



EXCLUSIVE:

We interview
Robert Wyatt's
biographer

EXCLUSIVE:

A message from
Daavid Allen

EXCLUSIVE:

New co-presenter
for Strange Fruit

EXCLUSIVE:

Doug on Ty Segall



ELLE SID

Sidonie Jordan on her band Empire with Peter Banks



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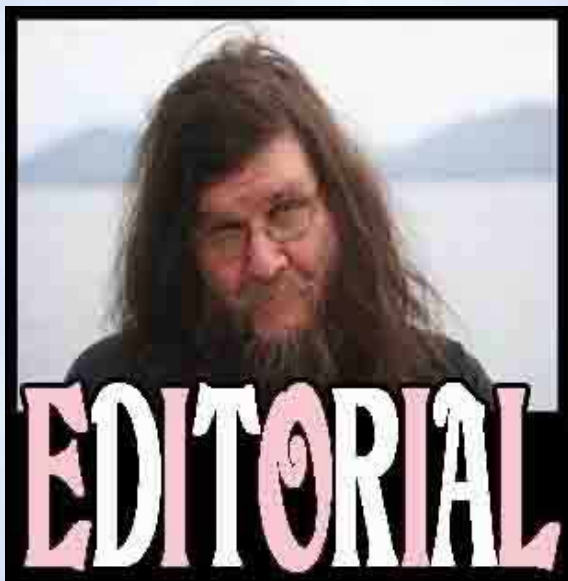
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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear friends,

Welcome to another issue of the *Gonzo Weekly*. Everything this week has been overshadowed by the news about dear Daevid Allen which is covered elsewhere in this issue. On reading the news I wrote this on Thursday Morning on the Planet Gong Facebook Page: "Daevid my old friend. Know that you are much loved, and that you have spent your life spreading Love and Light across this increasingly beleaguered planet. Our love is with you now and always".

It was the autumn of 1973 when I spent a weekend at my friend Tim's house. His elder brother who had a moped, sideburns and a blonde girlfriend called Christine who looked a bit like a goldfish, played us this weird record called *The Dark Side of the Moon* and neither me or Tim had ever heard anything like it before. But it blew me away, and I realised for the first time that there was life outside the top 20.

Then the next spring one of the older boys on the school bus gave me a copy of something called *The New Musical Express* and I read it avidly from cover to cover. The next week I bought my own copy, and soon I was reading all of the music papers each week. Then one day in the summer term I read in the pages of the NME that a band called Gong were selling an album for 59p. Gosh I thought, and I went and bought it. *Camembert Electrique* is an album by Gong, recorded and originally released in 1971. The album was recorded at Château d'Hérouville near Paris, (incidentally, the same place where Elton John recorded *Honky Chateau*) produced by Pierre Lattès and engineered by Gilles Salle. Jean Karakos (credited in Daevid Allen's liner notes as "Byg Jean Kastro Kornflakes") was executive producer. The album was originally released in France in October 1971 on the label BYG Actuel (catalogue number 529.353), and reissued in 1974 in the UK by Virgin Records (catalogue number



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



VC-502), where it sold for 59p, the price of a single, a marketing scheme Virgin had used the year before for the album *The Faust Tapes* by Faust, in the hope that greatly discounted albums would give more exposure to the artists and encourage sales of their regularly priced albums, although these discounted albums did not qualify

for album chart listings.

I had no idea what it was going to sound like. I vaguely thought that it might sound a bit like a Deep Purple album that someone had taped for me, and was totally confused by it when it didn't. But it was the only LP I owned and I had spent several weeks pocket money on it, so I persevered and grew to love it. And so, my life was changed for good. And also, I think for the good.

'Cos it was through my love of Gong that I met Rob Ayling in 1988, and if I hadn't met him and spent the next twenty years blagging free CDs off him until he finally decided that it would be better if he gave me a job, then I wouldn't be here now, and my world at least would be an entirely different thing.

About five minutes after meeting Rob I was introduced to Daevid, who has been part of my life ever since.



اللجنة لهم إذا كانوا لا تأخذ نكتة

Daevid's blend of musicianship, spirituality and sheer silliness got me hooked in the mid-1970s, and has kept me going through bad times - both personal and on the world stage - ever since. And God alone knows that we need that brand of crazy-passionate speciality now more than ever.

The events in the Middle East are getting more violent and more grotesquely medieval by the day, and have already spilled out into North America, Western Europe and Daevid's own Australia. An old and wise friend of mine once told me that the only really effective weapon against evil was humour, and the surrealchemical nonsense of the Radio Gnome trilogy and Daevid's other work is imbued with so much love, and so much surreal craziness that it is the perfect tonic for the horrors that are spilling out around us.

Now it seems that Daevid is unlikely to still be here on this physical plane to see how all this horror and madness plays out. I say UNLIKELY because the story of Wilko Johnson should be hung on a scroll upon the wall of every cancer ward on the planet.

But I would be a liar if I told you all that the news on Thursday morning didn't hit me hard. It did. Very hard. This is not the time nor the place to talk about the afterlife. I have no fixed opinion on the subject, and tend to agree with my hero Gerald Durrell who wrote:

"Nothing except possibly love and death are of importance, even the importance of death is somewhat ephemeral, as no one has yet faxed back a reliable report."

But I do believe in good vibes, and for over half a century Daevid has been spreading those in great store. Very few men have done as much healing or spread as much positivity as he has. Although he hasn't gone yet, I shall miss him immensely. Bless you old friend, may your journey onto the next level - whatever that next level may be - be a peaceful one.

Om Shanti.

Jon Downes



Daevid Allen, Jimmy Page, Morrissey, Gary Glitter, AC/DC, Sean Lennon, Marillion, Captain Beefheart, Strange Fruit, Friday Night Progressive, John Hopkins, Don Covay, Warsaw Pakt, Hugh Hopper, Orlando Monday Allen, Dee Palmer, Badfinger, Ant-Bee, Billy Cobham, Tony Palmer, Homeostasis, Nolan Porter, Galahad, Mick Abrahams Band, Sidonie Jordan, Peter Banks, Empire, Ty Segall, Robert Wyatt, Jeremy Smith, Hawkwind, Huw Lloyd-Langton, Tim Blake, Yes, Geoff Downes, Jon Anderson, Steve Howe, ID, Haydn, Cliff Richard, Bay City Rollers, Jerry Garcia, Elton John, Jimi Hendrix, Queen, Tengger Cavalry

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:

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

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

In fact, now is an even better time than usual to subscribe because, not only is it FREE (yes, Oxford English Dictionary free, not yer usual publisher free which means that we sell all the mailing list emails that we garner to a company trying to flog Viagra and/or Double Glazing. No this is FREE as in Gratis. Not a Sausage. But I digress. Not only is it FREE but there will be some exclusive offers for folk who avail themselves of them, so make an old hippy a happy chappy and SUBSCRIBE TODAY

THE ^{gonzo} NEWSROOM

DR JIMMY AND MR JIM Jimmy Page says he's "warming up on the touchlines" for a live comeback. Speaking at the West London launch of the 40th anniversary deluxe reissue for Led Zeppelin's Physical Graffiti, the guitarist said he was making steady progress on a return to the stage. With any thoughts of a Zeppelin reunion on hold, he had previously announced plans to put a new band together. "How it starts off is, you have to play guitar and get match-fit first," Page tells Rolling Stone during a public Q&A. "So currently I'm in the process of doing that – but I'm also in the process of doing this [reissue series] too. It'll be closer to the end of the year rather than next month. I'm definitely warming up on the touchlines! "What I'm doing is something that's going to be quite different," he added. "It wouldn't be anything that hopefully you'd imagine I would do." **Read on...**

MEAT IS MURDER Morrissey has cancelled a concert in Iceland after the venue refused not to sell meat on the night of the gig. The 55-year-old vegetarian had planned to perform at Reykjavik's Harpa concert hall but axed the date, saying it declined to observe his stipulation. "I love Iceland and I have waited a long time to return," the former Smiths frontman told the True To You fan site. "But I shall leave the Harpa Concert Hall to their cannibalistic flesh-eating bloodlust." Morrissey is scheduled to play six UK dates next month, beginning at the Nottingham Capital FM Arena on 13 March. **Read on...**

NOT GOOD TO BE BACK Gary Glitter has been found guilty of historical sex abuse against three young girls between 1975 and 1980. The 70-year-old former singer – real name Paul Gadd – was convicted of attempted rape, four counts of indecent assault and one of having sex with a girl under the age of 13. Gadd, who denied all charges, was acquitted of three other counts at Southwark Crown Court, London. Police are looking at new information relating to other potential victims. Asked whether any more complainants had come forward during the course of the trial, a Metropolitan Police spokeswoman said: "Officers have received other information and it is currently

being assessed." Gadd was remanded in custody and will be sentenced on 27 February. He could face up to life imprisonment for the offence of having sex with an underage girl. **Read on...**

DISTANT DRUMS All signs are pointing to drummer Chris Slade returning to AC/DC to replace Phil Rudd. AC/DC will perform for the Grammy Awards on Sunday night in Los Angeles but drummer Phil Rudd is awaiting his next court appearance in New Zealand on Sunday and cannot leave the country.

One time drummer Chris Slade is expected to rejoin the band. Slade was a member of AC/DC from 1989 to 1994 and played on 'The Razors Edge' album featuring the hit 'Thunderstuck'. A number of sources have reported that Slade was scheduled to make an appearance on Saturday at an optometry practice in Rowland Heights, CA but had to postpone. Dr. Alex Corbin Liu later wrote on his Facebook page 'theres actually big news regarding Slade and his career coming in next several days which is why he had to reschedule this event.' When a reader asked 'Is the big career news spelled with four letters and a lightningbolt in the middle?' Liu replied 'i am not totally sure to be honest with you. I am hoping for that!' **Read on...**

NO-ONE I SEE IS IN MY TREE Sean Lennon is being sued for \$10 million (£6.5m) by actor Marisa Tomei's parents who claim a tree in Lennon's garden is "destroying" their Manhattan home. Gary and Addie Tomei have claimed that in the six years since Lennon purchased the property next to them, on West 13th Street in New York's Greenwich Village, he has refused to cut down a tree in his front yard that is destroying their home – despite numerous requests from the couple.

They said the 60-foot-high ailanthus tree has "compromised the basement wall and interior" of their home, "[causing] irreparable damage to the structural integrity of the building", the New York Daily News reports. They added that all 14 doors in the home are unable to close because of the damage. **Read on...**

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



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Nicked from Jaki Windmill's Facebook pages

"Capitalism is the extraordinary
belief that the nastiest of men for the
nastiest of motives will somehow
work for the benefit of all."

John Maynard Keynes

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

— Desolation Row by Bob Dylan

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

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

KEEP AN EYE ON THE CHILDREN DEAR

Nursery school staff and registered childminders must report toddlers at risk of becoming terrorists, under counter-terrorism measures proposed by the Government.

The directive is contained in a 39-page consultation document issued by the Home Office in a bid to bolster its Prevent anti-terrorism plan.

Critics said the idea was "unworkable" and "heavy-handed", and accused the Government of treating teachers and carers as "spies".

The document accompanies the Counter-Terrorism and Security Bill, currently before parliament. It identifies nurseries and early years childcare providers, along with schools and universities, as having a duty "to prevent people being drawn into terrorism".

The consultation paper adds: "Senior management and governors should make sure that staff have training that gives them the knowledge and confidence to identify children at risk of being drawn into terrorism and challenge extremist ideas which can be used to legitimise terrorism and are shared by terrorist groups.

"They should know where and how to refer children and young people for further help." But concern was raised over the practicalities of making it a legal requirement for staff to inform on toddlers.

David Davis, the Conservative MP and former shadow home secretary, said: "It is hard to see how this can be implemented. It is unworkable. I have to say I cannot understand what they [nursery staff] are expected to do.

"Are they supposed to report some toddler who comes in praising a preacher deemed to be extreme? I don't think so.

"It is heavy-handed."

Mr Davis also accused the Home Office of pushing the legislation too quickly.

Isabella Sankey, the policy director at human rights body Liberty, said: "Turning our teachers and childminders into an army of involuntary spies will not stop the terrorist threat.

<http://www.telegraph.co.uk/news/uknews/terrorism-in-the-uk/11323558/Anti-terror-plan-to-spy-on-toddlers-is-heavy-handed.html>

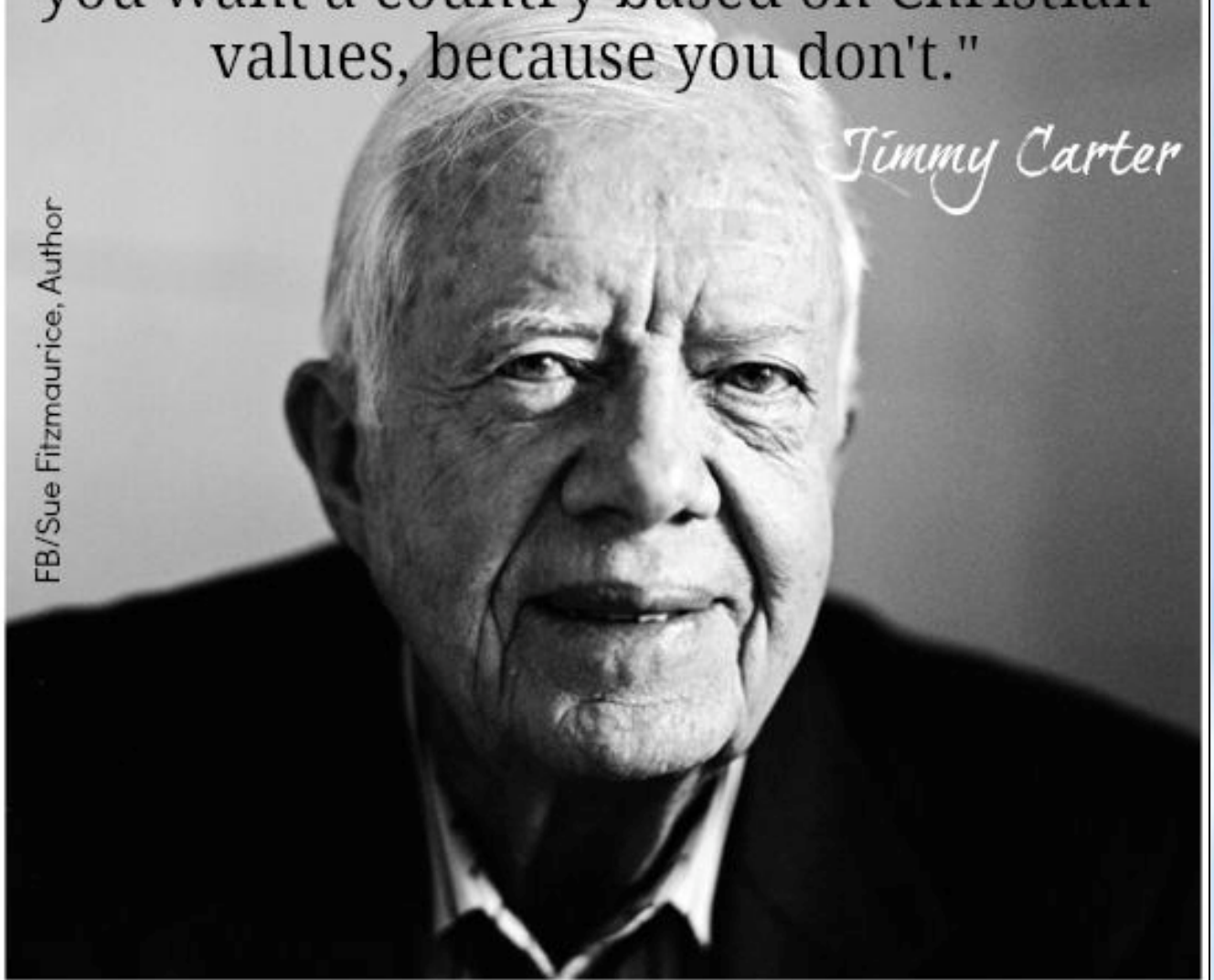


Democracy Watch

"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.



DAVID ALLEN UPDATE



The following post appeared on the Planet Gong Facebook page on Thursday:

Important Gong News Update - Please Share : To all concerned Gong Global Family- Brace yourselves as we have some hard news for everyone. We will be straight up about this as we believe that everyone involved and all the Global Family deserves to know the direct truth of Daevids changing health situation and to be part of the transformation the next sixth months will bring - There is a massive and very important opportunity for a positive collective transformation of everyone energetically and

spiritually part of Gong.

