker's Dinner at the Small School
	PLUS:
	Bugfest
	Art Exhibition from Glen Vaudrey
	The Tunnel of Goats
	A Haunted Teddy Bear's Nest
	The Spider Baby
	FOR KIDS:
	Make your own weird creature out of clay
	Colouring/drawing
	Photograph competition
	Film showing
	Fill a matchbox with 100 things challenge
	The world famous cake eating contest
	Nature walk with Lars Thomas and Nick Wadham
	Animal handling with Bugfest
	STALLS
	CFZ
	APRA Books

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...



CLASSIC LOST BROADCAST RELEASES FROM

GONZO

HS10370 DVD



ROCK OF THE 70's

The spark of what made VCS the massively successful band they became is visible here for all to see and hear on these 2 DVDs, featuring rare TV performances from the 70's

THE LOST BROADCASTS

Featuring archive performances that have rarely been seen since their original German TV transmission along with previously unbroadcasted takes and different versions of performances that were transmitted.

HS10480 DVD



THE LOST BROADCASTS

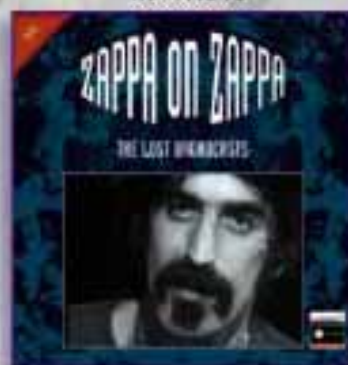
INCREDIBLE STRING BAND
HS10650 DVD



CAPTAIN BEEFHEART & HIS MAGIC BAND
HS11420 DVD



FRANK ZAPPA
HS11090 DVD



CURVED AIR
HS10580 DVD

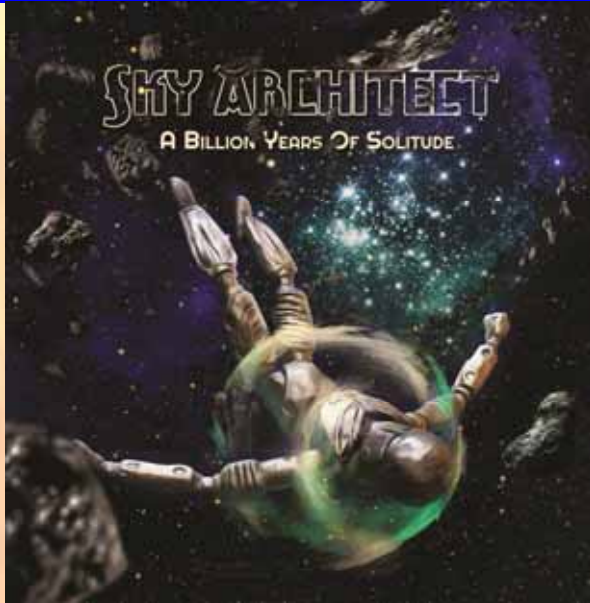


LIVE 355 WHY NOT TUNE INTO
GONZO WEB RADIO

ALL AVAILABLE FROM
www.gonzomultimedia.co.uk



THE WORLD OF KEV ROWLAND

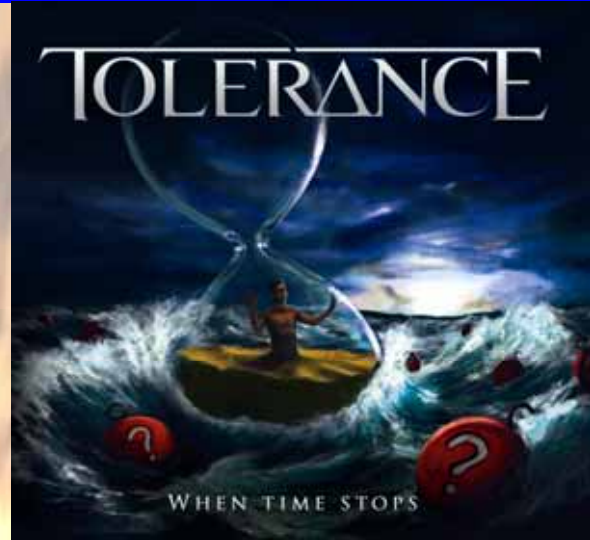


SKY ARCHITECT A BILLION YEARS OF SOLITUDE (GALILEO)

When I first came across this Dutch band and their 2010 debut I was incredibly impressed, feeling that they were taking me back to the days when SI Music was consistently releasing great albums. But now they have stepped it up a notch and are moving quite a way from where they were before. There are still the swathes of keyboards that give a strong Seventies feel as a backdrop to much of what they are doing, but they have obviously been paying attention much more to Dream Theater and have definitely increased the note density. There are times when this is a much more metallic album than they have produced before, but they can just as easily drop into a funk groove or provide us some Riverside or Porcupine Tree touches before going off in yet another direction.

