

GONZO

Weekly #117

EXCLUSIVE:

Words and pictures from
last weekend's Daevid
Allen Benefit/Celebration
in Brighton

EXCLUSIVE:

UK farewell
tour

EXCLUSIVE:

Sidonie on a
desert island

EXCLUSIVE:

The times they
really are a
changing, but
should we care?

EXCLUSIVE:

4th Eden
remembers
Steve Strange



DRONES FOR DAEVID



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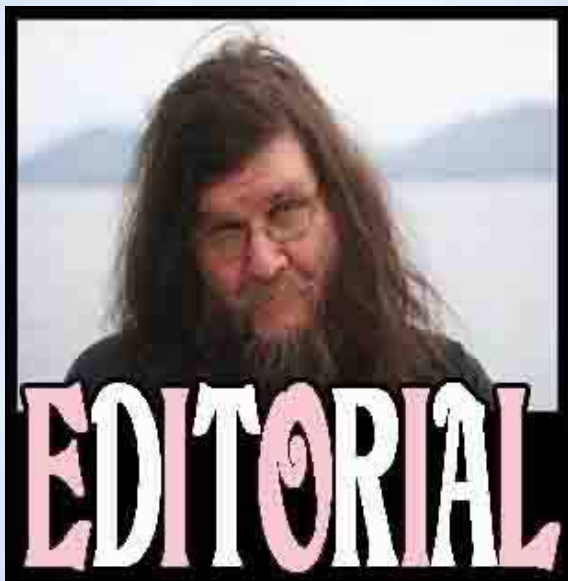
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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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*, a magazine which I started for my own amusement two and a quarter years ago, and which has succeeded far beyond my most ridiculously wild dreams. And believe me, my dreams can be ridiculously wild.

About twenty-five years ago, when I was on tour with Steve Harley and Cockney Rebel, and was used to violating my central nervous system to a

far more ludicrous extent than I would even dream of doing now, I was on tour somewhere in the back of our van, and I was off my gourd. I convinced myself that I was inspired to write the greatest piece of prose that I had ever composed, and so - by the light of a torch (the electric ones you get at B&Q, rather than the bundles of dried kindling dipped in tar with which the outraged villagers attack Frankenstein's Castle) I propped myself up on one elbow and started to write. When I had finished, I was convinced that I had written a epistolary chunk of music journalism, which would be bound to get me the Nobel Prize for Rock Journalism (had there been such a thing) and certainly secure me a place in the next New Year's Honours List at a more impressive level than my brother's BEM. But the next morning when I woke up, ever so slightly woozy and disorientated, I found that all I had actually written was: "Steve Harley has never written a song about Raspberries!"

The same thing happened to me yesterday. Or at least very nearly. I wasn't even slightly stoned. Indeed the strongest things that I had put into my nervous system were a couple of Messrs Benson and Hedges finest, three cups of Earl Grey, and a tub of low fat houmous. But the fact remains that the thing that I had written, of which I was very proud when I finished it last night, actually made no sense whatsoever when I re-read it this



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



morning. It was a long screed about Bill Drummond, Earth magick, and the future of rock and roll. But this morning I decided that it was meaningless bollocks, and decided to start again.

The fact is that we are in a state of flux. Just over half a century ago Bob Dylan released a song which proclaimed that the times they were a changing. They certainly were. But it is arguable that they are changing even more now, and it is no longer an option for balladeers to tell us old folk to "get out of the way if we can't lend a hand" and to not criticise things that we don't understand, because I don't know about you guys out in readershipland, but I don't understand very much of it, and it is my right as a human being and a member of Her Majesty's Press to criticise

natural history writer, a musician and even as someone who works on and off in animal rescue (which is why as I speak, there is a pigeon with a knackered foot in a cage in the kitchen, a tank of Japanese newts by my side and two tortoises with silly Roman names eating me out of house and home) is fundamentally the same. Because it is all about trying to see, and then trying to get other people to see the world in a different manner.

*. Music does not have to be a dull pabulum chosen by the most banal of focus groups to appeal to the lowest common denominator.

*. The natural world should no longer be seen purely in the terms laid down by Linnaeus, Mendel or even Darwin.

*. Despite what we think, we know damn all

the living bejeezus out of it.

But it is also down to ALL of us, of whatever age, colour or creed, to do something about it.

As many of you probably know, I have a day job as Director of the Centre for Fortean Zoology, which is the world's foremost organisation dedicated to research into mystery animals. Over the past few years I have mystified people in both the CFZ and Gonzo camps by saying that I believe that much of what I do for both organisations, and indeed what I do as an educator, a

اللجنة لهم إذا كانوا لا تأخذ نكتة

about what TRULY makes the universe, or even our own small part of it, tick.

*. Life is better when we show compassion to other living things.

The late Will Sinnot of The Shamen once said to me that Love isn't all we need, but it is a pretty damn good starting off point, and I think he was right.

What I try to do with this magazine, with Wyrd Music, with CFZ Press (which got itself a swish new website this week; CHECK IT OUT) and with everything else that I do is to work towards a culture based upon respect and love. I see no great difference morally between art and science, and treat both as equals with magick as their idiot bastard son. I am not at all interested in showbusiness for example, which is why I try to portray the people with whom I talk each week as artists and human beings rather than as the stars of stage and screen which some of them are. That is why I deliberately present the interviews and articles in the way that I do.

This week I was very relieved to hear that an old acquaintance of mine, Roy Harper, appears to be innocent of the charges of sexual abuse with which he was charged a few years ago. The first time I interviewed him, back in about 1987, he said to me that he didn't know what the politics of the future would be, but he did know that if we as a species were going to survive, the politics would have to be green! Of course, he was right. But I would go further, it is not just the politics, but the art and the culture and the whole essence of our society that have to be green if we are to survive, and so I am very happy to see so many of the musicians and artists about whom I write making increasingly organic and psychoactive art which addresses these very concerns. Or at least goes some way along the path of doing so.

So this magazine will carry on writing about organic dance music, geomantic earth art, the crossovers between art, science and magic, and everywhere else that we see the divine light of surrealchemical progression making its mark.

So there!

Om shanti

Jon



Rolling Stones, James Last, AC/DC, Noel Gallagher, Happy Mondays, Daevid Allen, Tomasz Beksiński, Galahad, Sly Stone, Liz Lenten, Strange Fruit, Friday Night Progressive, Steve Strange, Warsaw Pakt, Hugh Hopper, Orlando Monday Allen, Dee Palmer, Badfinger, Ant-Bee, Billy Cobham, Tony Palmer, Homeostasis, Nolan Porter, Roy Weard, Glissando Guitar Orchestra, Arthur Brown, Galahad, Mick Abrahams Band, UK, Sidonie Jordan, Hawkwind, Yes, Rick Wakeman, Peter Banks, Empire, Trevor Horn, Jon Anderson, 1D, Kylie Minogue, U2, Ozzy Osbourne, Elvis, David Bowie, Snoop Dogg, Beatles, Cliff Richard, Adramelch, Bonfire, Nick Gilder, Audio Porn, Northland

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



THE GONZO WEEKLY
all the gonzo news that's fit to print

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,
(Sub Editor, and my lovely wife)
Graham Inglis,
(Columnist, Staff writer, *Hawkwind* nut)
Bart Lancia,
(My favourite roving reporter)
Thom the World Poet,
(Bard in residence)
C.J.Stone,
(Columnist, commentator and all round good egg)
Kev Rowland,
(Kiwi Reviewer)
Lesley Madigan,
Photographer *par excellence*
Douglas Harr,
(Staff writer, columnist)
Jessica Taylor,
(PA and laughing at drunk pop stars)

Richard Freeman,
(Scary stuff)
Dave McMann,
(He ain't nothing but a Newshound-dog)
Orrin Hare,
(Sybarite and literary *bon viveur*)
Mark Raines,
(Cartoonist)
Davey Curtis,
(tales from the north)
Jon Pertwee
(Pop Culture memorabilia)
Dean Phillips
(The House Wally)
Rob Ayling
(The *Grande Fromage*,
of whom we are all in awe)
and **Peter McAdam**
(McDada in residence)

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

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

Jonathan Downes,
Editor: *Gonzo Daily* (Music and More)
Editor: *Gonzo Weekly* magazine
The Centre for Fortean Zoology,
Myrtle Cottage,
Woolfardisworthy,
Bideford, North Devon
EX39 5QR

Telephone 01237 431413
Fax+44 (0)7006-074-925

so what's it all about, Alfie?