So calling all Gong Gentle folk, Global psychedelic Gongheads, Gnomes, PHPs, Pixies and Travelers musicians artists and regular folk who have been with Gong over time to come Join us in this conscious and powerful celebration - joint meditation and contemplation of Dying and Death : Time to Transform the Western Dominant and Taboo Death Paradigm *

Now a word from the Mr Bert Dingo Virgin Camembert himself or otherwise known as Dada Ali:

Hello you Kookaburras,

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 OLCHAM)

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tion, and will also give advice to the public.



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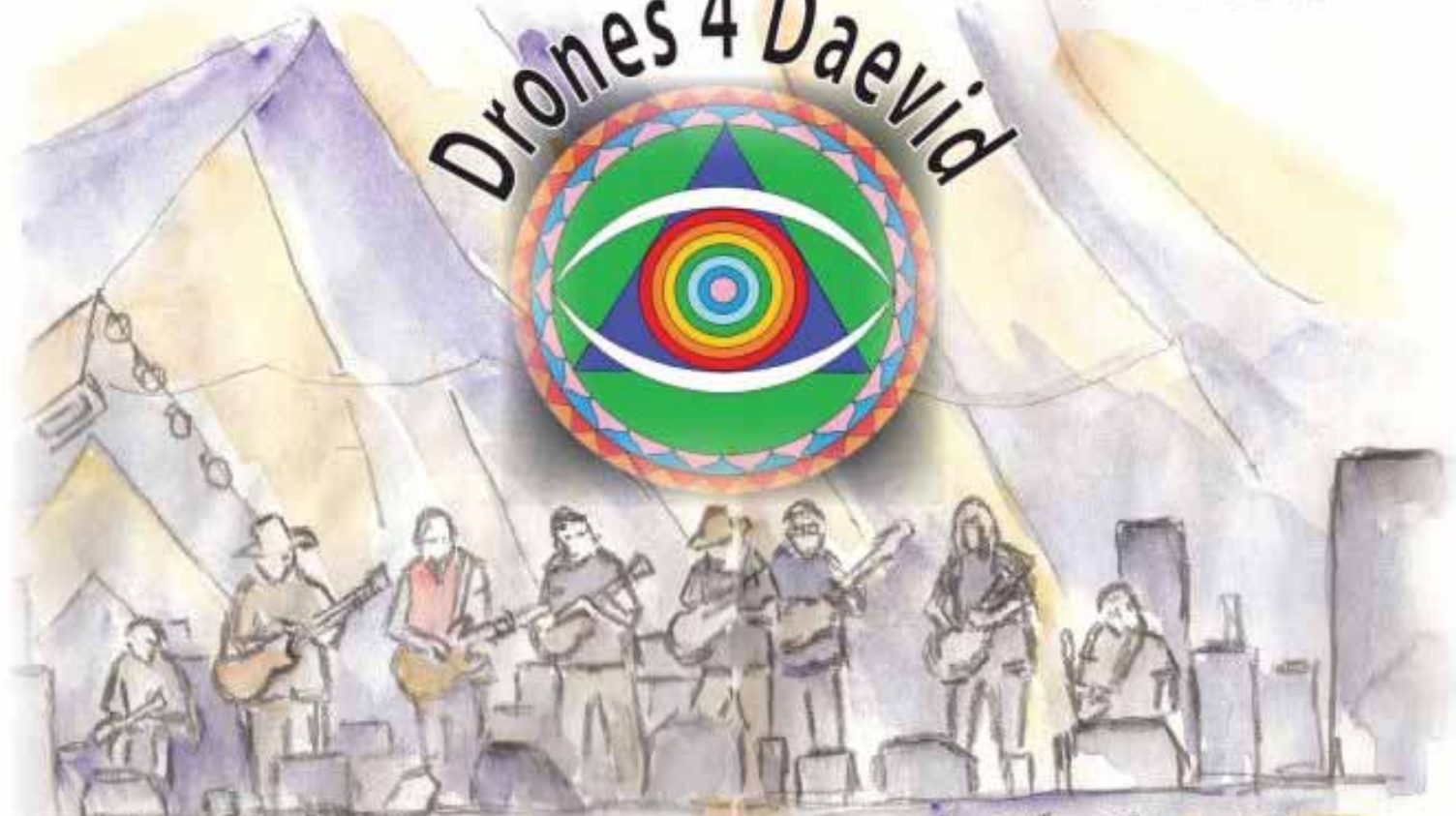
the Invisible Opera Company of Tibet

Mark Robson

shankara andy bole

Monty Oxymoron
& Guests

Drones 4 Daevid



+ Special cameo appearance by Arthur Brown

All proceeds to The Alien (Daevid) Fund

Sunday 8th February 6:00pm

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48 Trafalgar Street Brighton BN1 4ED 01273 730499

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

£15 (£12.50 adv / concessions)

www.therealmusicclub.com



The Gospel According to *BART*

This week my favourite roving reporter sent me a very belated Happy New Year from those awfully nice chaps in *Marillion*:

3 February 2015 - Happy New Year

"How late in the year is it still acceptable to say Happy New Year?" We will say it anyway - Happy New Year! We hope that 2015 has been kind to you so far.

As you know, 2015 is the year of our Marillion Weekends. Three nights of Marillion concerts in 3 different countries and over 7 hours of music for us to rehearse.

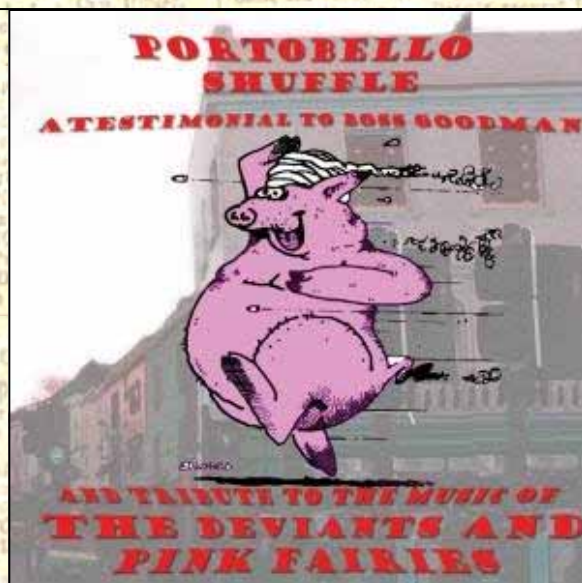
Holland is sold out but there are tickets left for Montreal and a few for the UK. For details of support acts, some hints on what we will be playing and all booking information, please go to www.marillionweekend.com - If you haven't been before then you don't know what you're missing! Rehearsals have started in earnest. In the mornings we come into the studio and jam and then proceed to try and remember songs that we might not have played for years (or ever!). It's a slow process but it's going well.

After the conventions we will spend the rest of the year writing and recording the new album which is due for release in early 2016. We are only escaping the studio for the Ramblin Man Festival in July and Cruise To The Edge in November (www.marillion.com/tour) - apart from that, it's the padded cell!... All the more reason to enjoy the live work.

We have a feeling this year's shows are going to be fabulous. Come and see if we're right..

See y'soon luvs,

h, Mark, Ian, Steve and Pete



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



CAPTAIN BEEFHEART REFERENCE

That jolly nice fellow John Allison at <http://www.scarygoround.com/> managed to sneak a Captain Beefheart reference into one of his daily webcomics this week, and yours truly was the first person to spot it.

Well done that man.



the week that's past



Peculiar News of the Week



A woman buying a pot of fruit at Tesco claims she was asked for ID because it could ferment and turn into alcohol. Kate Lancaster, 37, said that when she bought watermelon and grapes the till flashed up as 'requiring ID' meaning the checkout operator had to verify she was over 18. he said she sent an email and was told that a new policy meant 'fruit will be age verified in case natural fermentation takes place'.

<http://metro.co.uk/2015/02/05/tesco-shopper-asked-for-id-to-buy-fruit-because-it-could-ferment-into-alcohol-5050462/?ito=facebook>



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!

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 founding presenter Neil Nixon has just released a book about rare albums for Gonzo Multimedia. The show is broadcast on Miskin Radio every Sunday from 10-00-midnight.



However, this week we introduce you to a new face, and as the two promotional pictures that he sent consisted as one of him covered in mud and the other of him covered in guinea pigs he is obviously mad as a bagful of cheese, which means he will fit in here just fine!

We asked Jeremy Smith to introduce himself, and he wrote the following:

I've been a huge music fan ever since my parents bought me a transistor radio and I would listen to the sixties pirate music stations at nights under the covers. At the age of 13, I discovered progressive music and went to my first gig which was Barclay



James Harvest at Guildford Civic Hall. This was shortly followed by what is still one of the best gigs I can remember, Alice Cooper and Roxy Music at Wembley.

In 1976, I found myself going to the Nashville every week to see the Stranglers where my long hair and flares soon started looking out of place, but it was always the music that I loved and especially seeing bands in pubs and clubs.

This love of live music has stayed with me to this day and I still love standing in a small club like the Borderline in London with some mates and watching a band with a pint in my hand.

With the Strange Fruit radio show, I want to continue the trend of doing themed shows and playing the music I love, whether it is bands from the seventies, eighties and nineties who never quite made it, unsigned bands of today from all over the world, or those bands that have kept going for twenty or thirty years through their love of music and performing rather than financial reward.

This guy sounded intriguing so, to

welcome him to the Gonzo Family, I rang him up for a chat. Now the hunter has become the hunted, or at least the interviewer has become the interviewee...

**Listen
Here**

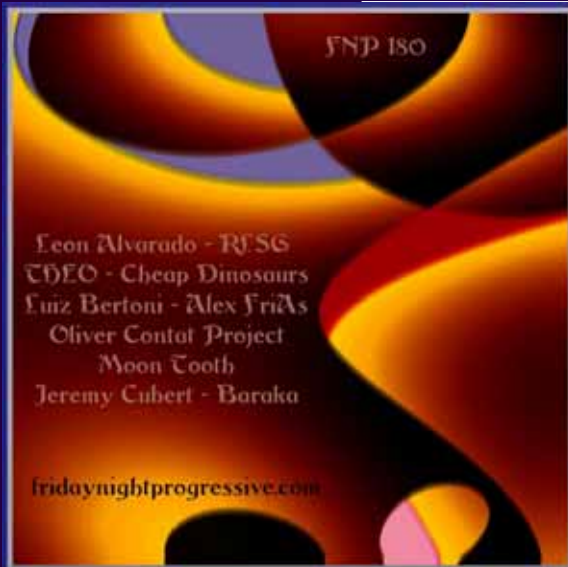
Strange Fruit 106 - Songs with a Story to Tell

A collection of songs with meaningful or personal storie
Featured Album: Workbook (25 year reissue) by Bob Mould

Tracks

- 1 Half Man Half Biscuit: The Light at the End of the Tunnel (is the Light of an Oncoming Train)
- 2 Wolf People: Painted Cross
- 3 Wreckless Eric: Lureland
- 4 Bob Mould: Brasilia Crossed with Trenton
- 5 Gene Clark and Carla Olson: Del Gato
- 6 Dustin's Bar Mitzvah: To the Ramones
- 7 American Music Club: I Just Took my Last Two Sleeping Pills (and Now I'm Like a Bridegroom Standing at the Altar)
- 8 Bob Dylan: Hurricane
- 9 The Decembrists: Here I Dreamt I was an Architect
- 10 Bob Mould: If You're True
- 11 Kevin Ayers: Stranger in Blues Suede Shoes
- 12 Jackie Leven: Poor Toun
- 13 Richard Thompson: Beeswing
- 14 Michelle Shocked: Anchorage
- 15 The Raconteurs: Carolina Drama
- 16 Blue Oyster Cult: Last Days of May
- 17 Bob Mould: Compositions for the Young and Old
- 18 John Prine: Sam Stone
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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:

Leon Alvarado

<https://www.facebook.com/pages/Leon-Alvarado-2014-Music-From-An-Expanded-Universe/693392357446802>

RLSG - Renaud Louis-Servais Group

<https://www.facebook.com/RLSGroup>
THEO

<https://www.facebook.com/pages/THEO/656605707769844>

Cheap Dinosaurs

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

Luiz Bertoni

<https://www.facebook.com/pages/Luiz-Bertoni/100755237964>

Alex FriAs

<https://www.facebook.com/pages/Innprata-Alex-Frias-Solo/451323614969309>

Oliver Contat Project

<https://www.facebook.com/oliviercontatproject>
Moon Tooth

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

Jeremy Cubert

<https://www.facebook.com/pages/The-Jeremy-Cubert-Project/44624435837>

Baraka

<https://www.facebook.com/BARAKAJAPAN> —
with Leon Alvarado, Dino Lionetti, Luiz Bertoni,
Renaud Louis-servais, ALEX FriAs, Jim
Alfredson, Oliv Keys, Nick Lee, Jeremy Cubert,
Olivier contat project and Shin Ichikawa.

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Friday Night Progressive



**John "Hoppy" Hopkins
(1937 – 2015)**

Hoppy was a British photographer, journalist, researcher and political activist, and "one of the best-known underground figures of 'Swinging London' " in the late 1960s. At the age of 20 he graduated from Cambridge University (which he

had entered on a scholarship in 1955) with a degree in physics and mathematics, and embarked upon a career as a nuclear physicist. However, a graduation present of a camera changed his career. Arriving in London on 1 January 1960, he began to work as a photographer for newspapers, music magazines including Melody Maker, and Peace News. He photographed many of the leading musicians of the period, including The Beatles and the Rolling Stones. He also recorded the seedier side of London,

THOSE WE HAVE LOST

with photographs of tattoo parlours, cafes, prostitutes and fetishists.

By the mid-1960s he had drifted into the centre of London's emerging underground scene and recorded many peace marches, poetry readings and "happenings", as well as photographing leading counter-cultural figures including Allen Ginsberg and Malcolm X. He compiled and stencil-duplicated the names, contact details and interests of all of London's "movers and shakers". He then gave all of them a copy. This action is credited with greatly boosting the cultural velocity of the 1960s London-based underground movement.

In 1965, with Rhaune Laslett and others, he helped set up the London Free School in Notting Hill. This in turn led to the establishment of the Notting Hill carnival, first organised by Laslett with the guidance of local activists including Michael X. As an extension of the Free School news-sheet *The Gate* in 1966 Hopkins and Barry Miles co-founded the influential magazine *International Times* (IT). Hopkins also set up the UFO Club with Joe Boyd, with Pink Floyd as the resident band.

Hopkins remained a member of IT's editorial board and a major contributor, and founded BIT as an information and agitprop arm. Hopkins favoured the more anarchistic elements in the "underground" centred on Ladbroke Grove, such as former UFO doorman Mick Farren, who by 1967 was also working at the IT newspaper.

In the 1970s Hopkins was involved in researching the social uses of video for UNESCO, the British Arts Council, the Home Office and others, and edited the *Journal of the Centre for Advanced TV Studies*. Later, he worked as a technical journalist in the video trade press, and co-authored distance learning video training courses. Subsequently, he took and exhibited macro photography of flowers and other plants, and co-authored papers on plant biochemistry at the University of Westminster. He also exhibited his photographs of events and personalities in the 1960s. He died at the age of 78 on 30 January 2015.



Don Covay (1938 – 2015)

Donald Randolph, better known by his stage name Don Covay, was an American R&B, rock and roll and soul singer and songwriter most active from the 1950s to the 1970s. His most successful recordings included "Mercy, Mercy" (1964), "See-Saw" (1965), and "It's Better To Have (And Don't Need)" (1974). Other songs written by Covay included "Pony Time", a US #1 hit for Chubby Checker, and "Chain of Fools", a Grammy-winning song for Aretha Franklin. He received a Pioneer Award from the Rhythm and Blues Foundation in 1994. Covay organized the Soul Clan, a collective venture with Solomon Burke, Joe Tex, Ben E. King and Arthur Conley, in 1968, but it was relatively unsuccessful.