The only term that could ever be used for these guys is “progressive” as they are pushing boundaries in what they are doing, although not exactly King Crimson in approach there are definitely some similarities with their outlook. And whenever you see a flugelhorn listed in the instruments you can pretty much guarantee that you are in for something quite out of the ordinary. When Tom is singing then one wonders why they don’t use him in that facility much more, then when they are in full blast as instrumentalists one wonders why they bother with vocals at all. They seem able to put their mind and skills to anything that they want to do, but also manage to keep it reigned in so that the music always still makes sense and doesn’t go off onto long meaningless tangents as is always the risk.

Somehow they manage to keep this open and free, not constraining what is going on but letting the music take flight: where some prog bands want to be insular and controlling, these guys act more as conduits and move wherever they are driven. Yet another great release from the flying Dutchmen.



TOLERANCE WHEN TIME STOPS (MUSEA)

I have to confess and say that I don’t know that many bands from Venezuela, but apparently these guys have been around for some ten years and have now produced their debut, which has been made available through Musea. I think the only question now is will we have to wait another ten for the next one? I certainly hope not! The band is made up of Ricardo Figueroa (vocals), Carlos Cabrices (guitar), Ricardo Nunez (drums), and Antonio Ramirez (keyboards), (other instruments are provided by guests). Now, musically they come across very much in the realm of Dream Theater, but when one looks a little more deeply at their history possibly that isn’t too surprising as they have similar backgrounds, in that the three musicians are all professionally trained. Rodrigo N attended “Ars Nova School of Music”, a Berklee oriented school where he got his musical degree, Antonio attended Los Teques Musical Conservatory for two years while Carlos attended Simon Bolivar Musical Conservatory to study classical guitar and then attended I.U.D.E.M, a Venezuelan musical college where he got his musical degree and majored in composition.

Ricardo F needs to be at the very top of his game to cope with this, but he knows how to cut a dashing James LaBrie vocal, with great range and power, and he has no problem hitting the heights that have been set by those around him. But what really makes this really stand out for me is that not only are these guys great performers who can be as complex and complicated as any in the genre, they also know how to write songs that are immediate and controlled. Of the eight songs on offer, only two get to the nine minute long so no drawn out epics here, although they are obviously more than capable of doing them if they wished. They are quite staccato in much of their playing, which gives a real edge to the overall sound, and they are incredibly tight, with everyone really hitting the marks. I was a little surprised to see that they don’t have a permanent bassist, as they do allow that instrument to take the main role (there is some beautiful fretless bass on “Beware of the Birds” for example) when the need is there and don’t keep it hidden in the background. Overall this is a stunning debut,

THE WORLD OF KEV ROWLAND

and if you enjoy complex prog metal then you can't afford to let this one pass you by.



TOXIC SMILE

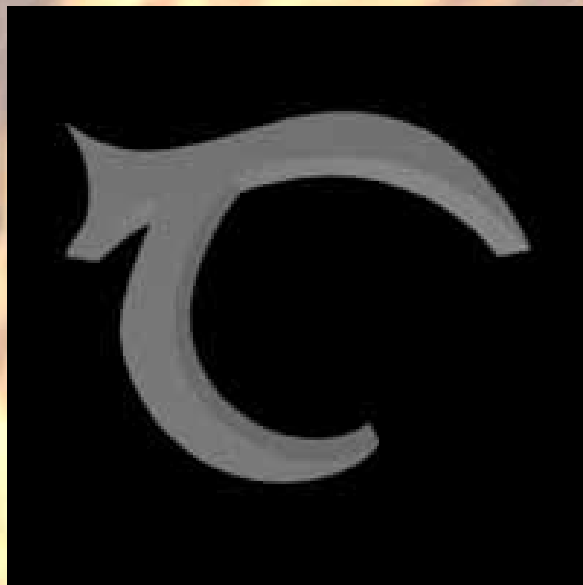
7

(PROGRESSIVE PROMOTION)

I have learned to have high expectations of releases on Progressive Promotion, and this digipak has yet again set the standard very high indeed. This is the seventh release by German band Toxic Smile, but is the first time I have come across them, looks as if I am going to have search out their old releases now as if they are anything like this then I need to hear them! The core of the band have been together since 2000, although they have been through a few drummers in that time, while Marek Arnold (keys, sax) and Uwe Reinholz (guitars) actually started playing together as students in 1996. What makes this band so interesting for me is the sheer diversity of music that they are playing, happily moving through the progressive spectrum from light to heavy, simple to complex, yet always maintaining a strong melody line.

Most people would classify them as prog metal, and that is probably the best single sub-genre to fit them into, but there are times when they are clearly Crossover, at others the Neo influence comes in while jazz is never too far behind either. Yes they can crunch out some strong syncopated rhythms when they want to, but they now how important it is to balance this with a keyboards solo or drop into a piano-led section. I'm not sure how they would be able reproduce this in the live environment as Marek is often playing multiple parts using different keyboard sounds at the same time, yet it is only when listening really hard that one realizes just how much he is contributing as the ear is naturally drawn to the bombast of the guitars, bass and drums. Robert Brenner provides some great bass touches here and there that really lift the overall sound and performance, while singer Larry B. has a wonderfully melodic voice. This is a wonderfully accessible metallic prog album with loads of

influences, with the only real moan that at seven songs and just forty-seven minutes long it is just too short! www.toxi-smile.de.