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

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

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

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

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

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

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

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

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

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

THE ^{gonzo} NEWSROOM

IT'S ONLY ROCK AND ROLL The Rolling Stones will be back on the road sooner rather than later according to guitarist Ron Wood. Ron Wood talked with Gary Graff of GMI Rock News, saying 'Oh yeah, we had a meeting in New York with the boys, and we're gonna come to North America again in the summer.' Now in their 52nd year, the Stones toured North America in 2013 on the 50 and Counting tour. Many felt that it would be the last shows that the band in the states and Canada but it appears the boys have been enjoying themselves. Their last U.S. tour kicked off in late-2012 with shows in New York and Los Angeles. The returned in May 2013 for a series of seventeen shows before returning to Britain for the Glastonbury Festival and two Hyde Park shows in London. **Read on...**

THIS COULD BE THE LAST TIME The word iconic is over often used, but never in the context of James Last. Having sold over 100 million records over a career spanning half a century, he has had a staggering 52 hit albums making him second only to Elvis Presley in charting records. The 85 year old composer and conductor, James Last, has now confirmed that his Spring European dates will be his last 'the UK concerts marking a staggering 89th and 90th concerts at London's Royal Albert Hall, making him the most popular German performer to have played at the iconic venue. An era of German music history will come to an end this year, and for these shows, Last dedicates them to all his fans over the years. **Read on...**

UM..... IT'S STILL ONLY ROCK AND ROLL AC/DC have announced that Chris Slade will be the drummer for AC/DC throughout 2015 therefore confirming Phil Rudd is out of the band. 'Chris Slade will be on drums for the upcoming Rock or Bust World Tour,' the statement from AC/DC reads. Slade reunited with AC/DC for the band's first public appearance since the release of the 'Rock Or Bust' album at the Grammy Awards on the weekend. Slade was the AC/DC drummer from 1989-1994 and played on 'The Razors Edge' album (1990) as well as the hits 'Thunderstuck' and 'Big Gun'. He left in 1994 to join Dio and was replaced by Rudd who had been earlier fired by the band in

1984. Rudd played on the recent 'Rock Or Bust' album but then trouble brewed in this hometown of Tauranga, New Zealand in November when he was charged for 'attempting to procure a murder'. **Read on...**

THE THAIS THAT BIND Noel Gallagher has said that he cannot accept Carl Barat's invite to produce the new Libertines album. As reported, Barat announced he wants Noel Gallagher to produce the eagerly awaited record, stating, "I'd love to work with him", in the new issue of NME, which is on newsstands now and available digitally. However, speaking to NME in a video interview you can watch above, Gallagher states that the band's insistence on recording abroad means he will be unable to participate. "We've exchanged a few emails but unfortunately they want to do it in Thailand," Gallagher says. "With the best will in the world, I'm on tour and I can't do it. I would genuinely love to be involved but they're going to do it in Thailand and I can't be in Thailand." **Read on...**

24 HOUR POLITICAL PEOPLE The Electoral Commission has approved a new name for Happy Mondays member Bez's political party. Bez recently made headlines when his party - then called the Reality Party - was reported to have missed the deadline for registration to stand in this May's general election. However, it's now emerged that the problem related to the similarities in name between Bez's party and the existing Realist Party.

The party's name has now been altered to We Are The Reality Party and will be able to stand in this year's General Election. Bez explained the situation in a press release, saying: "I certainly didn't wake up one morning and forget to register The Reality Party. Far from it. The Electoral Commission didn't run checks thoroughly before giving us the green light in March 2014, and then months later suddenly wanted to question our party name when it came to light that we might confuse voters. **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...

Wind pressure group wants compensation and slams 'duplicitous' developers

RENEWABLE energy firms should pay compensation to householders whose lives are blighted – and properties devalued - by the proximity of wind turbines.

That is the plea of the Lauderdale Preservation Group (LPG) in a submission to the Scottish Government which is considering new guidelines to improve public engagement when wind farm plans are unveiled.

The Borders-based pressure group claims the payment of unconditional compensation to individuals for loss of property value – as opposed to "community benefit" sops from renewable energy companies for local projects – has already been established in Denmark.

The LPG, set up in an area with one of the highest concentration of completed or proposed wind farms in the Borders, also stresses that the UK Government has accepted the principle that compensation should be paid to those affected by the controversial HS2 high-speed rail link and those living above shale gas drilling

(fracking) sites.

"It would seem to be a matter of natural justice that for any development which brings financial benefit to its owners and loss, whether financial or amenity, to residents, the former should be required to compensate the latter."

<http://www.peebleshirenews.com/news/borders/articles/2015/02/10/523770-wind-pressure-group-wants-compensation-and-slams-duplicitous-developers/>



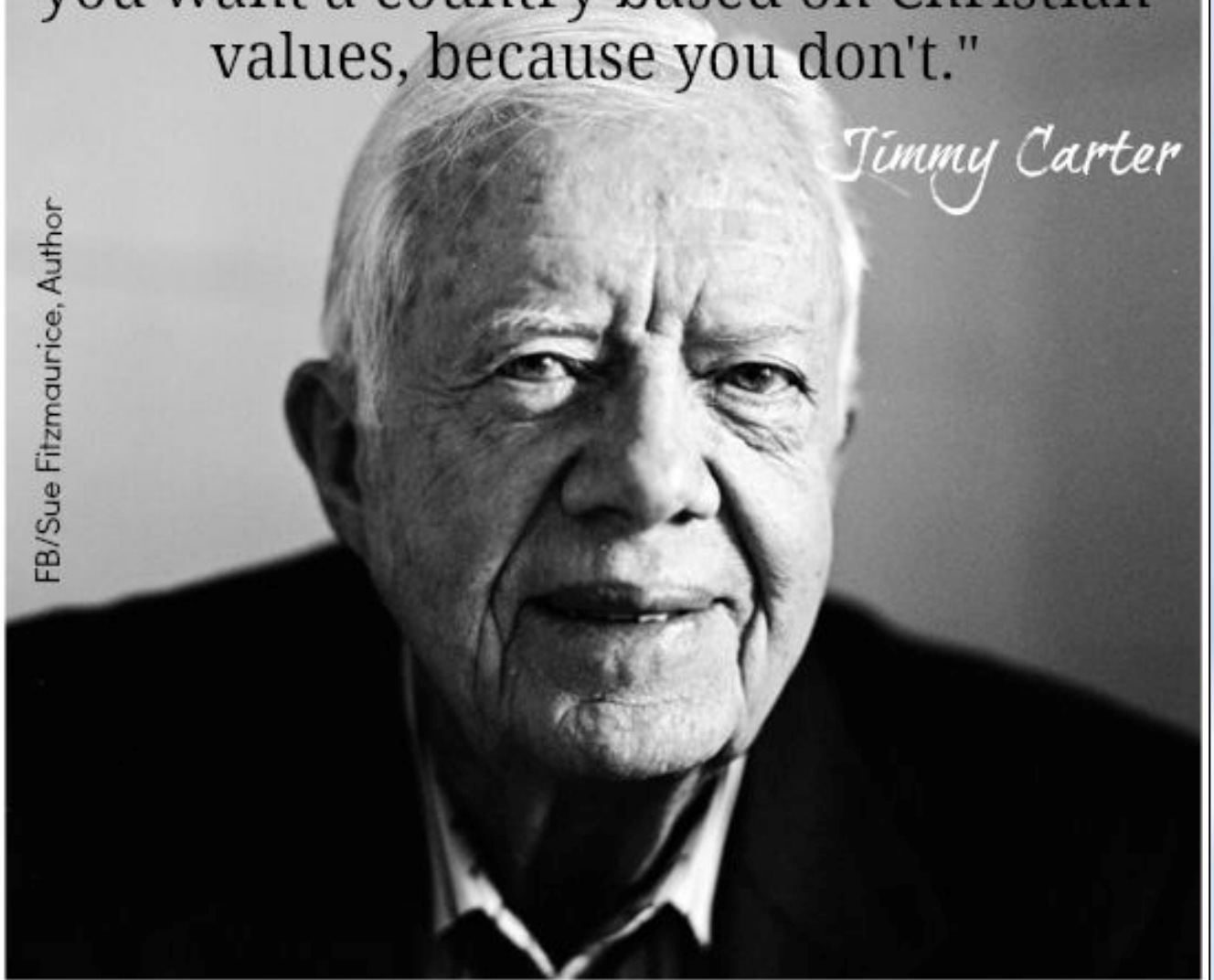
Democracy match



"If you don't want your tax dollars to help the poor, then stop saying you want a country based on Christian values, because you don't."