Don Covay had a stroke in 1992, and the following year Ronnie Wood of the Rolling Stones appeared, with Iggy Pop, Todd Rundgren and others on a Covay tribute album *Back to the Streets: Celebrating the Music of Don Covay*. The same year he was presented by the Rhythm and Blues Foundation with one of its Pioneer Awards. He released an album *Adlib* in 2000 on the Cannonball label, his first album in 23 years. Collaborating musicians included Paul Rodgers, Wilson Pickett, Lee Konitz, Otis Clay, Kim Simmonds, Ann Peebles, Syl Johnson, Paul Shaffer, Huey Lewis, and Dan Penn. The cover art was by Ronnie Wood.

Covay died after a stroke on January 30, 2015 at the age of 76.

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: 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: 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 is the first of a ten part series 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: 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 dimensions. 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: Dee Palmer
Title: Objects of Fantasy (The Music of Pink Floyd)
Cat No.HST290CD
Label: Gonzo

Pink Floyd were an English rock band formed in

London. They achieved international acclaim with their progressive and psychedelic music. Distinguished by their use of philosophical lyrics, sonic experimentation, extended compositions and elaborate live shows, they are one of the most commercially successful and musically influential groups in the history of popular music. Pink Floyd was founded in 1965 by students Syd Barrett, Nick Mason, Roger Waters, and Richard Wright. They gained popularity performing in London's underground music scene during the late 1960s, and under Barrett's leadership released two charting singles and a successful debut album, *The Piper at the Gates of Dawn* (1967). David Gilmour joined as a fifth member in December 1967; Barrett left the band in April 1968 due to deteriorating mental health. Waters became the band's primary lyricist and, by the mid-1970s, their dominant songwriter, devising the concepts behind their critically and commercially successful albums *The Dark Side of the Moon* (1973), *Wish You Were Here* (1975), *Animals* (1977), *The Wall* (1979) and *The Final Cut* (1983).

Wright left Pink Floyd in 1979, followed by Waters in 1985, declaring it a "spent force". Gilmour and Mason continued as Pink Floyd; Wright rejoined them as a session musician and, later, a band member. The three produced two more albums, *A Momentary Lapse of Reason* (1987) and *The Division Bell* (1994), and toured until 1994. After nearly two decades of acrimony, Pink Floyd reunited with Waters in 2005 for a performance at the global awareness event Live 8, but Gilmour and Waters have since stated they have no plans to reunite as a band again. Barrett died in 2006 and Wright in 2008. A new Pink Floyd studio album recorded without Waters partially originating from material recorded in 1993–1994, *The Endless River*, was released in November 2014.

This orchestral tribute to Pink Floyd was masterminded by ex-Jethro Tull keyboard player Dee Palmer, and includes contributions from Steve Hackett, Mitch Dalton (guitar); Charlie Morgan (drums); Andy Pask (bass guitar); David Bristow (keyboards); Stan Saltzman (soprano saxophone); Phil Todd (tenor saxophone); Stephanie De Sykes, Clare Torry, Miriam Stockley, Tony Burrows, Carl Wayne, Ian Hunt (voice).

Shine on you crazy wassnames.

Artist: Badfinger
Title: Say No More
Cat No.HST306CD
Label:Gonzo

Poor Badfinger; if ever there was a pop group "born

under a bad sign" it was them. Things started off quite auspiciously. As The Iveys they signed to The Beatles' Apple Records and had a hit single. However, they decided that their name, and their

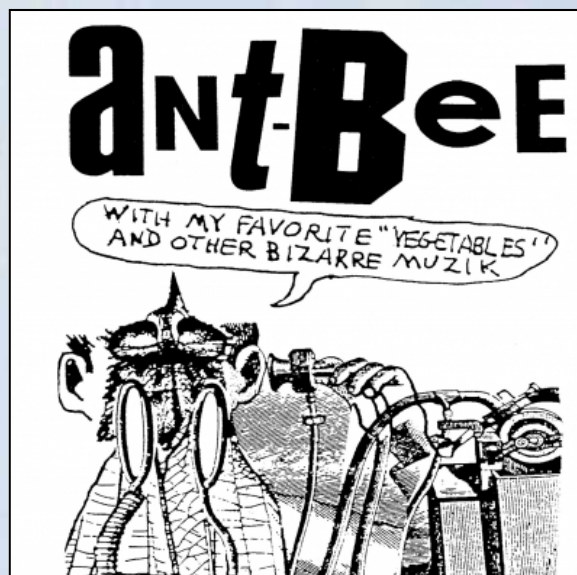


image were a little old fashioned and for reasons that remain obscure they also decided to change their guitarist. Exit Ron Griffiths and enter Joey Molland. Badfinger was born.

They had hit singles with the Paul McCartney penned Come and Get It (recorded just as Griffiths was leaving the band) and No Matter What, and perhaps their greatest moment was when Harry Nilsson had a massive worldwide hit with their song Without You in 1972. After that it was all downhill. And downhill very very fast.

The band were the last non-Beatles artists to release an album on Apple, and a move to Warner Brothers was not a success. There were grave management issues (which were so contentious that even now it is probably not safe to put in writing) and – probably as a result of these internal pressures – two members of the band (Pete Ham in 1975 and Tom Evans in 1983) committed suicide by hanging. Say No More is the last studio album recorded by Badfinger that contained new material. Issued in January 1981 on Radio Records, the LP was the second and last attempt by Tom Evans and Joey Molland to recapture Badfinger's earlier market success, which was lost after the death of band founder Pete Ham in 1975. The album was recorded in Miami, FL by Evans, Molland, keyboardist Tony Kaye (formerly of Yes), guitarist Glen Sherba and drummer Richard Bryans and was co-produced by Jack Richardson. Rockier than its predecessor Airwaves, this final outing by Badfinger produced one semi-successful single with the song "Hold On", which reached #56 on the US Billboard charts

in 1981. The album peaked at only #155 in the US Billboard Album chart. Evans' song "Rock 'N' Roll Contract" had originally been recorded for the band for the Head First album, but that album was still unreleased at the time of Say No More.



Artist: Ant-Bee

Title: With My Favourite Vegetables

Cat No. HST271CD

Label: Gonzo

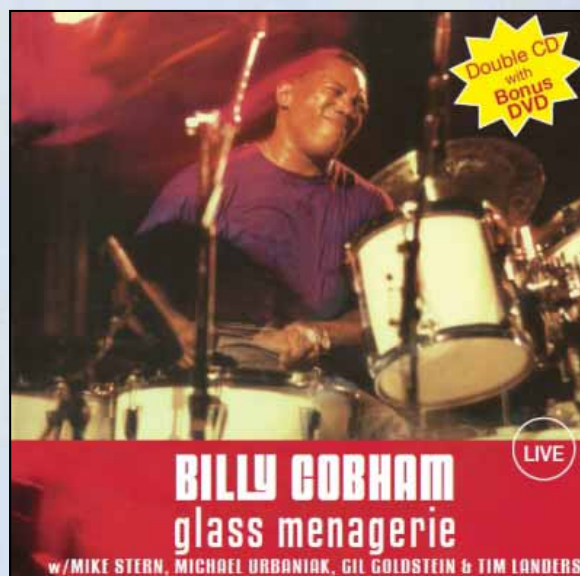
These days there are many artists who work through the intensely 21st Century modus operandi of file swapping. But Ant-Bee, aka Billy James was doing it over a decade before it became de rigeur. Billy James, an author of rock biographies and a musician in his own right, reassembled great musicians from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

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

band, Ant-Bee performed in the Los Angeles area in 1990 to much success. While the band recorded a couple of videos, the next recorded material Ant-bee would release was a German EP, 1992s With My Favorite "Mothers" and other Bizarre Muzik Reassembling the original Mothers of Invention for the first time in over 20 years, James and company performed material that was both humorous and spaced-out. James recorded with The Mothers of Invention once again on the second Ant-Bee record With My Favorite Vegetables & Other Bizarre Muzik (1994), which received strong press and sold quite well.

Lindsay Planer on Allmusic writes:

This title is the second full length release from Ant-Bee [AKA Billy James]. Unlike his debut long player -- the uniformly brilliant Pure Electric Honey (1990) -- Ant-Bee with My Favorite "Vegetables" & Other Bizarre Muzik (1994) is drawn from a multitude of sources. The decidedly low-fi nature of the recordings forecasts the alternative music sub-genre by at least half a decade while simultaneously saluting the unique sonic pop sculptures of Pink Floyd instigator Syd Barrett as well as Brian Wilson circa his indulgences with SMiLE (1967). In fact, Ant-Bee's spot-on reproduction of "Do You Like Worms" reveals James' legitimate grasp of Wilson's complex theoretic and harmonic arrangements. The same holds for the dark and deranged electric psychedelic pop bliss of "The Girl With the Stars in Her Hair" as well as the delicate acoustic "In A Star." The latter title sounds like a nod to both Alex Chilton's Big Star days as well as former Db Chris Stamey's power balladry. Yet with all these influences, James rarely loses the focus of his own intangibly evident and strikingly unique musical perspectives. The more intricate and substantially longer works -- "Who Slew The Beast" and the multi-movement "Live Jam: Once the Clothes Are Off..." suite -- are notably reminiscent of '68/'69 era Mothers Of Invention jamming. This is especially true of Zappa's extended performance at the conclusion of Ahead Of Their Time, which finds the Mothers at the Royal Festival Hall in London on October 25th, 1968. These instrumentals are also filled with sublimely difficult passages and interactions which whiz through the keen-eared listener with the same force as a long lost or obscure Gong or Soft Machine groove. The various spoken segments are brief chunks of larger Q&A's that James had done with Bunk Gardner, Don Preston and Jimmy Carl Black. They recount flashes of their earliest experiences with Zappa and their tenure as seminal Mothers. With Ant Bee the trio also recapture their identities as Dom DeWilde (Preston), Geronimo Black Black) and of course Bunk (Gardner).



Artist: Billy Cobham
Title: Glass Menagerie
Cat No.HST287CD
Label: Gonzo

William Emanuel "Billy" Cobham (born May 16, 1944, Panama) is a Panamanian American jazz drummer, composer and bandleader, who permanently relocated to Switzerland during the late 1970s. Coming to prominence in the late 1960s and early 1970s with trumpeter Miles Davis and then with Mahavishnu Orchestra, and on countless CTI releases, Cobham according to Allmusic's reviewer is "generally acclaimed as fusion's greatest drummer with an influential style that combines explosive power and exacting precision.

Cobham branched out to jazz fusion, which blended elements of jazz, rock and funk, playing and recording with the Brecker Brothers (notably in their 1970-founded group Dreams), and guitarist John Abercrombie, before recording and touring extensively with trumpeter Miles Davis. Cobham's work with Davis appears on A Tribute to Jack Johnson (1971), among other recordings. Cobham is one of the first drummers to play open-handed lead: a drummer that plays on a right-handed set but leads with his left hand on the hi-hat instead of crossing over with his right (and also has his ride cymbal on the left side, instead of the traditional right). He typically plays with multiple toms and double bass drums and was well known in the 1970s for his large drum kits.

In 1981, Billy Cobham's Glass Menagerie was formed, featuring Michael Urbaniak el violin & EWI, Gil Goldstein piano, Tim Landers bass, and Mike Stern guitar. Dean Brown replaced Stern

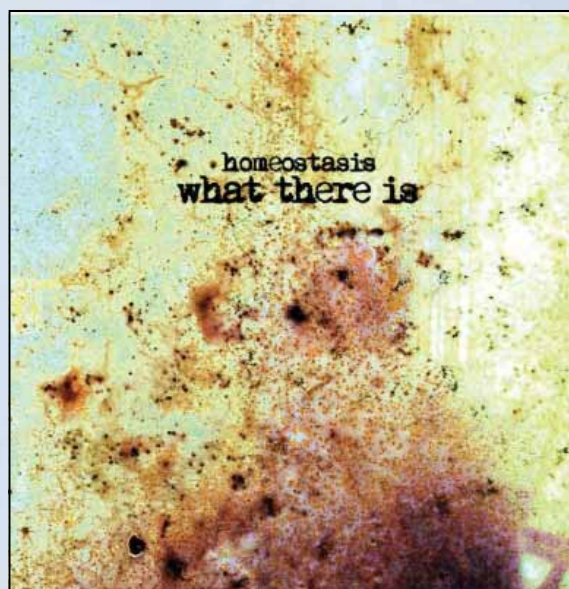
when he left to play with Miles Davis. Glass Menagerie released two records for the Elektra Musician label. This DVD was filmed in Switzerland in 1981 and features Coghlan at his best in front of what football enthusiasts would doubtlessly call "A Home Crowd" who obviously adore him.



Artist: Tony Palmer
Title: Music From Tony Palmer's Prize Winning Films
Cat No.TPCD186
Label: Tony Palmer

Tony Palmer's vast filmography of over one hundred films ranges from early works with The Beatles, Cream, Rory Gallagher, Jimi Hendrix and Frank Zappa (200 Motels), to the famous portraits with and about and about Walton, Britten, Stravinsky, Maria Callas, Andre Previn, John Osborne, Leonard Cohen (Bird on a Wire), Margot Fonteyn and Menuhin, as well as feature films such as Testimony, starring Ben Kingsley as Shostakovich. His 7 hour 45 minutes of film on Wagner, starring Richard Burton, Laurence Olivier and Vanessa Redgrave, was described by the Los Angeles Times as "one of the most beautiful films ever made". Among over 45 international prizes for his work are 13 Gold Medals at the New York Film & Television Festival, awards from the Jerusalem, San Francisco, Sao Paulo, Sofia, Cuenca and London Film Festivals, as well as numerous BAFTA, EMMY, GRIERSON nominations and awards. In 1989 the National Film Theatre in London staged a major retrospective of his work, the first maker of 'arts' films to be so feted. He is also a prize-winning opera director, recipient of three

Platinum and two Gold records, and was awarded a SONY prize as a radio presenter. A D.Mus (Hon), D.Litt (Hon) and FRGS, he is the only person to have won the PRIX ITALIA three times, and in 2014 was nominated for the Glenn Gould International Prize, unprecedented for a documentary film maker.



Artist: Homeostasis
Title What There Is
Cat No.FD003
LabelFlamedog Records

A visceral journey into fractured futures and flickering pasts. What There Is is a rumination on the nature of Control, Love and Quantum Physics. Channelling William S. Burroughs, JG Ballard, Mervyn Peake, Michael Moorcock and Iain Sinclair, this album is the musical equivalent of an acid trip with James Joyce. Led by Maxwell Voluminous, Homeostasis produces Avant-garde, psychedelic, electronic, literary-inspired, visceral music. Max has worked in numerous musical realms, including Third Sky, the cult satirical band Arseradish, the psychedelic spacerock outfit Alpha Omega, the avant garde collective Tripswyche, collaborated with Daavid Allen, Mother Gong, Michael Moorcock, Hawkwind and others.

Artist: Tommy James
Title: Greatest Hits Live
Cat No.5050
Label: Aura

From taking music by storm with his debut hit

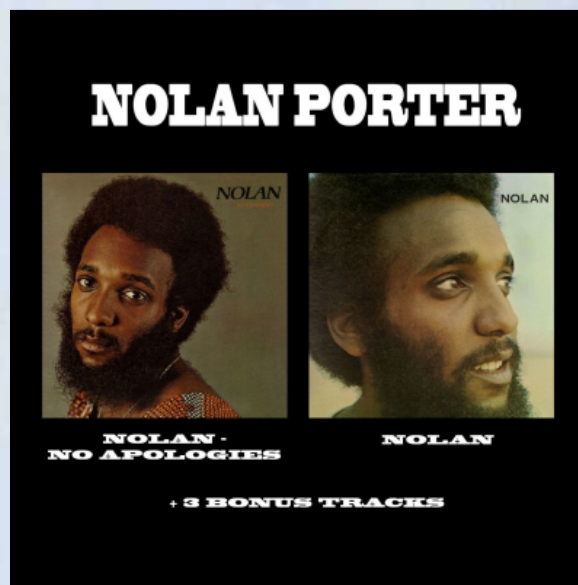


Hanky Panky in 1966 to headlining the PBS Special "Rock & Roll Salutes America" in 2002, Tommy James has been a constant presence on the pop music scene. Between 1966 and 1969 Tommy James & The Shondells racked up 14 Top 40 hits. Two of them - Mony, Mony and I Think We're Alone Now - are in the Top 20 most-played songs on oldies radio today; more than the Beatles, the Rolling Stones, Billy Joel, or any other hitmaking artist of the past 50 years. Throughout the 1980s Tommy James songs were ever-present on both oldies stations - his original recordings - as well as those playing the hits of the day - in new versions by artists such as Joan Jett, Billy Idol, and Tiffany.