TUCANA

TUCANA

(ART PERFORMANCE)

Swedish proggers Tucana describe themselves as a baroque progressive band, and they been around for some considerable time but only got around to releasing their debut at the end of 2012. Comprising Jonas Nitz (piano, string arrangements, backing vocals), Mikael Larsson (guitars), Jari Katila (drums), Niklas Birgersson (vocals), and Johnny Rosengren (bass) they describe the album itself as taking the listener on a journey in a Rock opera/Musical way by mixing progressive rock with classical orchestral arrangements on the (sometimes) more heavier side. Certainly there is a lot going on, but I'm not sure that I would call this baroque, as it just doesn't have that feel for me, and is far more pure symphonic in nature. But, this is definitely more to the progressive side than, say, Nightwish who get to this style by coming from metal whereas Tucana are coming from prog. The music is extremely fluid, and they have added in certain instruments just for short passages (such as flute during "The Needle of Ended Days" where it definitely adds to the overall feel.

The only real way of describing this album is as being majestic, as there is something about the sound that is extremely large and symphonic, as if it was being performed in a large hall instead of a tiny studio somewhere. Mikael is an incredibly fluid guitarist and knows when to really let rip and increase the note density in a fashion not too dissimilar to Malmsteen, but he also knows when to show restraint and keep it much more under control so that others can shine. All in all this is a very powerful symphonic prog album that uses large orchestral elements to tie in with the metallic to make something that is well worth investigating. Although the website itself is extremely sparse, it is possible to listen to samples so visit www.tucanamusic.com for more details.



BRYMIR

From Helsinki, Brymir was formed in 2006. An epic/orchestral six-piece band, they express fast-paced extreme melodic metal enhanced with orchestral arrangements and choirs.

Current members are:

Sean Haslam - Guitar
 Joona Björkroth - Guitar & B. Vocals
 Jarkko Niemi - Bass & B. Vocals
 Janne Björkroth - Keyboards & B. Vocals
 Viktor Gullichsen - Lead Vocals
 Patrik Fält - Drums



Wikipedia

<http://translate.google.co.uk/translate?hl=en&sl=fi&u=http://fi.wikipedia.org/wiki/Brymir&prev=search>

Facebook

https://www.facebook.com/Brymir/info?tab=page_info

Metal Archives

<http://www.metal-archives.com/bands/Brymir/3540325883>

You Tube

Retribution Official video

<https://www.youtube.com/watch?v=BTo-C2rMCzM>

Ragnarök

<https://www.youtube.com/watch?v=C0YJQidF5fw>

And so, my friends, we reach the end of another week and another issue. It has been a long and eventful week, but things are progressing rather nicely and (touching as much wood as I can with all my various extremities) nothing serious has gone wrong this year so far.

I have always rather liked January. Probably because the time of year known euphemistically as 'The Festive Season' is not one that I enjoy, the beginning of a new year ripe with opportunities and expectations has always been a positive one for me.

Let's hope that it lasts.

As always I am trying to expand the magazine, so if there is anyone out there who fancies writing for us and joining the ever-expanding *Gonzo Weekly* family, please contact me and give me your ideas for articles.

I am very pleased at the way that we have expanded, both in content, presentation and readership over the past twelve months, and hope to have carried on improving in all these areas (and in all sorts of ways that I haven't yet thought of) during this year. There are all sorts of exciting things in the offing, and I look forward to sharing them with you all in the fullness of time..



We have books by my old friend Roy Weard and Gregg Kofi Brown of *Osibisa* due in the next few weeks, and are proud to say that our book about the Real Porn Wars, authored by Frank Zappa *et al*, the Gonzo 2015 annual, and Neil Nixon's extraordinary book *500 Albums that you won't believe until you hear them* are now available.

As far as the web radio is concerned we hope that both Canterbury Sans Frontieres and Sub Reality Sandwich will be back on air soon, together with various other things which are at present merely a glimmer in the corner of our conceptual drawing board.

So, until next time..... Slainte



THE BEST LAID PLANS

BEEFHEART AT HIS BEST

Live on stage

ADMIT • ONE | \$5.50 | STALLS

Somewhere Over Detroit

11 DEC 1980
ON STAGE 20.30

FROM HARPOS CONCERT THEATRE, DETROIT

11 DEC 1980
ON STAGE 20.30

CAPTAIN BEEFHEART



& The

Magic Band

ERIC DREW FELDMAN * ROBERT WILLIAMS * RICHARD SNYDER * JEFF TAPIR/WHITE * JEFF MORIS TEPPER

LIVE

GONZO
MULTIMEDIA

www.gonzomultimedia.co.uk