Jimmy Carter

FB/Sue Fitzmaurice, Author



THE LAST WEEK AT GONZO DAILY

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

IF YOU ARE NOT A PART OF THE SOLUTION YOU ARE A PART OF THE PROBLEM.

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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



DAEVID ALLEN UPDATE



As you will read elsewhere in this magazine, the Drones 4 Daevid show in Brighton last weekend was a great success, and tributes have been flying in for the man himself. Particularly poignant is this one from his old mate Thom the World Poet:

FOR THOSE WHO LOVE DAEVID ALLEN RELEASE

Notions first-continuity/immortality
Then acceptance-pain/anger measurement
Communication(of states of being-how you are/
will be
knowing time is a length of string
Hold yr life in yr own two hands
Beloved of strangers,family,friends
They,too ,need the virtues of release

Harder for those with compassion/fatigue
Accomplices on this journey sing-
"We have come this far to the mountain
Now let us release all burdens .Turn into wings
Fly away. SING!

In conversation with Gregg McKella I said: "I still believe that if we send enough good vibes, miracles can happen. Look what happened to Wilko Johnson. I am enough of a Fortean to believe that it was the public outpouring of love and good vibes that cured him".

To which Gregg said: "Indeed well there was a fair amount of outpourings on Sunday night. It really was a special night.. I am sure he received the vibes via the Radio Gnome network"...

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)

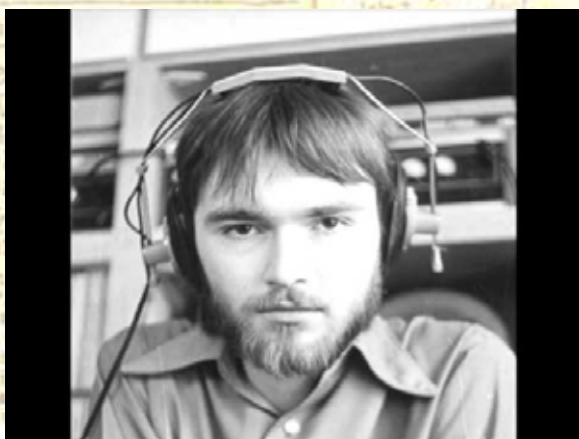


IN MEMORIAM

Tomasz Beksinski (26 November 1958 – 24 December 1999) was a popular Polish radio presenter, music journalist and movie translator. He was the son of painter Zdzisław Beksinski. On 24 December 1999 he committed suicide.

He was born in Sanok, Poland. Since he was 12 he was interested in music, especially rock music (progressive rock, gothic rock) and horror films. In one of his essays he wrote about how scared he was while watching his first horror movie (The Reptile) in 1970. He admitted it was the first and the last time he felt that way watching a horror film.

In the late '70s he became a music journalist and was one of the most charismatic Polish radio presenters. It was not a coincidence he chose such a career; he was known to be a music lover, who had an impressive collection of LP-records. He debuted on air in Marek Niedźwiecki's programme in 1982. At the beginning he worked together with Polskie Radio and presented programmes Romantycy muzyki rockowej, and Wieczór płytowy.



He also wrote feature articles and reviews for Tylko Rock and Magazyn muzyczny magazines. From 1998 he wrote a column Opowieści z Krypty in Tylko Rock magazine, where his features were published. He also wrote for *Machina* magazine.

On 24 December 1999 Tomasz Beksinski committed suicide. Shortly before his death he wrote a feature about modern culture, in which he unambiguously forewarned about his intention. He had showed some inclinations towards suicide much earlier; at the age of 16 he tried to poison himself with sleeping pills.

This week, my favourite prog metal band, *Galahad* announced:

Galahad are proud and honoured to announce that the track 'Julie Anne' from the 1995 Sleepers album has been included on 'In Memoriam' a tribute album to the popular Polish radio presenter, journalist and translator Tomasz Beksinski who sadly committed suicide on 24th December 1999. He was a great supporter of music and championed the Galahad cause in the late 1980's and 1990's. Other artists involved include Fish, Collage, Jethro Tull, The Sisters of Mercy, Cockney Rebel, Marillion, The Alan Parsons Project and Camel amongst others.



the week that's past

The Gospel According to *BART*

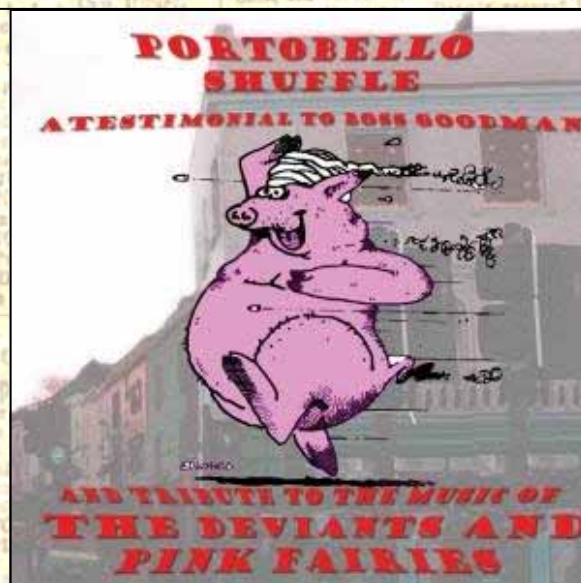
My favourite roving reporter Bart Lancia sent me the following story this week, alongside a cryptic note that "sometimes the artist wins".

Sly Stone was awarded \$5 million after a Los Angeles Supreme Court jury found that the Rock and Roll Hall of Famer was cheated out of over a decade's worth of royalties by his former manager and an entertainment lawyer. In the breach-of-contract lawsuit, Stone's lawyers argued that Gerald "Jerry" Goldstein and Glenn Stone had tricked Sly Stone into becoming an employee and co-owner of a company called Even St. Productions, which they then used to pocket Stone's royalties through "shady accounting."

"It's a good day for Sly, it's a good day for entertainers in general," Nicholas Hornberger, one of Stone's lawyers, told the press following the verdict. "This was an important verdict for people that are artists, entertainers, music composers, etc."

Lawyers for Goldstein, Sly's former manager, and Glenn Stone claimed that the rocker was hoping to "re-create his career" when he approached the company in 1989, the AP reports.

<http://www.rollingstone.com/music/news/sly-stone-awarded-5-million-in-royalty-lawsuit-20150128>



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

LIZ LENTEN OF AUBURN WRITES

LEAVING DAY - This song was inspired by some young army wives I met, who were missing their men - and just counting down the days until they were home and together again...it struck me how brave they all are...not knowing if they will ever see each other again...we recorded the song as part of the NASHVILLE CD, and then Wan, our video producer, created an atmospheric scene to tell the story, with additional frontline footage used with kind permission from Ben Anderson.

<http://youtu.be/1y31osV84tA>

If you enjoy the video, or the song - or both - or neither! PLEASE MAKE A CONTRIBUTION TO 'HELP FOR HEROES' www.helpforheroes.org.uk and DONATE whatever you can afford and we'll happily send you a free MP3 of the audio track - just email:

leavingday@scarletrecording.co.uk with the subject: I donated - MP3 for me!

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)

the week that's past



Peculiar News of the Week

I AIN'T GOT NO BODY



You've heard the phrase 'she only wants you for your body,' but it seems that serial killer Charles Manson's bride-to-be took that a bit too literally...27-year-old Afton Elaine Burton announced her engagement to jailed killer Manson back in November, but their wedding plans took a dramatic turn when journalist Daniel Simone looked into the case, the NY Post reports.