In the 1990s movie and TV directors discovered Tommy's tunes with a vengeance and they have been featured in countless soundtracks including Forrest Gump, Austin Powers, Apollo 11, Pirate Radio, High Fidelity, Heaven and Earth, CSI Miami, Men of a Certain Age, Crossing Jordan and Boston Legal. Today Tommy James is busier than ever - playing to SRO crowds in arenas and concert venues across America and working on the upcoming Broadway show and Hollywood movie versions of his life story.

Artist: Nolan Porter
Title: No Apologies/Nolan
Cat No.9520-2
Label: Porterville Records

Nolan Porter's fans have always wanted both of his albums on CD, and here they are! "Nolan - No Apologies" and "Nolan" (produced by Gabriel Mekler (Steppenwolf, Three Dog Night) have been joined by 3 bonus tracks and feature the



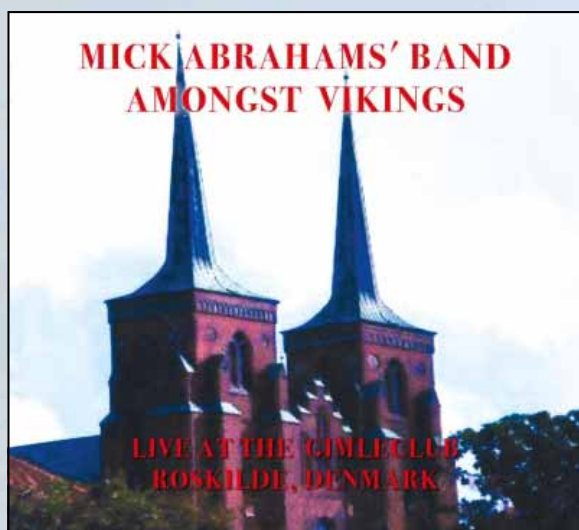
Northern Soul classics "If I Could Only Be Sure," "Keep On Keeping On" and "Oh Baby." Fans throughout Europe have been loving Nolan Porter's live performances of these songs and many others. Completely remastered and sounding wonderful, Nolan Porter continues to deliver the goods!



Artist: Galahad
Title: Empires Never Last
(Digipack Ltd Ed)
Cat No.GHRMCD9
Label: Avalon

In June 2007 Galahad released 'Empires Never Last', their first album to be recorded with Karl Groom at Thin Ice Studios. The album showed a much heavier, more muscular sound than on previous releases but also a sound that was pristine and modern,

yet full of energy and spirit, indeed a sign of albums to come. The album sold well and received much critical acclaim and was even voted best album of 2007 by the Classic Rock Society and is still the number one rated album of its genre of 2007 in the Progarchives.com album listings. Fast forward to Spring 2014 and Galahad HQ has all but run out of copies of 'Empires' and thus the band decided, in a moment of madness, that instead of just going for a standard re-pressing, why not revisit the album and see if it could be improved, tweaked etc. to sound better than ever before, particularly as the production and recording bar had been raised so much higher on subsequent albums 'Battle Scars' and 'Beyond the Realms of Euphoria'.



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

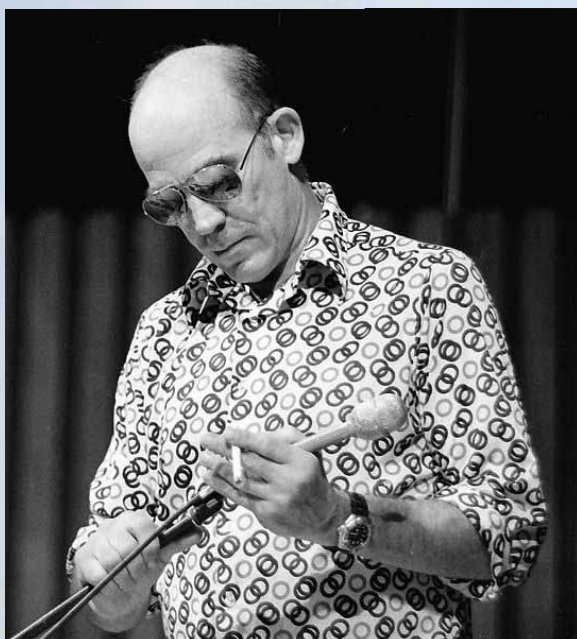
stood on one leg whilst playing the flute didn't start off as a folk band, or even a progressive rock band; they started off as a blues band. Back in the halcyon days of 1967, a couple of members of a Blackpool-based blue-eyed soul band travelled down to the teeming metropolis where they teamed up with 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!



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:

"I guess that's one of the things about growing up in the fifties - it never occurred to me that you wouldn't be at least as successful as your parents".

Hunter S. Thompson

ver GONZO Weekly BACK ISSUE BONANZA

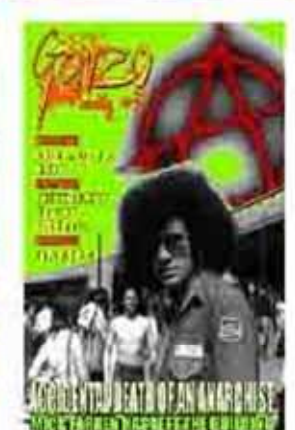
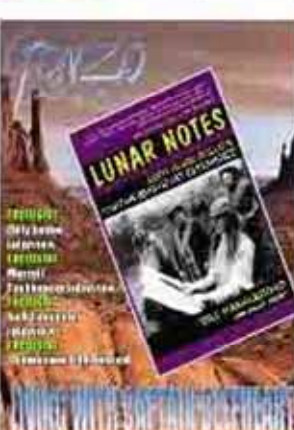
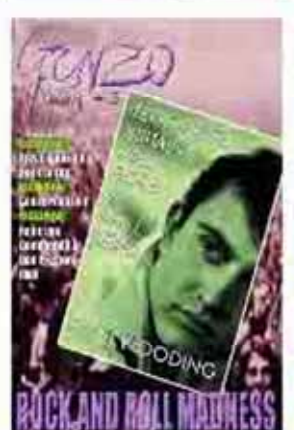
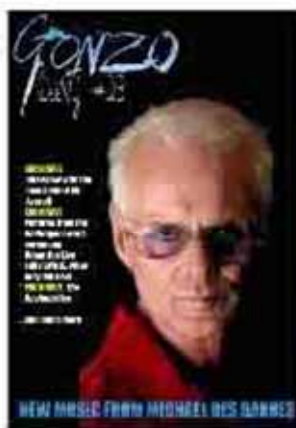
This is all very exciting and things are changing very rapidly. There is now a dedicated website at www.gonzoweekly.com. At the moment it is extremely skeletal, but it will be titivated and enhanced and augmented with other stuff over the next few months.

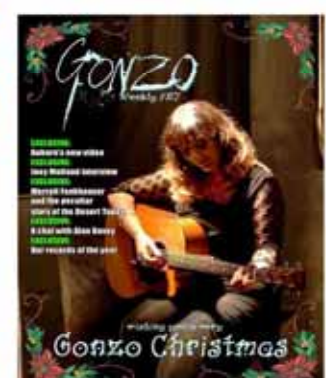
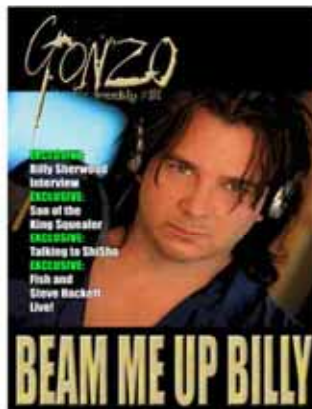
In my defence, I have never pretended to be any sort of web designer, and I have never worked out how to use Dreamweaver or any of those clever things, and I don't understand anything but basic raw htm.

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...





Jon meets Sidonie

Peter Banks was an extraordinary guitarist. His work with *Yes*, was peerless, and according to some sources he even thought up the name. The reasons why he left the band remain obscure, and as Banks died in 2013 we are unlikely ever to know the truth.

After *Yes*, Banks supported *Blodwyn Pig* for a brief period in late 1970, and guested as session musician on an album by Chris Harwood. In 1971 Banks formed *Flash* and sessions began for a first album, with Tony Kaye guesting on keyboards. The record appeared in 1972 (called simply *Flash*) and had a warm reception. Subsequent to

Kaye's involvement, Banks took the dual role of guitarist and keyboardist. *Flash* recorded and released its second album (*In the Can*) in November that same year; and the third (*Out of Our Hands*) in 1973.

Parallel to that, Banks and guitarist Jan Akkerman became friends and started to play and record together. Banks also played on an album by Roger Ruskin Spear at that time. In 1973, not long after the third and final *Flash* release, Banks released *Two Sides of Peter Banks*. Guest musicians included Akkerman, bassist John Wetton, drummer Phil Collins, guitarist Steve



Empire sign their original record contract giving the lie to any idea that Sid was just a hired hand lyricist



Hackett and fellow *Flash* members Ray Bennett and Mike Hough.

In 1973, while trying to form a second incarnation of *Flash*, Banks recruited musicians and fell in love with the singer Sydney Foxx (real name Sidonie Jordan). She soon became his wife. Named as *Empire*, Banks, Foxx, and various other band members recorded three albums up to 1979. Banks and Foxx divorced, although *Empire* remained together as a band for some time after.

Whereas Annie Haslam provided the airy vocals for *Renaissance*, Foxx's voice contributed a strong bluesy vocal, very much like Lydia Pense, and Janis Joplin on occasion. Whilst *Empire's* sound covered a variety of genres, from blues to country blues, the band – as expected with the influence of both Banks and Collins – incorporated the basics of progressive music. The Mars Tapes were recorded live at Mars Studios in Los Angeles during the summer of 1979! And include a few tracks that never appeared on any *Empire* Albums. As with all the *Empire* incarnations this album features the amazing talent and skill of Peter Banks who has been

called the "Architect of Progressive Rock"

This week I telephoned Sidonie and asked her to tell me more about the genesis of the album...

SJ: The Mars Tapes came from the rehearsals for our third album, which we didn't have a record deal for yet. Usually when we would go into rehearsals we would have a record company paying for the rehearsals because prog rock was so complicated, as you know it takes a lot of rehearsal time otherwise you're going to waste studio time, which in those days was ridiculously expensive, and you had to basically have a record deal or production deal to get. So we were in rehearsing for our third album. Now the people who financed weren't a record company, it was an individual who owned a radio station in Phoenix, Arizona and was a big prog rock fan and he invested into rehearsal time for us and then we were going to shop for a deal. We actually did a showcase at Mars Studio and we were able to do that because Peter always got the very best equipment for rehearsals. Everything had to sound perfect; he was a real stickler and an excellent producer. He had a wonderful ear, and



Sid on the Midnight Special

he liked it just to sound perfect, and understandably so. So we were doing those showcases, of which I think a few of the tracks were actually off the PA system at the time for those showcases, they actually came from that.

So we were rehearsing for an album. Peter then had a falling out with our manager and I think in desperation we went into the studio to try to record as quickly as possible what we had rehearsed. At least get it down on tape in some kind of form for an album. Rather than do the instrumentals, I think out of desperation Peter decided to do some commercial tunes. We had always been pressured by record companies to do commercial tracks so they would have singles to release, but we never worked together on how to develop our own sounds for singles, which was a failing of both of ours that we never sat down and concentrated on what would a single by Empire sound like.

One of the reasons we didn't do that is that Peter never really had to do singles, yes was quite successful without actually doing singles – I don't know if they did shortened versions of their songs or whatever. With *Flash* he had a hit record that came in from a DJ somewhere in the US, who edited a long track of theirs called Small Beginnings, and they had a hit with that, so Peter didn't really think he needed to do singles, but we were pressured to do it and for some reason, with The Mars Tapes that material when we went into the studio to do it he threw some disco tracks into it and I hated disco, I wasn't crazy about it, I wouldn't hate it, but I wasn't crazy about it and – I was a rock artist – he did those tracks and they were awful. I never found out why Peter allowed those awful tracks to be released, but I found it terrible on them – that's one of the reasons – so they won't, hopefully, ever see the light of day again. But we did that album. The Mars Tapes was basically done to get a record deal. We didn't get the deal, *Empire* then broke up in 1980 I think, just around the time, just after that we actually ended the band. So that's why ... some of the instrumentals though, that's what's nice is those are seeing the light of day because nobody would have heard those before; the tracks that Peter did with the band just without vocals. He was really an instrumentalist who would have been happy to have worked his entire career without having to work with lead singers because he really was a genius instrumentalist. But in the industry, lead singers were a necessary evil to get record deals. You had to fit into the pattern. His album, *Two Sides of Peter Banks*, I think was amazing that he was able to achieve the success

he did with something like that. In his later years he went back to being an instrumentalist. I think that's where he was happiest. So at least with The Mars Tapes, I think that's the wonderful thing about them is that there are all these tracks that Peter did that people have never heard before.

JD: The three albums you did were actually – the three *Empire* albums – were three different bands weren't they?

SJ: Yes. *Empire* was basically Peter and myself. We found the record deals and then we hired musicians. So it was kind of a duo thing – him and I would sign contracts and then we would hire different bands. I think after *Yes*, and then after *Flash* not going well for him, I think he was always afraid to be in a band's band again. You know, when you are kicked out of your own band twice it's kind of hard to cope with, you know.

JD: Yes I can imagine. It must be absolutely heartbreaking.

SJ: He trusted me. He always trusted me because, even if he may not have liked me or agreed with my philosophy in life, and in later years he was very unkind to me in print, and by releasing albums without letting me know and kind of removing me as a songwriter. People had the idea I was just a lyricist which wasn't true. I actually brought a catalogue of music to *Empire* which is one of the reasons he wanted to work with me because I had all these great songs I had done with A&M Records, and of course I was thrilled to be able to work with somebody of Peter's calibre who was actually doing rock music and not country, because I really don't like country, but I was always being pushed into that genre by A&M Records, and the other labels that I had been with because there were not real rock female singers having any success in that day and they just didn't want to know about female rock singers. So I was thrilled to work with Peter and it was a dream come true for me and I know he trusted me, and that was why we were able to do the band together, but we did change musicians each time.

JD: Mark Murdock is an incredible drummer isn't he?

SJ: Yes. I think Peter used to get on him a lot for timing and stuff, but I think he was wrong. I think Mark is one of the most under-rated drummers I've ever heard because the things he's doing today is just master work and he's still doing it at such a high level. I have a lot of

respect for Mark. And it was Mark that got us the Mars deal. He knew Dwight, and he approached Peter. So Mark actually got us the deal, and it was Mark that arranged for these albums – the Gonzo releases, of which there is another one this year I think. It was him that organised that, and so I have a great respect, and I am very grateful to Mark. He's very talented.

JD: What were you doing on A&M before you and Peter started working together?

SJ: I started my career really young – at 15. And I released my first record on MGM at 17. I was with Tina Turner. I was backing, I was an *Ikette* with Tina Turner at about 19. I did Peyton Place and I got a deal with A&M Records. Well I was a staff writer, a song writer, for A&M Records for a long time; I don't know how many years. And I was getting a little disillusioned with – I had just done a Midnight Special with *The Bee Gees* and *Argent*, and the only thing that A&M Records wanted me to record were country things, and I was working with *Crazy Horse*, with the backing band for Neil Young, and they'd recorded one of my songs so I performed that song on Midnight Special, and around that time was the time I met Peter, except I remember going to a Midnight

Special with him and Flash soon after I had done, you know, my spot. So, A&M Records, I don't know how I originally got the deal with A&M, but I did Peyton Place. Peyton Place wanted to up their ratings, so they had a band, they brought a band in to try to draw in young viewers and we did our own original songs, and A&M Records recorded them for Peyton Place, and I'd done a TV pilot before that, that was a musical TV pilot, also again also based around a band, but this time it was a folk rock trio, so I'd had quite a long career before I met Peter, but my dream was to be a rock singer and I didn't really realise that until I met Peter.

JD: It must have been amazing working with *Crazy Horse*. They are one of my favourite bands of all time.

SJ: Oh really. Do you like Greg – the guitar player, Greg Leroy?

JD: Yeah, absolutely awesome.

SJ: Oh he played on the Midnight Special. He and I were really good friends. We became super friends. They released a song of mine called Rock and Roll Band. It was a single they had. I



think it was on that white album they had. I think it was that one. I still get royalties from that single. It's amazing. It's probably one of the few songs I actually get royalties from. <laughs>

JD: He was one of the people that I always wanted to sound like as the guitarist, and never could.

SJ: Oh you're kidding. He was an awesome guy. He was really good. I will have to send you a picture of me and Greg on stage on the Midnight Special thing. That's great.

JD: Oh yes please.

SJ: That's great. That's so great. They introduced me to Neil Young one day and he sat down, and I was playing piano and he sat down next to me, and he said, 'So you're the lady who wrote Rock and Roll Band'. And I said, 'Yes', and he said 'that is an amazing song.' And of course Neil Young was one of my all time singer heroes, you know. I couldn't believe it. <laughs>

JD: Well he's one of my all time ever heroes.

SJ: Yes his music is just life-changing wasn't it? Well, with Peter I have really been blessed for some reason, to work with the most crazy, amazing people. Peter knew so many wonderful artists, I was able to record a song with Pete Townshend on his album called With Love, and Peter Banks and me and Pete Townshend would enter the studio he had at Eel Pie Island and Pete Townshend produced it, he played everything but guitar on it, which Peter Banks played because he really loved Peter's playing. He said that Peter on the guitar, Peter took off just where he ended. It was like Peter kept going, you know, so through Peter I was able to work with Phil Collins, and all those people. I've been really blessed for some reason to work with the just wonderful, amazing artists, you know players. It's really – even before I met Peter I had that blessing, you know?

JD: All three versions of *Empire* were such good bands. I just don't get why you guys didn't go massive.

SJ: I think a lot of this business is luck, Jon. A lot of it is just hard core luck and timing. It was coming to the end, I think in '74 if we'd been able to get *Empire* off the ground after the first album I think we would have been okay. And I think we maybe would have found a way to change with the times. I don't think either of us saw musically ahead very far. And when disco

hit, it was so far away from prog rock. I mean it's so beat driven and prog rock is pretty much head music, I mean it has a beat but it's for connoisseurs and it's wonderful to see people enjoying it now and that there's bands doing it and doing it beautifully. But at the time, it was just looked as, okay that's over, what's next? You know, and disco was such a departure that I think it killed – it was like it killed prog rock pretty much. Music does that. It goes off in different directions doesn't it?

JD: Yeah, and things always come around again. It's like prog rock seems to have its star in the ascendant again at the moment.

SJ: I know. It's crazy isn't it? Well, it's real music – as Peter would have said, it's real music. I mean I love pop music. I didn't like disco, but I like commercial music. I love Sia and people like that. I love that kind of thing. And Katy Perry, I think she's an awesome songwriter. But he was a purist. He didn't like anything but jazz and classical, and all the time we were together it was a wonderful education for me because all he did was play jazz and classical, and *Genesis*. He played *Genesis* a lot. And it was a wonderful education for me musically.

JD: What did you do after *Empire*?

SJ: Oh okay, let's see. After *Empire*, I went back to the UK and I signed with, well I was in the process of signing with somebody you'll know, Charlie Gillett, Oval Records.

JD: Oh yes.

SJ: He had Lena Lovitch, he started *Dire Straits*, he discovered them, so I had a deal with them, and then Bob Gaudio who was going to get Neil Diamond and he was in *The Four Seasons*, he offered me a production deal in Los Angeles and I got Ric Parnell from *Spinal Tap* and Dave Kaff, your fellow countryman from *Spinal Tap*, and John Goodsall from *Brand X*, and Paul Delph from *Empire III*, and we all went in the studio and did about six tracks, and then in '86 I had my son and I thought I'd retired from the business, but in the early '90s, amazingly I got into record production. I started meeting up with people that had studios, because suddenly you could afford to go into the studio without having a record deal. It was wonderful. You know, and there was all these small studios you could go into for a day, and I love being in the studio, it's my favourite thing about music is the recording, so I just fell in love and for ten years I recorded in England. I



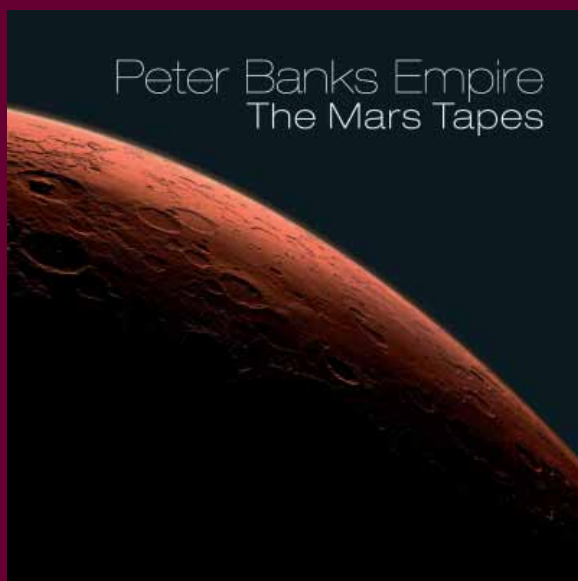
recorded girl bands, I've produced, I've managed, I've choreographed, and I've had such a great time. And just recorded for other people and I think, when I left about four years ago I haven't done much recording since then. I don't know if I'll get back into it or not. It's one of those things that kind of chooses you and inspiration hits when it does. But I do have a couple of tracks and Ray Bennett wants to work on something, and Mark wants to work on something so it's possible we'll do some work, but I've just been recording ever since I was 15 constantly.

JD: I can think of much worse ways of spending your life than recording for a lifetime.

SJ: <laughs> Yeah. Well my dream was never to be famous or never to be rich. My dream was to be a recording artist. And if somebody would say – you know, in the old days, could couldn't go into a studio and if you were in Los Angeles

you were a union member you'd daren't walk into a studio and not have that studio reported and paid for so I would sneak in, and that's the track I did for *Midnight Special*. I snuck in the entire band of *Crazy Horse* – literally hid them in the studio – and recorded what was known as a scab session in those days. We recorded the track. But if somebody said come into the studio, I would use a fake name to record, you know. I've experienced just what I was after, being in a studio and I realised in later years that's what I loved and I was there for every second of music for every Empire album. I know Peter's book says otherwise, but he must have forgotten what really happened. <laughs> Because I was there for every single note that Empire ever played in the studio.

And that was it. Time ran out and I returned to what is loosely called normality. I very much look forward to talking to Sid again soon, because I get the feeling that we only scratched the surface of what has been – by anyone's standards – a remarkable career.



Douglas Harr Ear Candy for the Hungry Audiophile **Ty Segall's Glam and Grind**

Ty Segall is a 27 year old indie rock wunderkind from San Francisco. Ty has released eight studio albums, beginning with 2008's *Ty Segall* and continuing thru to 2014's rocker *Manipulator*, building a solid fan base of these last seven years. In addition, he has released more than two-dozen singles and EP's and played on as many albums by other indie bands. The man is prolific - just this week shipping a live album on vinyl appropriately titled *Live in San Francisco*, adding to this lengthy catalog. We caught up with him here last week, for the second of two packed, fantastic shows at the Great American Music Hall on January 30, 2015.

Ty's influences come from rock, glam and punk heroes of the past (think T-Rex, Velvet Underground, Stooges, and the Ramones) with some garage rock, space rock (Ty lists Hawkwind as an inspiration), psychedelia, and alternative thrown in for good measure. These influences are skillfully



mixed into his unique sound, ending up in a fresh new stew of melody and noise. Multiple guitar tracks bring fat power chords and ferocious solos that build to intense crescendos along with shimmering symbols, melodic bass. Ty's vocals are



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



clear and strong, sometimes treated, and recalling a young Marc Bolan. Ty even titled two of his EP's *Ty Rex*. Over time, Ty's work has become more refined. The latest studio release *Manipulator*, is a watermark album, brimming with ideas. Check out tracks like "Feel" (arguably his best to date) or "Tall Man and Skinny Lady" or bass riff driven "Mister Main" as examples. The work is accomplished, and while still muscular, has started to lean away from his more punk roots – a journey common to many before him, and one that often results in very interesting developments, which is the case here. It's one of our favorite records of 2014.

Ty made a triumphant return to the stage in his original hometown of San Francisco having just completed a fairly extensive tour of the UK and Europe last fall. We arrived at the venue with great expectations. From the first note it was clear that Ty's punk roots remain strong. Hard core fans populated a mosh pit up front, slowing to rapt attention only during some of the new numbers, and building to a fever on the

rest. The performance was energetic and unrelenting, as Ty, dressed in workman's jump suit attacked both guitar and vocal leads with aplomb, recalling an early, angular Pete Townsend, though channeling less anger, more excitement (he is from California after all). With nary a break, he led a four piece backing band through a blistering set culled from his packed catalog, including opener "Wave Goodbye", "Finger", "Girlfriend", "and mid-set placement of "Feel". Herein lies a key takeaway – Ty's work is maturing - as his new compositions favor groove over grind, his audience will grow and change as well. Despite a mid-set trio of tracks from *Manipulator*, on this night his focus was on the grind. No acoustic guitars or keys, though one can see that coming, as Ty expands his palette. Instead we were treated to the best of his white hot rockers feeling as though we caught this young artist at a perfect moment, as he steps onto a larger, global stage.

It's going to be fascinating to see where he travels next. The ride is recommended.



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



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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

LOOK WHAT BART'S DONE!

Here at Steppin' Out, I've been enjoying the different music. My favorite musician of the moment is Jon Anderson, formerly of the progressive music group YES. (Yes, I am a dinosaur in that regard, but I love 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 Doug 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 whatever 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:

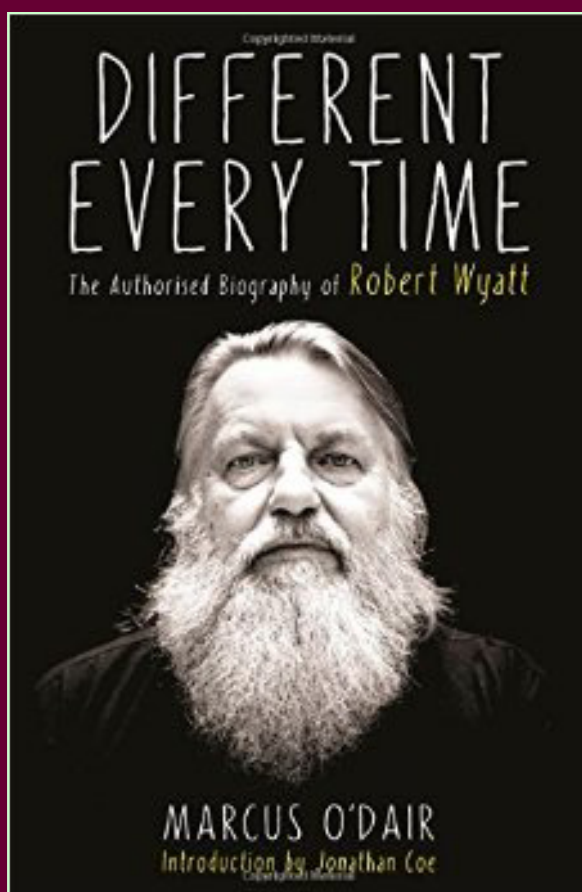
- Advocates for Autism of Massachusetts (AFAM)
- The Laurie Flutie Computer Initiative
- AccesSportAmerica (An Adaptive Summer Water Sports Program)
- The Flutie Family Safe & Secure Project
- The Allison Keller iPad Program
- Joey's Fund Family Grant Program

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

PO Box 767 • Framingham, MA • 01701

LEARN MORE | www.flutiefoundation.org

Jon meets Marcus



Robert Wyatt started out as the drummer and singer for Soft Machine, who shared a residency at Middle Earth with Pink Floyd and toured America with Jimi Hendrix. He brought a Bohemian and jazz outlook to the '60s rock scene, having honed his drumming skills in a shed at the end of Robert Graves' garden in Mallorca.

His life took an abrupt turn after he fell from a fourth-floor window at a party and was paralysed from the waist down. He reinvented himself as a singer and composer with the extraordinary album *Rock Bottom* that has brought him a loyal following not just in Britain but in France, Italy and Germany. For about a decade he was a member of the Communist party, and in the early eighties his solo work was increasingly political.



October last year saw the release of *Different Every Time: The Authorised Biography of Robert Wyatt* by Marcus O'Dair. In promotion of the book Wyatt appeared at the Wire's "Off the Page" festival in Bristol on 26 September, and at the Queen Elizabeth Hall on 23 November. A companion compilation album, *Different Every Time - Ex Machina / Benign Dictatorships* was released on 18 November 2014. A month later Wyatt announced that he has stopped making music. "I thought, train drivers retire when they're 65, so I will, as well," Wyatt, now 69, told *Uncut*.

"I would say I've stopped, it's a better word than retired. Fifty years in the saddle, it's not nothing. It's completely unplanned, my life, and it's just



reached this particular point.

Other things have happened – I’m more taken up by politics, to be honest, than music at the moment. Music tags along behind it. There is a pride in [stopping], I don’t want it to go off.”

Different Every Time is one of the best music biographies that I have read in years. So I telephoned up the author for a chat.

**Listen
Here**

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Yer GONZO ISLAND DISCS

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

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



Elsewhere in this issue we introduced you to the latest member of the Gonzo family— Jeremy Smith— the new co-presenter of Strange Fruit. However, we also lost no time in checking out his choices if he were to be sent to our totally imaginary desert island. Anyone who chooses the first Cockney Rebel album is OK by me!

Jeremy's Top 10

Bob Mould: Workbook
Doctors of Madness: Late Night Movies, All Night Brainstorms
Led Zeppelin IV
Joy Division: Unknown Pleasures
REM: Life's Rich Pageant
The Psychedelic Furs: The Psychedelic Furs (UK version)
Echo & the Bunnymen: Crocodiles
Neil Young and Crazy Horse: Rust Never Sleeps
Rolling Stones: Brussels Affair (Stones Archives)
Placebo: Meds

FYI others I nearly put down

Cockney Rebel: The Human Menagerie
Pink Fairies: Kings of Oblivion
Yes: The Yes Album
The Clash: The Clash
Tim Buckley: Dream Letter Live in London 1968
Spirit: Spirit of 76
The Doors: LA Woman
The Only Ones: Even Serpents Shine
Counting Crows: August and Everything After
Alberto Y Lost Trios Paranois: Alberto Y Lost Trios Paranois
Culture: Two Sevens Clash
Richard and Linda Thompson: I Want to See the Bright Lights Tonight

THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

PHENOMENA

MAGAZINE

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c.j.stone

Riding With Lady Luck: A journey across Europe in a Grand Cherokee Jeep

It was at a toilet-stop somewhere in Hungary that the song came to me. This drear place of nothing by the side of the road, just a pull-off with a scrubby bit of grass bordered by a fence, with a grey toilet block in the middle, two metal doors, one for the Ladies and one for the Gents, but the same filthy, smeared toilets inside. In the end I decided to go against the fence. Then I got back in the car and sat down, exhausted.

There were several cars lined up beside the road. A couple of lorries. Almost everyone was asleep.

A lorry pulled up about 50 yards ahead. The driver got out and went to look in the toilet block. He looked in the Gents and he looked in the Ladies. Then he went back to his cab and got some toilet paper. He saw me clocking him. We both knew what the situation was. These disgusting toilets. But he had no choice. He disappeared into the Ladies and came out several minutes later feeling a whole lot better I expect. He washed his hands with bottled water, got into his cab, then he drove off.

I was so tired. I'd been travelling now for nearly a whole day, with just a short break in some service station somewhere in Germany. All those miles of ravelling road from Calais to wherever I am now. The whine and hiss of the traffic. This world of ceaseless movement, of ceaseless distraction, of cars, of lorries, roaring and racing in either direction, from somewhere to somewhere else. No one wanted to be here. A kind of dead world, dusty grey and full of danger, always moving, always raging, always screaming, like a terrified monster in its death agony.

You have to keep your wits about you all the time, especially in Germany where there is no speed limit and they're driving these vicious machines that rush

up from behind at 140 miles an hour, lights flashing, and you have to get out of the way quick. You're watching all the time, checking your mirrors, staying alert, focussed, concentrating on the road ahead.

Every so often I'd find myself drifting off into a thought and I'd have to stop it. You can't afford time off in that lethal world. There's only you, the road, and the other cars. Everything else is superfluous. It's a kind of moving meditation on mortality. One slip and you could be dead.