Supposed superfan Burton had hatched a plan to gain the rights to Manson's body when he dies in order to make cash by displaying his corpse to the public in a glass case. At this point, even Charles Manson is, like, I'M OUT.

http://moviepilot.com/posts/2015/02/11/charles-manson-calls-off-wedding-for-the-weirdest-reason-2683374?lt_source=external>manual





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).

working on a book about rare albums for Gonzo Multimedia. The show is broadcast on Miskin Radio every Sunday from 10-00-midnight.

Note: Big Album is Acrobats by Laura Moody, we make the mistake of calling it Acrobat (singular), sorry! Error started on the script.

Judge Smith: Weird Beard
Maya Beiser: Black Dog
Jon Downes and the Amphibians from Outer



Space Invocation of my Daemon Brother
Obake: Burnt Down
Laura Moody: Memento
Jane Weaver: Argent
March Rosetta: Dartford Crossing
Genesis: In the Beginning
Genesis: The Silent Sun
Unfolding: Prana
John Hassell and Brian Eno Groit (over
Contagious Magic)
Marcia Strassman: The Flower Children
Tubby Hayes: Voodoo
Reagan's Polyp: Rock n Roll Music
Laura Moody: Cello Song
Al Stewart: Love Chronicles
Siouxsie and the Banshees: Strange Fruit
Husker Du: Eight Miles High
Willie Thrasher: Spirit Child
Los Holy's: Holy's Psichedlicos
The Ukranians: God Save the Queen
Laura Moody: Call This Time Love
Louis Balou: Bon Voyage

**Listen
Here**



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

Hello, I am M Destiny host of Friday Night Progressive. You will find it to be an incredible independent internet broadcast show. But it's more than that. We tend to boast that the



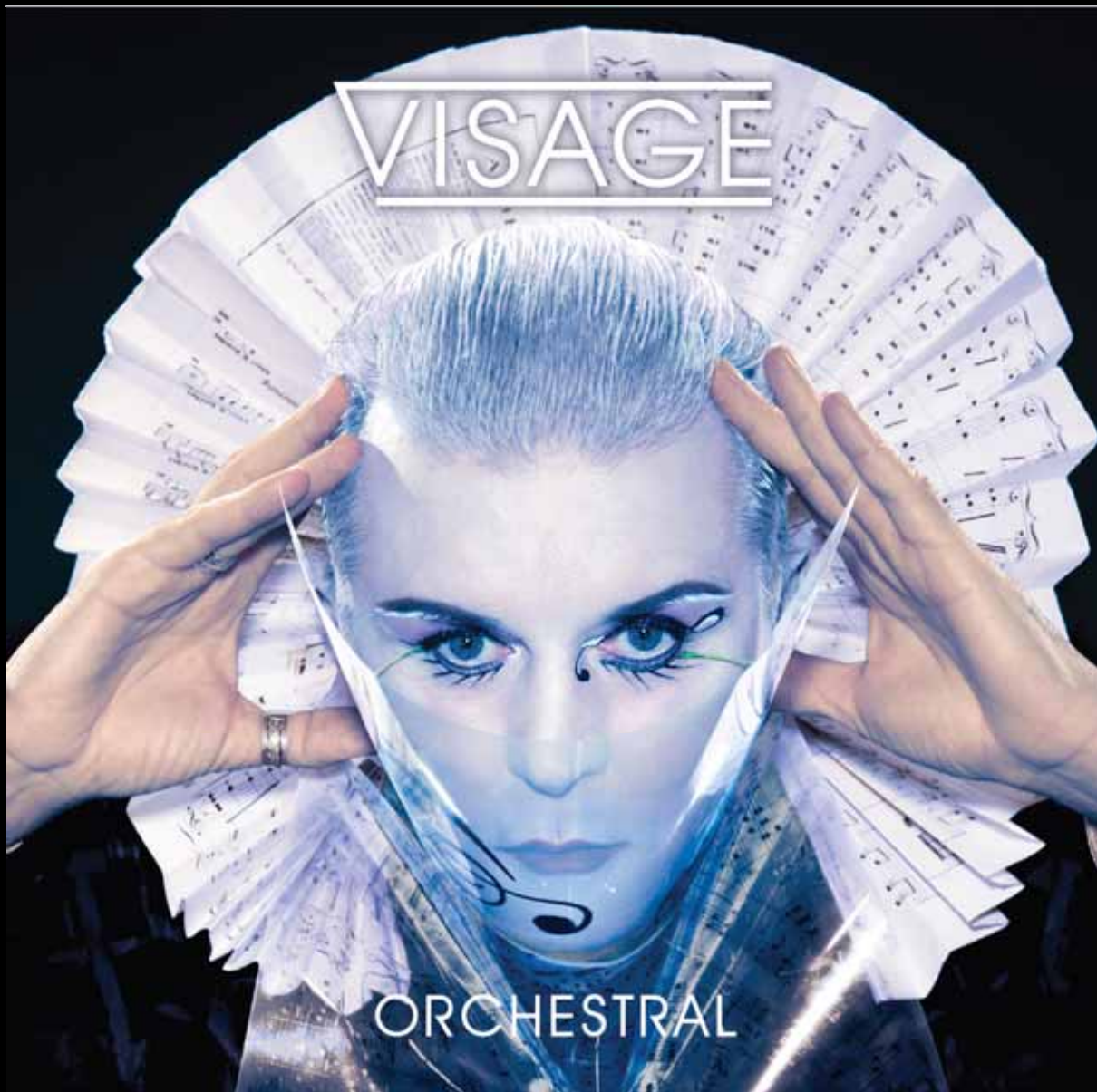
musicians played on FNP are above the status quo. This includes the multi-instrumentalist and the educated musician. We tend to shy away from computer generated creations and rely on talent using musical instruments and steer this talent for purposes of sheer inspirational indulgence. It is only in the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

ARTISTS:

The Greatest Funeral Ever
<http://www.facebook.com/TheGreatestFuneralEver>
 Grand Tour
<http://www.facebook.com/pages/Grand-Tour/1575328136022464>
 Larry R Campbell
<http://www.facebook.com/pages/LarryRCampbell/108094479234696>
 Hegemony
<http://www.facebook.com/HegemonyTheBand>
 Cailyn Lloyd
<http://www.facebook.com/pages/Cailyn/88087502602>
 UPF
<http://www.facebook.com/UPFrat>
 SENDELICA
<http://www.facebook.com/pages/Sendelica/191174294239796>
 Biondi Noya
<http://www.facebook.com/biondinoya?fref=ts>
 A lonely Crowd
<http://www.facebook.com/alonelycrowd>
 Legend
<http://www.facebook.com/LEGENDProg> — with Mike McGowan, Biondi Noya, Cailyn Lloyd, Joe Cairney, Mark Truey Trueack, Stephen Paine, Larry R Campbell, Pedro Kaldini, Robert Ancell and Wojciech Muchowicz.

**Listen
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Friday Night Progressive



Steve Strange (1959 – 2015)

In the late 1970s, the music industry was set in a rut. Punk had just arrived to try to give youngsters an alternative to the disco music and bland pop music that your mum and dad were listening to.

A young Welshman called Steve John Harrington went to see the Sex Pistols in 1976 which started his brief journey into punk, with the likes of Glen Matlock and Malcolm McLaren as friends.

Steve moved to London where he started to host a new club called "The Blitz". The door policy for this club was simple, it would only accept "the weird and the wonderful". The dress code and makeup would be very androgynous. The music

THOSE WE HAVE LOST



they would dance to would also be weird and wonderful with David Bowie being one of Steve's iconic heroes. Steve also appeared in Bowie's video, *Ashes To Ashes*. Even though Steve did not coin the phrase, the New Romantics had arrived. The movement would be about fashion and the style of music they listened to. At this time, the synthesizer explosion was also happening which fitted perfectly with the New Romantic identity.