I'd driven through the night, through the darkness and through the rain, hearing the squeak of the windshield wipers rubbing back and forth sluicing diamonds from the glass, watching the lights from in front and from behind, mile after mile of road in this great arc across a continent, sweeping through invisible landscapes and the shadows of mountains, like dark, unseen presences, through Germany and through Austria, through unknown borders between sleeping nations, through dreams and night time stirrings, through the first flickers of light on the horizon, the rising dawn, to this place - not even a name on a map - a toilet-stop in Hungary.

I phoned Stuart, my constant companion on this journey, a friendly voice on my mobile giving me instructions. "Hello mate," he said. I'd had about three nervous breakdowns so far, having missed the hotels he'd told me about, and having wandered off the road and getting lost, once near a MacDonald's near an erotic supermarket where I'd eaten a burger and lost my wallet, and always Stuart's voice was there, disembodied, distant but reassuringly familiar, offering sound advice. Now he was telling me about the next leg of my journey, past Budapest towards Szeged, and the most dreaded part of the journey so far, into Szeged itself, my first attempt to drive

through a city with traffic.

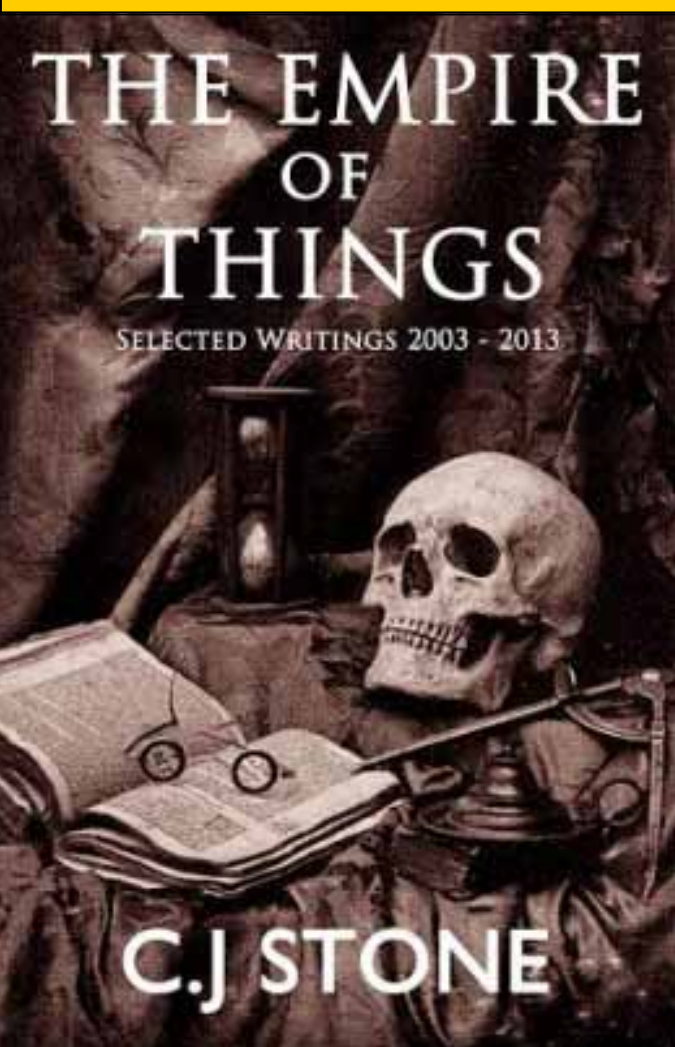
This was the first time I'd driven on the right hand side. It's easy enough on the motorway. A cinch. But those couple of times when I'd come off and got lost had frightened me. I just didn't know what to do at a roundabout. I kept having visions of taking a wrong turn and smashing in to the on-coming traffic. Every time I got to one I'd have to talk my way through it. "That's right, Chris, veer right. That's right. Keep to the right. OK, so now you come off here. Keep it steady." Breathing deeply to hold my concentration. "OK, so that's it, you're approaching the motorway. Down the slip-road. Watch for the traffic on your left." Driving a UK registered right-hand drive vehicle. Looking out from the passenger mirror. Seeing the traffic surge and loom as I indicate, speeding up to position myself between lorries, pulling out. "There you are Chris. Back on the road. That's it, that's it. Heading in the right direction again. Good boy Chris. You made it," before putting my foot down to slip into the fast lane and passed the lorries that were hemming me in.

That's why I was still travelling all these hours later. It was easier to keep going than to have to go through all that trauma every time I came off the road.

I was still sitting in the car, a Grand Cherokee Jeep, all black, with tan leather upholstery and tinted windows. It was Stuart's car. I'd agreed to drive it to Romania for him. It had cruise control, which meant you could set a speed and then sit with your feet off the pedal. That was good. You would position yourself between two cars going at approximately the right speed, and then set the cruise control. After that you'd just be sailing, guiding the car with occasional jerks on the steering wheel, though it had very sloppy steering which meant you were adjusting it all the time. My right hand ached from gripping the wheel. Every so often I'd change hands and do these tai chi patterns with my spare hand, like floating magical gestures in the air, pointing at the road, just to relieve the tension.

But I wasn't driving now. I was just sitting here in this anonymous place of nothingness, watching small birds dart and weave between the traffic signs. There was one little bird close by, oblivious of me, pecking in the grass. I was just watching it blankly,

Read on



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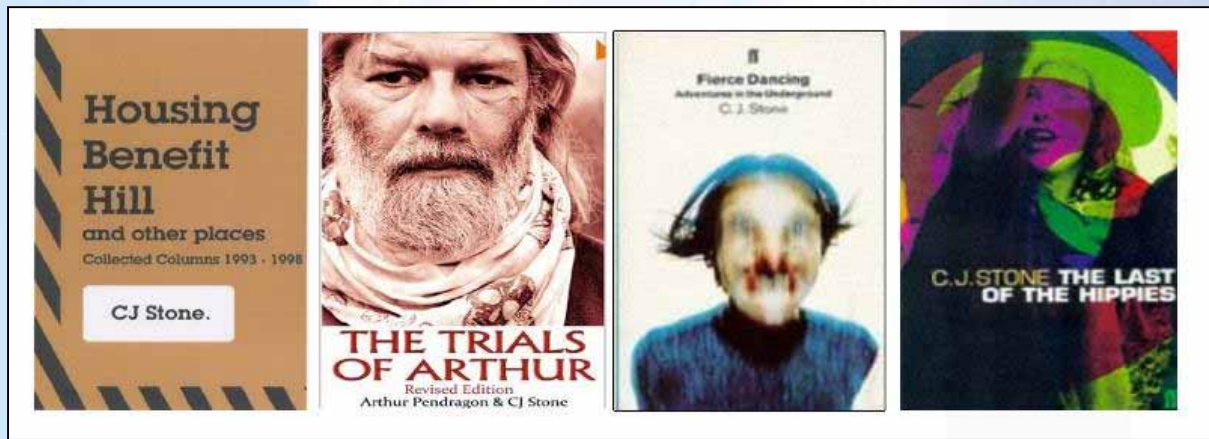
Times Literary Supplement

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

Herald

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

Independent on Sunday



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

The Trials of Arthur:

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

Fierce Dancing:

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

The Last of the Hippies:

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

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

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



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

Hawkwind have been remembering the birthdate of departed and deceased guitarist member Huw Lloyd-Langton this week, with the Facebook post "In memory of our friend and fellow band member Huw Lloyd Langton..... Happy Birthday Huw, We always think of you on your birthday, 6th Feb, wherever you are...we all miss you...Much loved and never forgotten xxx"

Although Huw wasn't the first Hawkwind lead guitarist to appear onstage, he was the lead guitarist on the very first Hawkwind album, back in 1970. He then took a ten-year sabbatical before returning to the line-up for the 1979 tour, which spawned the well-known album "Live SeventyNine".



It's an interesting coincidence that Hawkwind member Tim Blake shares the 6th of Feb birthdate with Huw... Tim was also around Hawkwind in those early days and he, too, surfaced for the 1979 tour many years later, and he, too, played with the band at various shows in the subsequent decades.

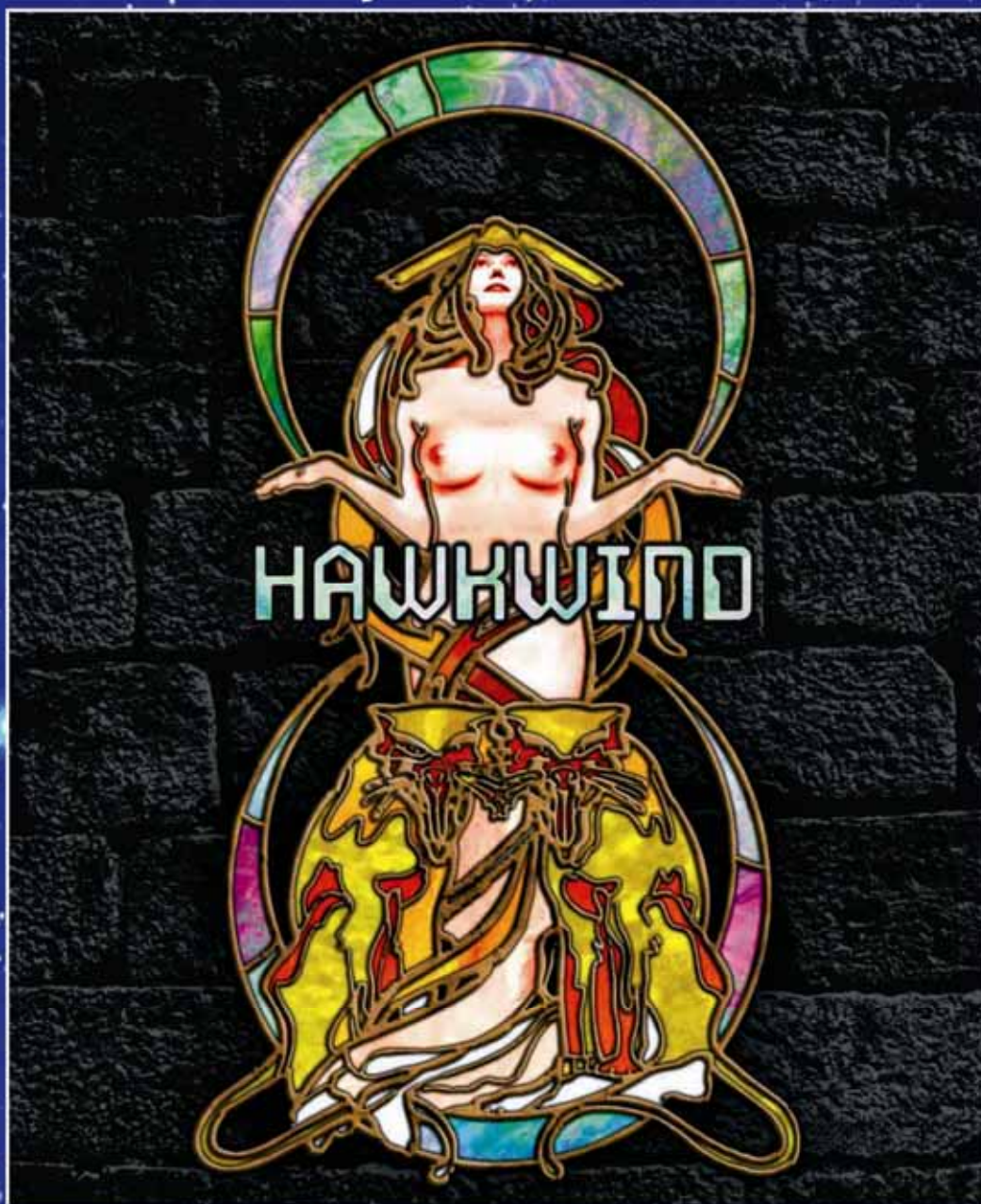
Which leads us on to the latest Gong news, as Tim was also a member of Gong before he rejoined Hawkwind in 2007. Founder member of Gong, Daevid Allen, has said his cancer has returned and that he is "not interested in endless surgical operations". He has been given approximately six months to live. His statement concluded, "I love you and will be with you always."

As always, the music and the memories will live on.

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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)

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Name

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

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Full Earth Address:

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

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Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com

THE WORLD OF GONZO ACCORDING TO

Mark 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...

Well we start of this week's look at the *Yes* related tales from the last seven days with two reviews of the latest record by our cover stars this issue—*Empire* which featured original *Yes* guitarist Peter Banks, and the lovely Sidonie...

- **The Mars Tapes: UK review**
- **The Mars Tapes - French review translated**

There are two interesting stories from a musicologist point of view. Each of them heralding either *Yes* or a member of the band heralding in an exciting new era for popular music.

- **GEOFF DOWNES OF YES INTERVIEW: The Buggles' 'Video Killed the Radio Star' heralded a then-unknown age**
- **Yes' high-concept "And You and I" marked end of an era: 'Music that had never been tried'**

This next story must be the least impressive description of a slice of rock and roll memorabilia that I have ever seen...

- **YES: A less than impressive testimonial**

And finally both Jon Anderson and Steve Howe look back at highlights of their stellar careers.

- **Jon Anderson Releases Audio Documentary**
- **STEVE HOWE CURATES SOLO COMPILATION**

Howe tours the UK in April:

Apr 01: Buxton Opera House
Apr 02: Selby Town Hall
Apr 07: Milton Keynes Stables
Apr 09: Southampton Brook
Apr 10: Farncombe St John's Church
Apr 11: Tiverton Community Arts Centre
Apr 12: Sheffield Green Trading Boundaries
Apr 14: Manchester Gorilla
Apr 15: Halton The Brindley
Apr 16: Bilston Robin 2
Apr 19: London Jazz Cafe
Apr 24: Sudbury Quay Theatre
Apr 25: Bristol Colston Hall
Apr 28: Basingstoke Haymarket

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

RICK WAKEMAN

JOURNEY & RETURN TO THE CENTRE OF THE EARTH

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

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

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

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

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JOURNEY TO THE CENTRE OF THE EARTH

DELUXE VINYL EDITION

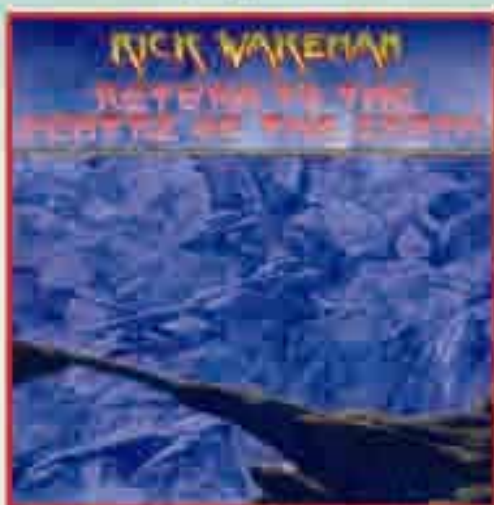
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Changing the world one gift at a time

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!!!"

SWEET DIVIDE

SO HERSHEY'S SUES CADBURYS

for selling Brit sweets too similar to American knock-offs
English people have sweet teeth, too, as every railway platform
has a chocolate dispenser deeply frequented by those who need
the illusion of warmth via dark sweet chocolate bars.

It needs to be said that American versions of Brit sweets
are largely inferior - just sugar with some artificial coloring.

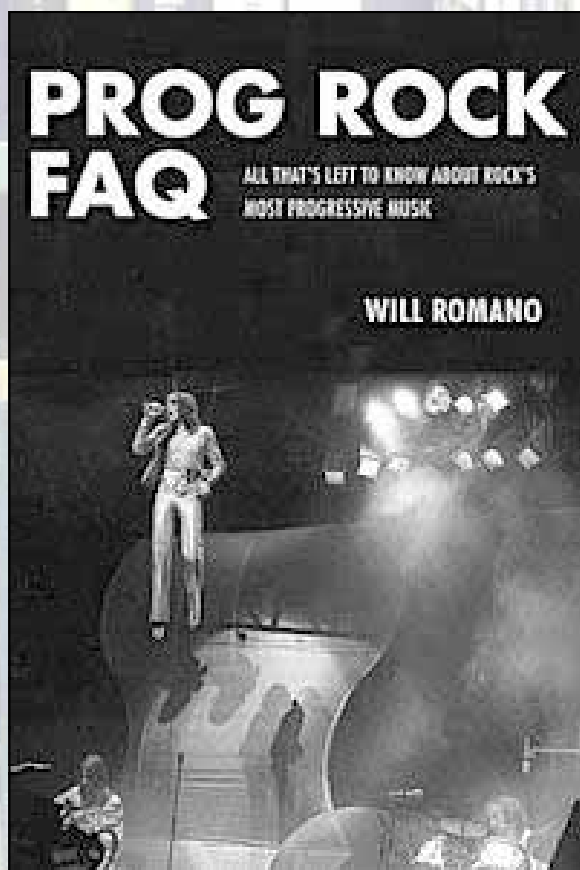
MARS bars vs SNICKERS? Kit Kat UK vs Kit Kat USA?

Taste the difference! Petitions to Hersheys lead us to assume
our Brit tastes will be ignored/while they pursue legal remedies
we can simply ask English friends

to IMPORT BRIT CHOCOLATES immediately!
Bourneville -Si! Hersheys-NO!

Yer Gonzo Bookshelf

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



Paperback: 400 pages
Publisher: Backbeat Books (5 Jan. 2015)
Language: English
ISBN-10: 1617135879
ISBN-13: 978-1617135873

First, I just want to say, I LOVE THIS BOOK!

Now let's get the difficult bit out of the way. The worst thing about this book is its title!

OK I know that it is part of a series of books all purporting to tell the reader the answers to all the Frequently Asked Questions about a whole series of bands, and even the characters of South Park, but this book is so much more.

Frequently asked questions about Prog Rock would be things like:

- How Many Capes does Rick Wakeman own?
- How long did Dark Side of the Moon spend in the charts?
- How many hit singles have been based on short stories by J R R Tolkien?

The truth is that I don't know the answers to any of those questions, nor do I particularly care. But as I said, I love this book!

As many of you will know, As well as being the bloke who writes about peculiar music and edits this specific magazine each week, I am also an avid naturalist. No, that does not mean I wander about the countryside naked playing volleyball (perish the thought) but I am a student of the natural world and am particularly interested in butterflies and moths. One of my favourite books on the subject is "The Aurelian's Fireside Companion" - an entertaining, humorous-at times provocative and eccentric-miscellany of articles and observations about butterflies and moths and the individuals who collected them. It is a book to have by your chair as you sit by the fire on a winter evening sipping port, smoking a cigarette and trying not to worry about



paying your electricity bill. And this book by Will Romano is very similar.

If I had been the publisher, I should have entitled it something like 'A Gentleman Progressive Rock Fan's Fireside Companion', but then I have the commercial acumen of a particularly stupid rock wallaby.

But this book is not a collection of Frequently Asked Questions, but is instead a compendium of intelligent, literate essays on a who slew of progressive rock related subjects, any one of which

David Jackson, or Mick Abrahams, he tells me things that are new, intriguing and entertaining.

The one question that Romano doesn't answer is perhaps unanswerable. What actually IS Prog Rock? It is actually a term which I dislike intensely, and reminds me of the boys a couple of years older than me at school who would wear trenchcoats and earnest expressions on their faces and tried to pull rank on you because they had a copy of Magician's Hat by Bo Hansson under their arms, and a copy of Zen and the Art of Motorcycle Maintenance in their pocket.

"You wouldn't understand OUR sort of music", they would say. "It's Progressive!"

one can dip into at random and enjoy immensely.

The interview with the lady who designed the album sleeve for King Crimson's Lizard was probably my favourite piece, but it is almost impossible to choose from such an embarrassment of riches. This extraordinary book also tells us about the history of the mellotron, lists a whole series of albums which appear to be concept albums but which aren't, describes Steve Hackett's departure from Genesis, and ELP's patchy comeback. And that is just a thumbnail sketch of a few of the twenty eight essays on offer here. Romano pulls no punches and seldom leaves a stone unturned, and one thing that I (as a fellow toiler in the progressive rock vineyard) find particularly impressive is that even when Will interviews people that I have interviewed myself, such as Anthony Phillips,

"You wouldn't understand OUR sort of music", they would say. "It's Progressive!" I have disliked the term ever since, and - as someone who dislikes acronyms and cute abbreviations (like why did the British Rock and Pop Awards have to become The Brits?) - the term Prog Rock is even more irritating to me.

If I am forced to use the term, I have a sneaking suspicion that my definition of the term would be different to other people's, which is one of the reasons that I do my best not to use the term unless I am sorely pushed! But that is another story.

This is an excellent book and I have no compunction in recommending it to you all. Yes, it could have done with a final edit because there are a

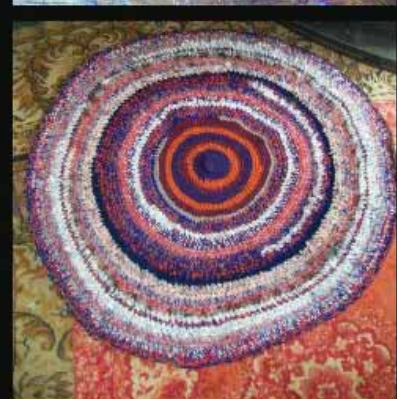
North Devon Firefly Faery Fayre & Ball

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



few mistakes; he gets the first two albums by Brian Ferry in the wrong order for example. But that really doesn't matter in the great scheme of things. After having read it fairly quickly just the once, I have discovered several albums I didn't know, and reappraised others that I had half forgotten about. You cannot ask for more.

Good job, man! Good job.



XTUL XIV

IN THE GREY HALF-LIGHT BETWEEN FACT AND FANTASY

I was horrified.

By this time every few minutes my iPad would make a bleeping noise and either a piece of vaguely disturbing text, or - worse - a collage consisting of a photograph of one of the latest atrocities in the Middle East with a quote from Charlie Manson plastered on it. This was not very high tech stuff, each collage would only have taken a couple of minutes with Photoshop, but it was undeniably disturbing. And these were the last things that I wanted to look at when I was trying to commune with my maker, and the little hire car sped across the flat lands of East Anglia towards Norwich where my youngest stepdaughter was about to make me a Grandfather.

Like any other person with any knowledge of the world stage, I had been following the events in the Middle East with a feeling of mounting distress.

each day in the news we were confronted with stories of the sort of atrocities which one thought had been left behind centuries ago, and that - I for one - never thought that I would see again. Burnings, floggings, mutilations and crucifixions - how on earth could things like this happen in the 21st Century. On top of that how could SOMEONE, (and although all the available evidence pointed towards this being the Xtul 'Ministry of Information', I wasn't too sure) defy all the laws of physics, the internet and - let's face it - everything else in order to beam disturbing messages straight to my iPad from across the aether.

And who was going to take quotes from a long incarcerated serial killer, fiddle about with them, and try to tie them in with the current sociopolitical events in the Middle East? Again, the available evidence pointed to Danny Miles, but why would he? The week before he had spent several hours with me in my study,



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



bumming my cigarettes and drinking my coffee, and I truly believed that what he had told me had basically been the truth. I know that he had a distressing obsession with the life and works of the aforementioned serial killer, and some of this stuff had his metaphorical fingerprints all over it. But why bother? He had already told me of his involvement with this group (whoever or whatever they were), and surely he could not have thought that this stuff was going to impress me.

And surely even for Danny, trying to tie in a semi-mythical progressive hiphop band with the appalling predations of ISIL in the Middle East was beyond the bounds of good taste. Here, however, it should be pointed out that this is probably the first time that anyone has ever used the words Danny Miles and Good Taste in the same sentence. I couldn't believe that even Danny would have bothered to try and pull the psychohistoric wool over my eyes only a week or so after telling me all that he knew about the cult and their activities.

All the instant messages were signed 'Lynette' and although I had no idea who this 'Lynette' actually was, I had a pretty good idea who she was pretending to be. Over to Wikipedia:

"Lynette Alice "Squeaky" Fromme (born October 22, 1948) is an American would-be assassin best known for attempting to assassinate U.S. President Gerald Ford in 1975. A member of the infamous "Manson family", she was sentenced to life imprisonment for the attempted assassination and was released on parole on August 14, 2009, after serving 34 years."

After her release from Prison, she had - allegedly at least - gone to live in a town called Marcy in New York State. However, a website called the Federal BOP Inmate locator failed to find her when I tried to look her up, later that evening. She would now be 66, and as far as I can ascertain, nobody knows anything about her activities for the past five years, or if they do, they are not telling. A quick look at Facebook reveals several Lynnette or Squeaky Frommes one of whom claims to live in Marcy and to have studied at Columbia University, but as I know only too well, despite the fact that it is allegedly illegal, it is quite easy to open a Facebook account and call yourself whatever you want.

Personally I thought that it was highly unlikely that this long term disciple of Charlie M had suddenly started a campaign of sending enigmatic and disturbing messages to a disabled part time journalist, who by this time, was driving round and round the

outskirts of Norwich trying to battle the one way system and find the main hospital.

There was a loud dinging sound from Corinna's telephone. I grabbed it. Corinna was driving and would want to know what the message was, and if it was some obscure psychobabble from a serial killer whom I felt perfectly deserved to have been locked up in durance vile since 1969, I wanted to make sure that I got to it before she did. But I needn't have worried; it was my elder stepdaughter wanting to know where we were. And it so happened that just as I was punching in her telephone number into the telephone keypad, I saw a signpost pointing to the hospital.

"Next right!" I shouted, just as Shosh picked up the telephone, and then had to explain to her that I hadn't been shouting at her - a complicated explanation which continued as we entered the car park, drove to the disabled parking bay by the front entrance and waved a greeting to her and her husband Gavin who were sitting by a particularly peculiar piece of modern sculpture waiting for us.

Then my iPad 'pinged again'. It was another message from Lynnette.

"Are you ready for the end of the world?"

Deciding not to dignify that question with an answer, because the only possible answers could be YES or NO, and either of them would be bound to open up a level of dialogue with this bloody woman that I, at this time at least, was unwilling to enter, I just switched the iPad off, hugged Shoshannah and went into the hospital foyer to get our bearings.

Thus began - what, if you will excuse me lapsing into cliché, I can only describe as - a long night of the soul; one of the most tortuous and stressful periods of time that I have ever spent. It only lasted about six or seven hours, or at least the first phase did, but it was the longest six or seven hours that I have ever spent.

The first thing that we did was - if you do not mind me reverting to my family background in the military - establish a bridgehead in the hospital canteen. We then sent a text to Olivia's partner Aaron to tell them that we had arrived and sat down to wait for an answer.

It was a long wait.

Eventually we received a brief answer from Aaron acknowledging the message, but not imparting any further information. there is a quote from Robert

Heinlein (I think it is in Farnham's Freehold, but I cannot find my battered and dog-eared copy) saying something to the effect that babies and kittens arrive in the small hours of the morning after a long wait. The Dean of Science Fiction was a much wittier and better author than me, and so my misuse of his bon mot is perforce going to be an anticlimax. But I grasped the essence of it and steeled myself for a long evening. I spent about ten minutes wandering about getting my bearings, but I found the disabled toilets, registered the car as being OK to be in the disabled bay with two jolly nice fellows on the reception desk, and then returned to the others and their basecamp in the canteen, and wondered what to do next.

I switched my iPad on again and logged into the hospital wifi network. Opening my email client I found that I had hundreds, which - as it had been something like seven hours since I had last checked my emails - was no real surprise. They were the usual collection of electronic flotsam and jetsam that I tend to get in my inbox, and I was relieved to see that none of them were from Lynnette or anything to do with Xtul. I sorted through the motley collection, and deleted all the obvious phishing scams, the people trying to sell me Viagra, the softcore pornography, and the letters from people claiming to be my 'Brother in Christ' and discovered a handful of interesting cryptozoological articles which I reposted on the CFZ blogs, and some emails from friends wishing us all good luck and sending their love to Olivia.

I emailed my long term partner in crime, Graham Inglis, back home in Woolsery where he was keeping the home fires burning and looking after the animals. I told him that we had arrived safely, that Olivia was in labour and her waters had broken, and that I would telephone him when I had any further news, and pressed 'Send and Receive'.

The message to Graham went off safely, and there was one new message in its stead.

It was from Danny Miles and read: "You probably won't believe me but those messages from Lynnette are nothing to do with me. be careful of her She is very dangerous. And don't believe all that you see. They are messing with your head!"

They certainly were, but as there was nothing I could do about it, and I certainly wouldn't be so cruel as to add to the stress levels that Olivia's mother, sister and brother-in-law were already feeling, I did a Captain Oates. "I'm going out for a cigarette", I said. "I may be some time"....



ROCK and ROLL

a cabinet of curiosities

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

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

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

Ever had one of those days; a Friday 13th sort of day and it is not even Friday 13th? What a bloody nightmare. Never tempt fate is one of those idioms that I usually try to abide by. Today though, with an air of joie de vivre and a lapse of caution, I came a cropper.

Let me explain, if you will.

Once upon a time, dear children, there were two pet rats. The brown dumbo rat was called Betsy Trotwood and the white rat was called Grace Poole. They lived in a palatial tower in the dining room and spent their time playing or sleeping in their hammock, or little wooden house. One day Gracie died, facilitating the need for an urgent clean out of their accommodation.

Hence, whilst our intern, Tammy, was here, I asked if she could give me a hand in tackling the monstrous task of unattaching top from bottom and carrying the tray out to be cleaned and Gracie to be removed. All was going reasonably well, if not a little tricky as always, but then disaster descended upon the proceedings when Betsy, accidentally I am sure, went the wrong way, plopped onto the floor, which culminated in a three-four hour promenade

around the dining room. Actually, under a cupboard to be more precise.

I won't go into all the lurid details, but it ended up with five of us in the dining room – Tammy, Helen, Jess, Dan and me – flailing around like over-excited and slightly inept catchers at various rounders bases. The cupboard on which the cage sits was emptied and teased out of a very tight corner, where it had been for goodness only knows how long (it belonged to Jon's parents and was *in situ* when I moved here backalong).

The minutes and hours ticked by as only time does and if I were to exaggerate I might also suggest that tides came in and receded again.

A couple of bodged tackles and it was young Jess, in the end, who caught the miscreant who is now safely ensconced back inside her palatial residence and is currently ripping up the paper at the bottom as I write this.

Then, of course, it was time to put everything back from whence it had been grabbed, pulled, teased, or ripped and lobbed across the room and so on and so forth. About 15 minutes after that, and just having managed to down a well-earned cuppa, the groceries arrived. Tammy went home, followed shortly after by Helen, Jess and Dan, and the shopping was half sorted before it was realised that four bottles of Jon's sugar free drinks had not found their way into the house and were more than likely still in the back of the van, well on their way to its next destination.

So here I am. All is quiet and I can get on with this, albeit around five hours later than anticipated. Thank goodness my doughnuts did make it to the house even if the sugar free ginger beer didn't. The latter does nothing for comfort eating, whereas the former goes down a right treat.

Oh, and my back has 'gone' again.

Oops, my apologies for the rather long-winded digression. Let's get back to what I am supposed to be writing about rather than a short essay of my afternoon.

NIALL HORAN One Direction HI-BALL GLASS 1D - £7.50

So, folks, remembering that a lot of 1D fans are still under the age of legal drinking, here we have a hi-ball glass, with a picture of one of the band



drinking?

http://www.ebay.co.uk/itm/NIALL-HORAN-One-Direction-HI-BALL-GLASS-1D-/131410072216?pt=UK_Music_Music_Memorabilia_LE&hash=item1e98a69298

Oh, and I did laugh when I noticed a Status Quo ceramic mug on the same page as this auction, alluding – to me at least – that us oldens are more likely to drink tea rather than something more exotic in a hi-ball glass. Or that we are more prone to be found sitting in front of the telly with a mug than out and about watching live bands and drinking grown-up drinks. Pah.

Did you know that:

As a boy, Haydn once cut off the pigtails of a fellow choir member as a practical joke?

The question here - that one cannot avoid asking - is: was he given a good Haydn?

Anti-piracy ad features pirated song

[“The music used in the “You wouldn’t steal a car” anti-piracy advert often seen on DVDs is actually pirated.](#)

If you have bought or rented a movie on a DVD, you are likely to have had to sit through the compulsory anti-piracy video below. Check the source and read all about how the music was stolen from its author.”

Well I never did. That's a turn up for the books, eh?