In 1979 he teamed up with Rusty Egan and Midge Ure of The Rich Kids along with Barry Adamson, John McGeoch & Dave Formula of Magazine. Also to join this new venture would be Billy Currie of the recently defunct Ultravox! Together they became Visage. Visage became the New Romantic figure heads and their second single, *Fade To Grey* became a huge hit across the world and to this day represents the sound of the New Romantics.

Visage had great success with their first albums, *Visage* and *The Anvil*. Although the band had great success, this was more of a studio project as the other band members had different commitments. Midge Ure joined the newly resurrected Ultravox with Billy Currie and had great success in the early to mid-eighties. John McGeogh joined Siouxsie and the Banshees.

By 1984 Visage had a new look with the addition of

Steve and Gary Barnacle. They released the album *Beat Boy* in 1984 with the new line-up.

Although Steve tried other ventures over the next few years, these did not hit the success of Visage of the early 1980s.

Steve's personal life was also as colourful as his music career. Although he did not discuss his sexuality, he admitted to relationships with both men and women. He struggled with heroin addiction and was given a 3 month suspended sentence for shoplifting, after hitting hard times.

Nostalgia of the sound of the 1980s resurrected Visage in 2013 with Steve back on vocals, Steve Barnacle, Robin Simon (ex-Ultravox), Lauren Duvall and Logan Sky.

They released a new album, *'Hearts and Knives'* in 2013 which had that iconic Visage sound. A tour followed and then in 2014 a special orchestral version featuring 12 of Visage's iconic songs was released with a full symphonic orchestra.

Steve died of a suspected heart attack in Sharm-el-Sheikh, Egypt on 12th February 2015.

The sound of the 1980s would have still happened without Steve, but Steve led the way with the New Romantic movement, and shaped the music and fashion scene of this decade. He was a true icon.

For this obituary we handed over the reins to Martin Eve, better known as electronica composer and musician *4th Eden* to whom Steve Strange and *Visage* were an inspiration.

He messaged me late last night to tell me the tragic news. And it seemed obvious that there could be no better person to remember Steve Strange in the pages of this magazine.

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.

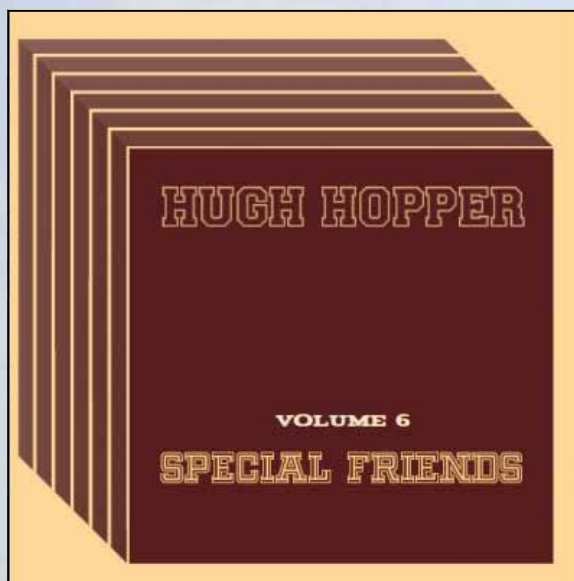
Drummer Lucas Fox had been in the first incarnation of Motörhead with Larry Wallis of the legendary Pink Fairies, while Andy Colquhoun's other work includes spells in The Deviants and Pink Fairies reunions.

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



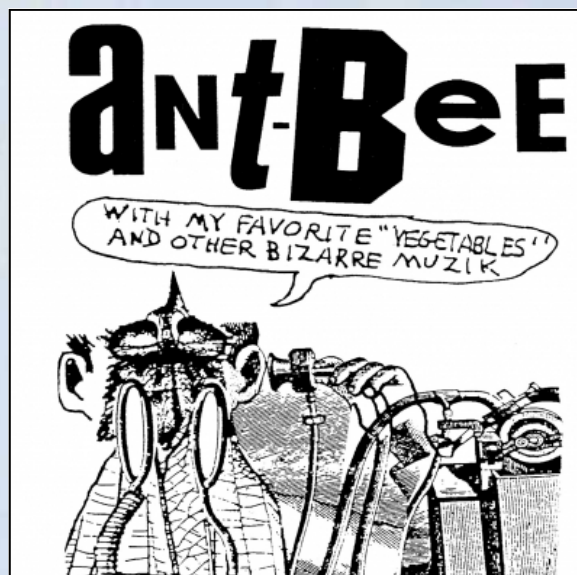
image were a little old fashioned and for reasons that remain obscure they also decided to change their guitarist. Exit Ron Griffiths and enter Joey Molland. Badfinger was born.

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

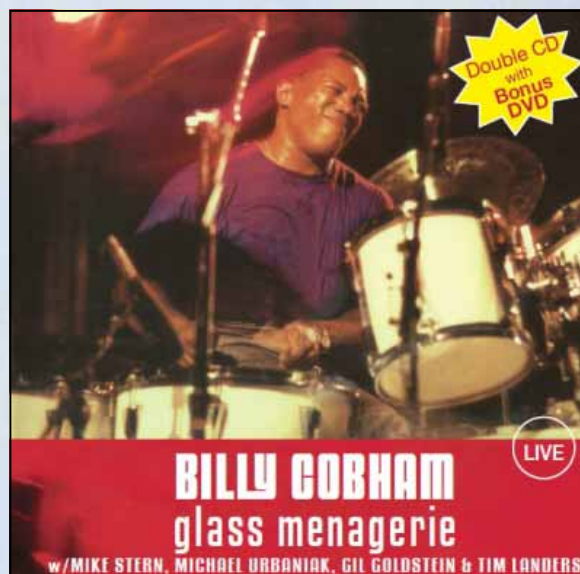
These days there are many artists who work through the intensely 21st Century modus operandi of file swapping. But Ant-Bee, aka Billy James was doing it over a decade before it became de rigeur. Billy James, an author of rock biographies and a musician in his own right, reassembled great musicians from 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).



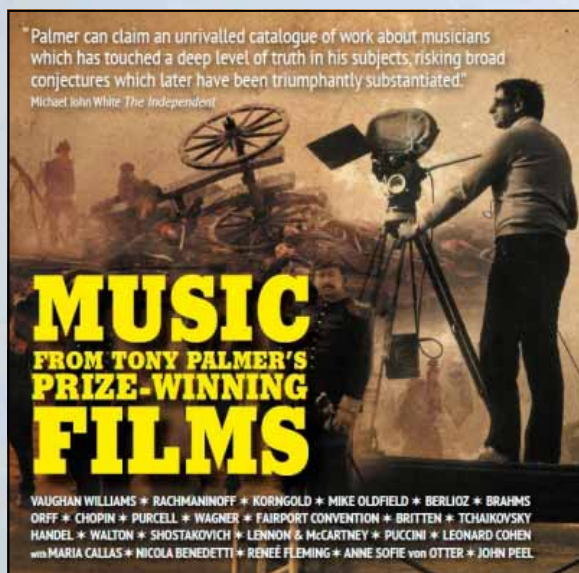
Artist: Billy Cobham
Title: Glass Menagerie
Cat No.HST287CD
Label: Gonzo

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

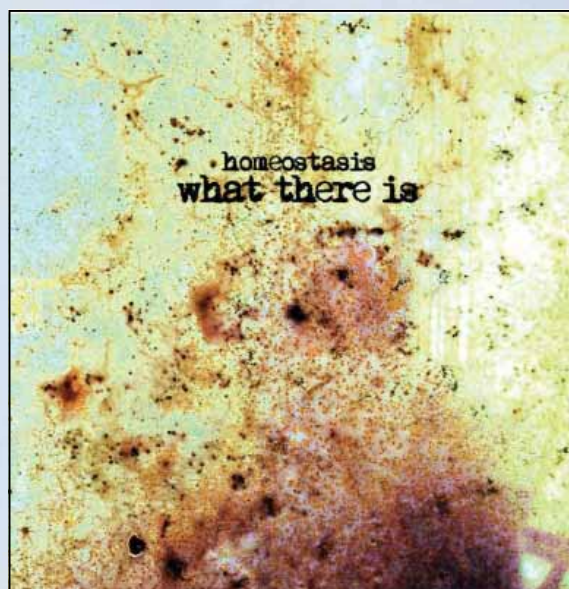
when he left to play with Miles Davis. Glass Menagerie released two records for the Elektra Musician label. This DVD was filmed in Switzerland in 1981 and features Coghlan at his best in front of what football enthusiasts would doubtlessly call "A Home Crowd" who obviously adore him.