<http://fact.cat/anti-piracy-ad-features-pirated-song/>

THE BITCH IS BACK

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

MAN
Tapes of The Unexpected
VPDVB68



RENAISSANCE
Kings & Queens
VPDVB67



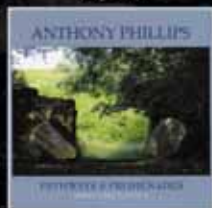
PANIC ROOM
Satellite
FMCD001



PARADE
The Fabric
NAUTCD004



ANTHONY PHILLIPS
Pathways & Promenades
VP516CD



RICK WAKEMAN
Past, Present and Future
MFVP115CD



SPIRITS BURNING
Crazy Fluid
VP492CD

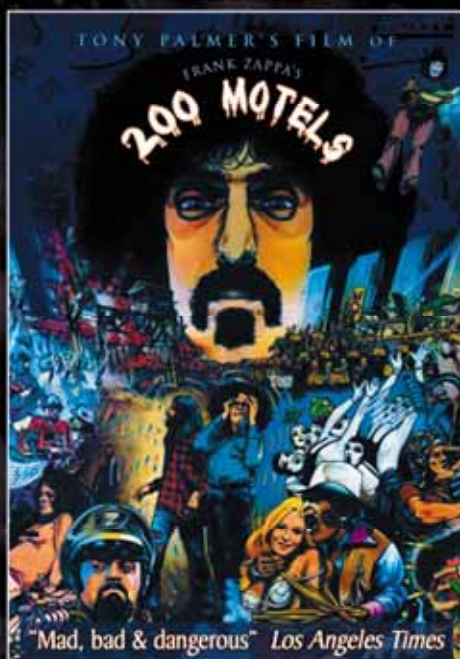


HAWKWIND
San Francisco 1999
HAWKVP48CD

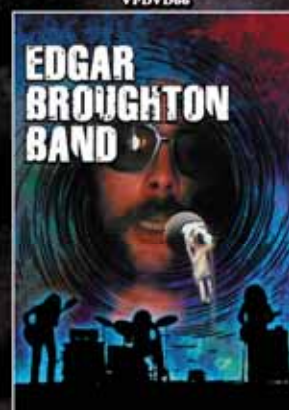


"Mad, bad & dangerous"
(Available for the first time on DVD)

FRANK ZAPPA'S 200 MOTELS
TPDVD127



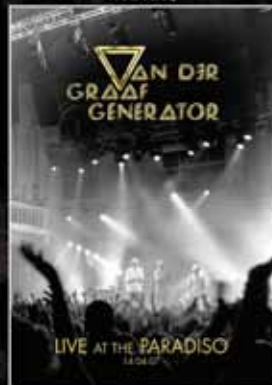
EDGAR BROUGHTON BAND
Live
VPDVB66



PETER HAMMILL
In The Passionkirche Berlin
VPDVB65



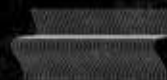
VAN DER GRAAF GENERATOR
Live at The Paradiso
VPDVB64



KARNATAKA
The Gathering Light
KTKCD005



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



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GROUP OF COMPANIES

1966 CLIFF RICHARD BUTTONS IN CINDERELLA PERSONALLY SIGNED AUTOGRAPH PHOTOGRAPH – 7.99



"ON OFFER IS A RARE STAGE PHOTOGRAPH OF CLIFF RICHARD, AS BUTTONS, IN THE 1966/67 LONDON PALLADIUM PRODUCTION OF CINDERELLA. THIS PERSONALLY SIGNED PHOTOGRAPH HAS A DEDICATION NOTE TO "TONY" WHICH READS AS FOLLOWS.

" ALL GOOD WISHES TO MY DEAR FRIEND TONY. I THANK??? YOU FOR BEING MY OTHER HALF (POSSIBLY HIS UNDERSTUDY ???). I LOOK FORWARD TO THE NEXT SHOW WHEN THE TWO HALFS MEET AGAIN. SINCERELY, CLIFF RICHARD."

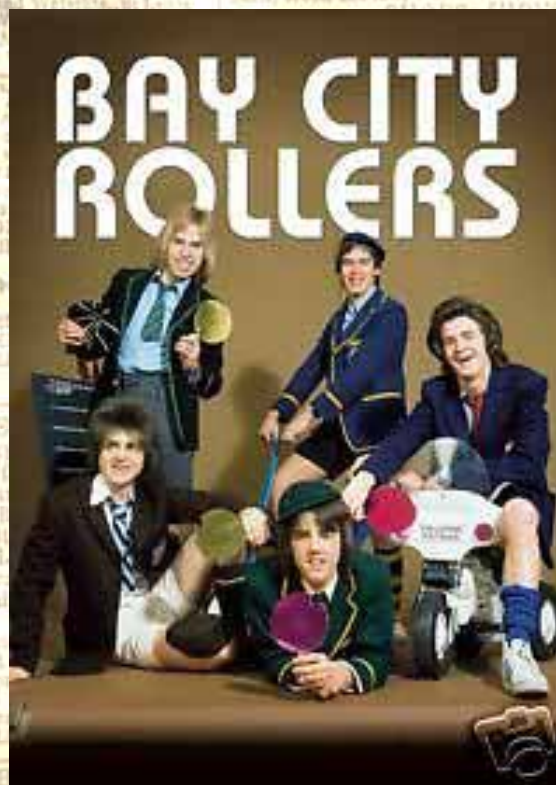
I have looked at this picture several times and am still not sure which one is supposed to be Cliff Richard. None of them look like him. Do they?

http://www.ebay.co.uk/itm/1966-CLIFF-RICHARD-BUTTONS-IN-CINDERELLA-PERSONALLY-SIGNED-AUTOGRAPH-PHOTOGRAPH-/381136235809?pt=UK_Music_Music_Memorabilia_LE&hash=item58bd7d6d21

Bay City Rollers fridge magnet v.2 (brown) (sd) - £3.99

Well lookie here. Bay City Rollers pretending to be AC/DC, or should that be the other way round?

http://www.ebay.co.uk/itm/Bay-City-Rollers-fridge-magnet-v-2-brown-sd-/380745822970?pt=UK_Music_Music_Memorabilia_LE&hash=item58bd7d6d21



SHAMELESS SELF PROMOTION TIME

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



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

This subscriber, by appointment from the Commission
of Patents, inventors of the U. S. Patent Office, in re-
ceiving and forwarding to the said models, sections or
manufactures to be patented, & deposited there, which
will be sent free of expense and risk and will dispen-
se the prepare Claims, Specifications, Arguments, and all
the necessary Papers and Drawings; will mail certificates
into American and foreign mails, to test validity of inven-
tions, and will receive the same, and will receive the same.



PRATT, DOWNES & SCOTT,
NEW YORK.

Here is a selection of Elton John bobble heads I found, ranging from 99p to £49.99



Not a lot to say really, except that they are bobble heads purportedly of Elton John.



Jimi Hendrix Bobble Head - Limited Edition - £24.95



"The iconic guitarist who changed rock 'n roll history is now honored and available as a hand-numbered, limited edition bobble head! Jimi has been rendered here from a classic image where the legend was playing his guitar in 1967 - the year that Hendrix's 5x platinum landmark debut LP, Are You Experienced, was released. Standing

approximately 7-inches tall, the Jimi Hendrix Bobble Head has been cast in durable polyresin for stability and features exquisite detail."

Exquisite.

http://www.ebay.co.uk/itm/Jimi-Hendrix-Bobble-Head-Limited-Edition-/231460201616?pt=UK_Music_Music_Memorabilia_LE&hash=item35e41a6490

QUEEN SET OF FIVE CAST LIMITED EDITION FIGARINES. VERY RARE - £12.70

"QUEEN SET OF FIVE CAST LIMITED EDITION FIGARINES. THERE IS ONE OF EACH BAND MEMBER AND 1 SET OF DRUMS. VERY RARE SET/ EXCELLENT CONDITION"

That's all very well saying 'excellent condition', but excuse me if I may point out one little thing? Isn't there a drumstick missing. In fact, isn't our Roger's right hand ...um ... actually missing?



http://www.ebay.co.uk/itm/QUEEN-SET-OF-FIVE-CAST-LIMITED-EDITION-FIGARINES-VERY-RARE-/391033972243?pt=UK_Music_Music_Memorabilia_LE&hash=item5b0b70e613

Goodbye-ee, Goodbye-ee,
Wipe the tear, baby dear, from your eye-ee.
Tho' it's hard to part, I know,
I'll be tickled to death to go,
Don't cry-ee, don't sigh-ee,

Toodle-poo, chaps



weird **weekend** **2015**

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.

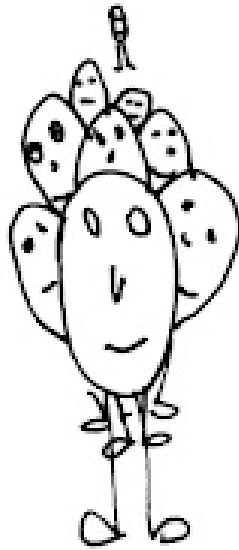
For the second time, Cryptozoologists, parapsychologists, ufologists, and folklorists will be descending on The Small School in Hartland, to share their findings and insights. Unlike other events, the *Weird Weekend* will also include workshops giving tips to budding paranormal investigators, and even 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 WORLD'S 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

HS10310 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
HS10660 DVD



CAPTAIN BEEFHEART & HIS MAGIC BAND
HS11420 DVD



FRANK ZAPPA
HS11090 DVD



CURVED AIR
HS10580 DVD



LIVE 355 WHY NOT TUNE INTO
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www.gonzomultimedia.co.uk





From Beijing, Tengger Cavalry is a folk metal band that combines traditional Mongolian music with heavy metal into a sort of folk metal the band refers to as as Mongolian Folk Metal & North Asian Nomadic Folk Metal. With Overtone



Throat Singing vocal line, Mongolian Fiddle melody, Dombra plucking and Pentatonic Modes, along with heavy distortion and thundering drum – all creating the evocative scene of the grassland and its nomadic culture when warriors, steeds and wolves danced across the great earth. The unique folk melodies and soundscapes Tengger Cavalry creates have broadened the domain of folk metal into a new cultural experience. Deeply influenced by Shamanism and Buddhism, the songs of Tengger Cavalry are written to praise the bravery of the steed, the valour of the horseman, the beauty of the grassland and the enjoyable life of the nomad.

The band is named after the ancient Mongolian and Turkic deity Tengri. Tengri stands for the boundless welkin of North-Asia; the wolf, as the guardian of Tengger, keeps the balance of the Mongolian grassland and punishes the evil. Based on the legend of the ancient Mongolian grassland, Tengger Cavalry, the name of the band, expresses deep admiration towards the steed, the wolf, the holy grassland and the nomadic tradition. In Mongolian shamanism, Tengger (also spelt Tengeri) is the sky-father, lord of the celestial sphere.

Band members are:

Mural
Hasi
Nature Ganganbaigal

Wang Wei

Ding Kai
Wang Xin

Dombra
Morin khuur
All instruments (2010-
2012), Guitars, Vocals (2012-
present)
Bass (2010-2011, 2012
–present)
Drums (2012–present)
Morin khuur (2012-2013,
2013-present)

Wikipedia

Website

Facebook

Metal Archives



You Tube

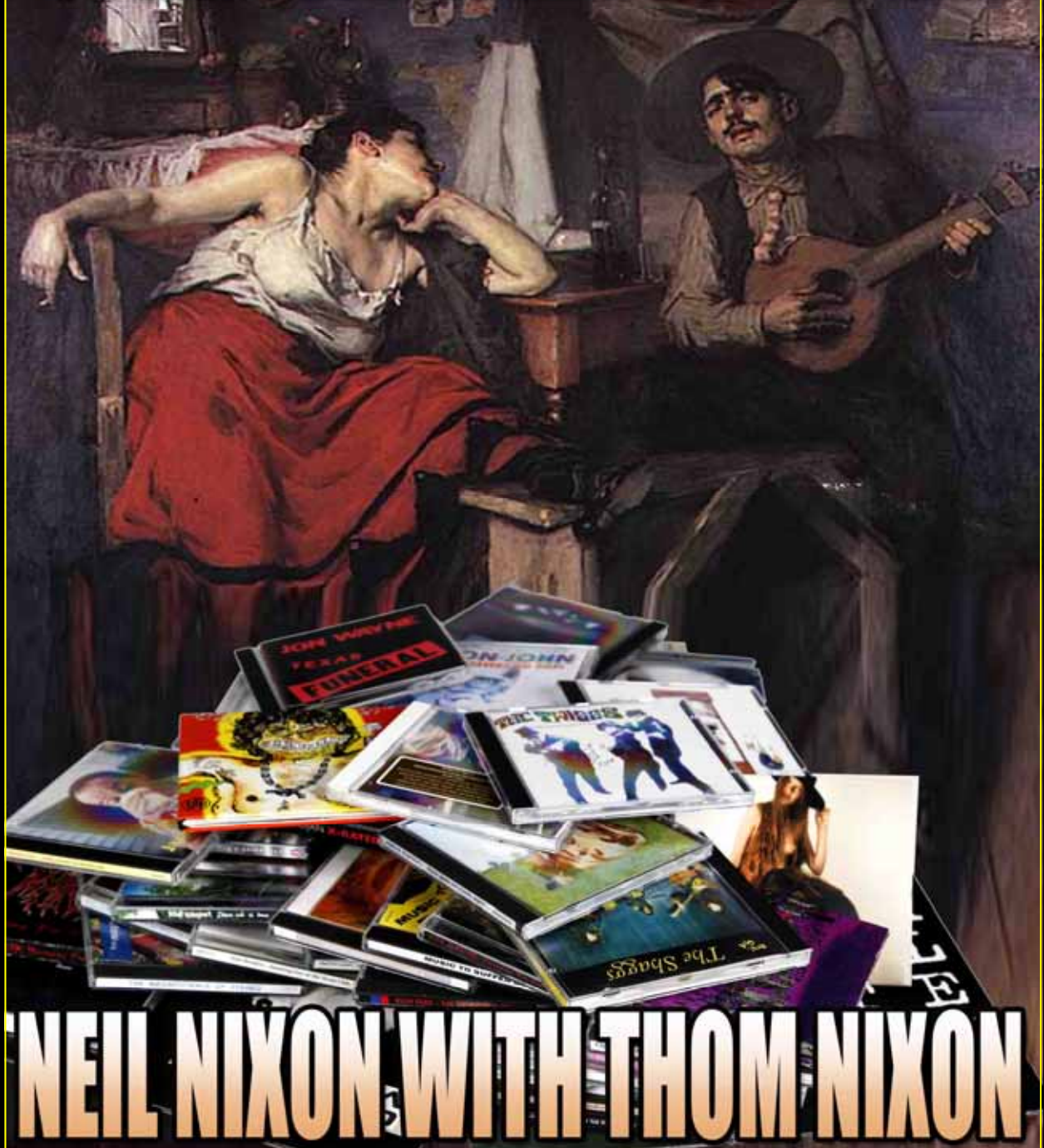
The Expedition

War Horse

Golden Horde

500 ALBUMS

You Won't Believe until You Hear them



NEIL NIXON WITH THOM NIXON

And so, once again, in fact for the 116th time, I am sitting at my increasingly cluttered desk trying to write a slice of deathless prose that will effectively wrap up the week's activities in a stylish yet entertaining manner.

It has not been the easiest of weeks, regular readers have only to look at the lunar phases chart to ascertain why, but I have been touched by the number of people who have written or telephoned me after we broke the news about Daavid Allen. God bless you all my friends.

But now to change the subject entirely.

I am currently reading a fascinating book called 'Cowboys and Indies' by Gareth Murphy, which is a history of the music industry, and to paraphrase it, those who believe that the music industry will never recover from the digital explosion and the advent of downloads, has not done their homework.

This is only one of the cyclical crises which hits the music industry once in a while, and is nothing compared to what happened to the music industry after the advent of radio in the 1920s.

One of the other things that I found totally fascinating was this:



"In 1909, teenaged radio amateurs on Rhode Island sent out false reports of a shipwreck, resulting in a U.S Navy ship spending all night stalking around in circles.

Later that year, after a real accident when a steamboat collided with the S.S Florida, the Naval vessel on scene was given four different positions by eavesdropping pranksters"...

And we thought that 'Trolls' were a peculiarly 21st Century phenomenon created by the Internet.

There truly is nothing new under the sun.



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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

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