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.



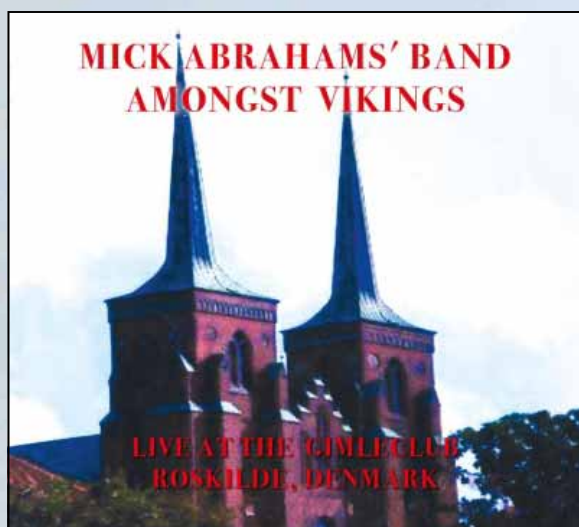
Artist: Homeostasis
Title What There Is
Cat No.FD003
LabelFlamedog Records

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

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

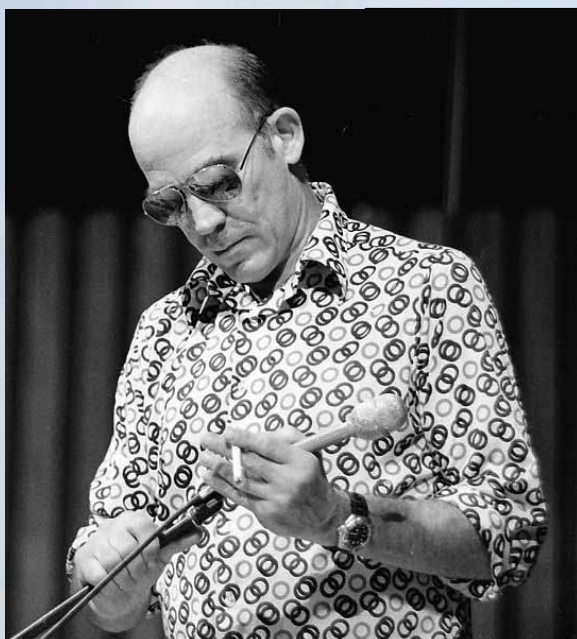
stood on one leg whilst playing the flute didn't start off as a folk band, or even a progressive rock band; they started off as a blues band. Back in the halcyon days of 1967, a couple of members of a Blackpool-based blue-eyed soul band travelled down to the teeming metropolis where they teamed up with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

“There are times, however, and this is one of them, when even being right feels wrong. What do you say, for instance, about a generation that has been taught that rain is poison and sex is death? If making love might be fatal and if a cool spring breeze on any summer afternoon can turn a crystal blue lake into a puddle of black poison right in front of your eyes, there is not much left except TV and relentless masturbation. It's a strange world. Some people get rich and others eat shit and die.”

Hunter S. Thompson

ver GONZO Weekly BACK ISSUE BONANZA

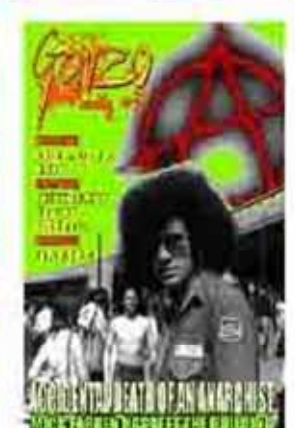
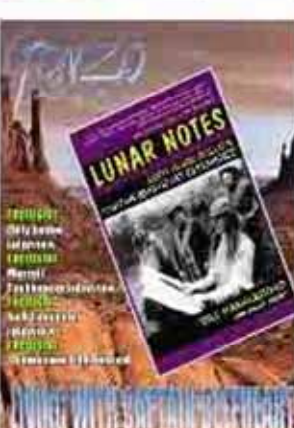
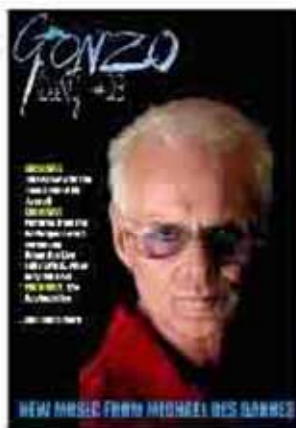
This is all very exciting and things are changing very rapidly. There is now a dedicated website at www.gonzoweekly.com. At the moment it is extremely skeletal, but it will be titivated and enhanced and augmented with other stuff over the next few months.

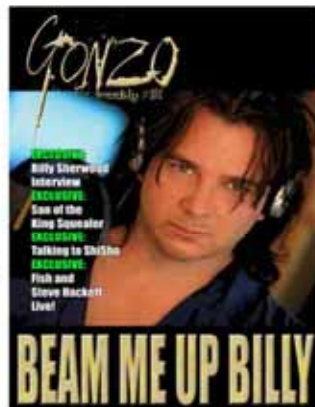
In my defence, I have never pretended to be any sort of web designer, and I have never worked out how to use Dreamweaver or any of those clever things, and I don't understand anything but basic raw htm.

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...





DRONES 4 DAEVID

Words: Roy Weard

Pictures:

Tony Bowell <http://www.tonybowallphotography.com/>

Antony Meadley <http://www.casafilms.co.uk/>

One of the nicest things about being part of the team that runs The Real Music Club is that we get to do things like the Drones For Daevid show. My own musical history has its roots in the incense clouded sixties and, as a naive hippie, I have (purple) hazy memories of seeing the four piece Soft Machine playing at UFO and (possibly) the 14Hour Technicolour Dream at Alexander Park (the first big event I ever attended). That early Soft Machine performance was echoed back through the years as, during his opening set, Monty Oxymoron and friends played 'We Did It Again' during their opening set.

The Prince Albert, which nestles just under Brighton's main station, is not, by any stretch of the imagination, a huge venue, but Sunday night saw it filled to arena capacity with an outpouring of love and sympathy for Daevid as well as being washed by a sea of shimmering music. After Monty's opening salvo the room was haunted by dreamlike tunes from Shankara Andy Bole who was accompanied, towards the end of his set by Elliott

Mackrell on violin. Mark Robson followed with some gentle songs which were absorbed by the hushed audience. Mark sat seated behind his keyboards with a didgeridoo propped up across the front, looking, for all the world, like a lightly armoured love tank!

Arthur Brown, another person from the UFO and Technicolour Dream days was on stage reading a poem he had written especially for the evening, and then the stage was filled with the larger than life persona of the Invisible Opera Company of Tibet. This band was crammed full of energy, melody and drive – a juggernaut of joy driven by Phil Curtis (bass guitar) and Tracy Justhitsomething Austin (drums). The rest of the band provided the icing - Brian Abbott (guitar / vocals) and Julian Veasy (keyboards) were the sonic foils to the fiery vocals and writhing dancing of Catriona McDougall and Jackie Juno. They were joined, part way through their set, by Arthur Brown for 'Kites' and a full on baritone to falsetto vocal workout of 'Spirit of Joy'.

Pic: Tony Bowall





The Real Music Club

Presents



The Glissando Guitar Orchestra

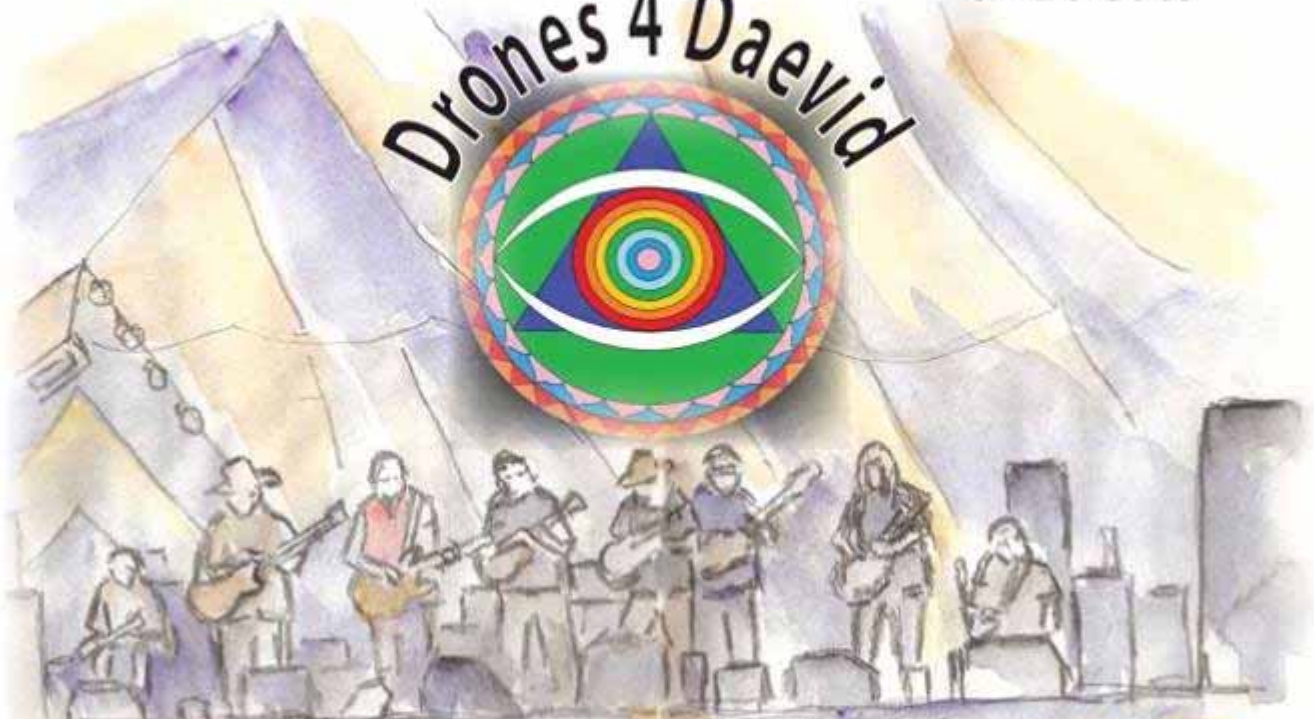
the Invisible Opera Company of Tibet

Mark Robson

shankara andy bole

Monty Oxymoron
& Guests

Drones 4 Daavid



+ Special cameo appearance by Arthur Brown

All proceeds to The Alien (Daavid) Fund

Sunday 8th February 6:00pm

The Prince Albert

48 Trafalgar Street Brighton BN1 4ED 01273 730499

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

£15 (£12.50 adv / concessions)

www.therealmusicclub.com



The Real Music Club



Drones4Daavid Timings

DOORS OPEN – 8PM

Monty Oxymoron and guests

6.20 - 6.50

~~Shankara~~ Andy Bole

7.00 - 7.30

Mark Robson

7.45 – 8.15

Arthur Brown

8.30 - 8.50

The Invisible Opera Company of Tibet

9.15 – 10.00

Glissando Guitar Orchestra

10.30 – 10.50

The Glissando Guitar Orchestra
the Invisible Opera Company of Tibet Mark Robson
Shankara andy bole Monty Oxymoron & Guests
+ Special guest appearance by Arthur Brown
The Prince Albert
Sunday 8th February
£15 (£12.50 adv / concessions)



Mark Huxley pictured by Tony Bowall



These photographs by Antony Meadley show the Invisible Opera Company of Tibet (above—drummer Tracy Austin, Jackie Juno (left) Catriona McTeabag (right)).

Below is Dani Speakman and Bob Hedger (aka Jay Buddha) of the Glissando Guitar Orchestra, and opposite—also from the GGO—is Kev Hegan

The cover pic of Daevid is by Rob Ayling





©2015 AntonyM



Arthur Brown Pic: Tony Bowall

Douglas Harr

Ear Candy for the Hungry Audiophile

The End of U.K. (the band!)

U.K. is a progressive rock band formed after the disbandment of King Crimson's 1974-1976 incarnations, which had included John Wetton (bass, vocals) and Bill Bruford (drums). Eddie Jobson overdubbed violin and keys on Crimson's live album *USA*, had known John from Roxy Music, and had impressive credentials playing keyboards and electric violin with Curved Air, Roxy Music, and Frank Zappa. Alan Holdsworth, most well known for pioneering guitar work with Soft Machine, and Gong joined the band on guitar, and a progressive rock supergroup was born with the 1978 release of the self titled "U.K."

After this release, and a supporting tour, both Bruford and Holdsworth left the band, and they became a three piece with Terry Bozzio (ex Zappa) joining the group for their second release *Danger Money* (1979) and final offering, a



live album from that same year titled *Night After Night*. Though of short tenure, being hatched really at the end of the 1970's prog boom, U.K. left an indelible mark on the musical landscape. Each member contributed some of the best work of their careers to this outfit - Eddie with his manic organ, space age synth patches and lightning fast violin solos, John with his smoothest strongest, oft urgent, vocals and power-bass riffs, Alan with his fusion guitar leads, and Bill, then Terry each incorporating their stunning trademark style on finely tuned drum kits. For proof, check out "Ceasar's Palace Blues" live in 1979 here: https://www.youtube.com/watch?v=6VAzkN_qJig

I was able to catch one of U.K.'s final 1970's performances supporting Jethro Tull on that band's Stormwatch tour, itself the end of an era for Ian and company, at the Long Beach Arena, November 13, 1979. The short set list afford U.K. that night left the audience wanting more, even though the three piece band tore through aggressive renditions of several prog tracks, including

their defining debut suite, "In the Dead of Night" and "The Only Thing She Needs" a similarly epic track from their second.

But it was the inclusion of several new songs, two that had already been played live and captured on *Night After Night* and a new one, "Waiting for You" that impressed me that night, so long ago. These newer tracks had more commercial appeal than the more complex song-suites, and I believed at the time these pointed to a more accessible third album to come.

However, at the end of this tour, U.K. disbanded. Stories



UK 2015

FINAL WORLD TOUR - EUROPE

abound but the one that seems to stick is that Eddie was looking to build longer, more instrumental compositions, and John was favoring a more song oriented, accessible direction. John went on to record his excellent solo album *Caught In The Crossfire*, sounding very much in parts like what could have been U.K.'s third (spin "Cold Is The Night" <https://www.youtube.com/watch?v=tK266UYDmyU>), then formed Asia, another supergroup with massive commercial appeal. Eddie joined Ian Anderson for one album, that became Jethro Tull's *A* (1980) along with the fabulous tour to support it, then went on to solo work. Terry released the jazz infused debut album from the relatively

unheralded band, Group 87 <https://www.youtube.com/watch?v=CXfUufyiYNc> (a must-have entry in any prog collection), then joined his wife Dale to form 80's pop sensation Missing Persons. Though they burned brightly, the brevity just seemed a bit of a loss – U.K. had straddled the line between prog and pop in a way that could have sustained the band. The strength of the group had been the balancing of both styles, and U.K. had been more than the sum of its parts but that was not to last. I thought at the time they were better than Asia, and could have carried on with a similar balancing act for at least a few years during those increasingly dark days for the genre. Ultimately, the



individual members went on to record a number of successful albums with multiple collaborators and various bands.

After a long hiatus, actually thirty long years, Eddie Jobson and John Wetton began to stage a small series of occasional U.K. reunions, beginning with a night in Poland in 2009. The personnel on drums and guitar have varied across these outings. The culmination for me was being able to catch their show in San Francisco in 2012 when they returned to the three-man lineup of 1979, with Terry Bozzio back on drums. It was fantastic to see the band again, tearing through precise and energetic versions of nearly their entire catalog, finally experiencing the complete set list I, and so many others, missed all those years ago.

We were also fortunate to catch another variation on these performances on the Cruise To The Edge voyage, April of 2014. Then, last October, Eddie reported a new and final series of concerts, after which he intends to return to new projects. He released a statement that reads in part:

After several years of assorted reunions, I have decided to permanently retire "UK." ... It has been a privilege to work with John Wetton again and to bring the music of UK back to audiences worldwide; however, this was always meant to be a temporary arrangement and it is now

necessary to allow our legendary band to slip into a graceful retirement.

Eddie and John will be appearing with Alex Machacek on guitar, and two drummers, Chad Wackerman and Mike Mangini in San Francisco at the Regency Ballroom, on April 21, 2015 after some dates in Japan, and we will be there again to catch the last hurrah.

Though there will be fans in many geographies who miss the short tour, this does seem a fitting time to bring U.K. to another end, unless or until there is new work to promote, so the oldies don't get a bit too cold. Who knows, maybe after another thirty years? Fortunately, it's a happy ending in contrast to a darker lyric in that epic 1978 composition "Thirty Years":

*Sometime when you've time to spare
Dreaming of missed opportunities
Spare a tear and douse your bridge
(Burning)
Thirty years and on the ledge
(Learning)*

Lyrics from "Thirty Years", album U.K. © Bruford, Wetton, Jobson



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

UK 2012

NIGHT AFTER NIGHT



JOBSON • WETTON • BOZZIO



WORLD TOUR

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— PRESALE OFFER —



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.

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LEARN MORE | www.flutiefoundation.org

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JOSE ESCAMILLA MEDICAL FUND

<http://www.gofundme.com/m9x6b8>

This week I heard that a friend of mine is in trouble. I took the sole decision to place this page in the magazine, and take full responsibility for having done so....JD

Reaching out for help. I was hospitalized last week and they found blockage in my heart. They put stents in three arteries. Desperately need to raise \$5000.00 for treatments and therapy that my Medi-Cal doesn't cover. Will also be used for IV therapy at a clinic in Los Angeles. Each treatment is \$ 250.00 to \$ 450.00 per IV. The IV Therapy is what they call Mineral Cocktails full of vitamins, herbs and high mineral content. I need these to curb my diabetes, peripheral neuropathy, high blood pressure and lead me to a healthier heart.

<http://www.drrashel.com/los-angeles/infusion-iv-therapies.htm>

<http://ivtherapycenter.com/iv-therapy-health-conditions/>

I hate being ill. I have three films to finish; UFOs From Outer Space, ORBS and They Live In The Skies (RODS film). I need my health to be up to par with the work that needs to be done. I hate being helpless as I've always managed to get my films made. Right now I am so tired and need to rest to recover. The IV Therapies will help me get healthier. I need your help. Everyone that contributes gets full access to all my films at TBLNFilms.com.

<http://www.tblnfilms.com/the-movie-trailers/>

Sincerely - Jose Escamilla

THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

PHENOMENA

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and Training. (MAPIT)

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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.



Sidonie Jordan, once upon a time half of *Empire* with Peter Banks, and last week's cover star. What records would SHE take to a desert island, I wondered.

So I asked her...

Sidonie's Top 10

- #10 Genesis- The Lamb Lies Down On Broadway
- #9 Neil Young- Harvest
- #8 Pink- Missundaztood
- #7 Annie Lennox-Diva
- #6 Abba- Gold
- #5 Eminem- The Marshall Mathers LP
- #4 Taio Cruz- Rokstarr
- #3 Gorillaz- Gorillaz
- #2 Deep Forest- Deep Forest
- #1 Sia- 1000 Forms Of Fear



c.j.stone

How To Be Invisible

What the magician's apprentice really learned



There was once a famous magician. It doesn't matter what the country was, nor the period: what matters is that the practice of magic was illegal at the time, and that the soldiers of the country in which he lived were charged with wiping it out.

The magician lived in on the outskirts of a small village, in an out-of-the-way corner of the country. In other words, he was free to practice his magic, despite the fact that it was illegal. The soldiers hardly ever came this way, and when they did, they were usually only passing through.

People came to him from miles around, to consult with him, to be cured by him, and to have him cast his spells for them. He was a white magician, meaning that he only ever cast spells for the benefit of mankind, and never for personal gain.

He wore a patched cloak, walked with a staff, and carried a book of spells under his arm.

He was also famous because it was reputed that he knew a very secret spell called 'How To be Invisible'. It was said that only the most powerful magicians knew this spell.

One day a young man from one of the neighbouring villages came to him. He said he wanted to learn this spell. He said wanted to learn how to be invisible.

The magician smiled.

'That is indeed a very powerful spell,' he said. 'It takes many years of training and hard work to master it. First of all you must become my apprentice, and only when I feel that the time is right will I teach you how to be invisible.'

So the young man agreed to become the magician's

apprentice.

Years passed. The young man learned many complex and difficult spells. He learned to read the heavens and to understand the deep forces at work in the world. He learned to listen to the trees and to the birds and to all the wild animals of the forest and to hear their secret words of wisdom. He learned how to cast spells to bring rain, to clear the blight of sickness from the land, to help lonely people to find love and sad people to find happiness. He too became a magician in his own right. He too earned the right to wear the magician's cloak, to walk with the staff, and to carry his own book of spells beneath his arm. But still his master never taught him the greatest spell of all: how to be invisible.

Over the years he tired of asking for this spell. Whenever he asked the question his master only answered with an enigmatic smile.

‘When the time is right,’ he would say.

In the end the young man gave up. He began to suspect that there really was no such spell, that maybe it was some sort of a trick, just a means to lure unsuspecting youngsters like himself into the art, so that they too could learn the secrets of magic.

Then, one day, many years later, as they were walking down the road, in the distance they spied a troop of soldiers marching down the road towards them.

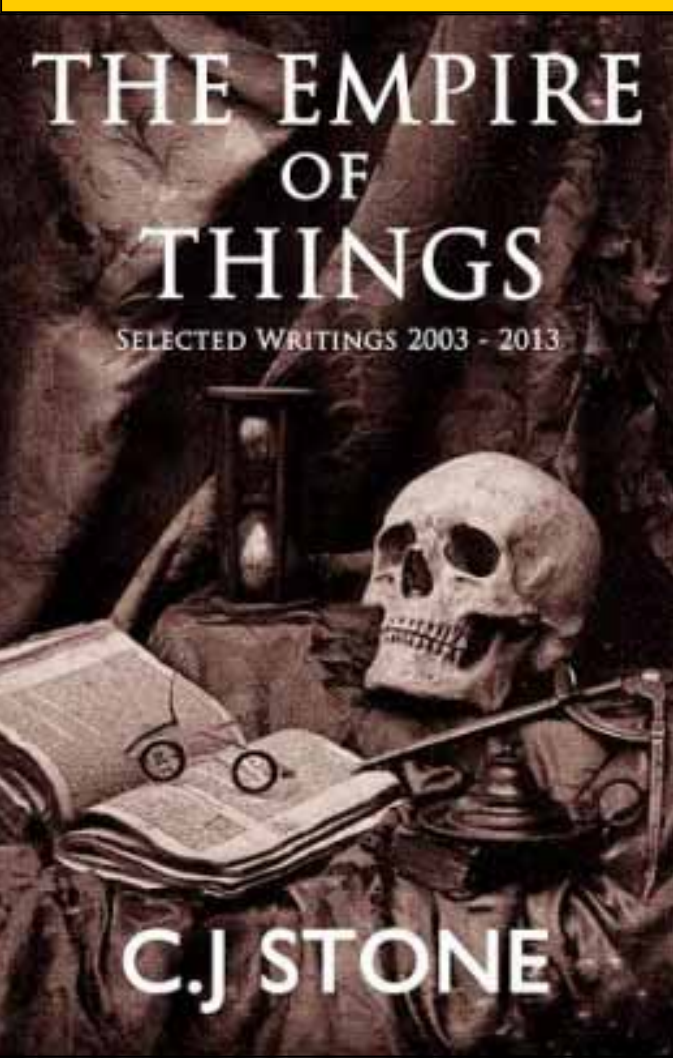
‘Quick,’ said the magician to his apprentice, ‘now is the time for us to be invisible.’

And he took off his patched cloak, folded it up and hid it in the ditch beside the road, along with his staff and his book, urging his friend to do the same.

Ten minutes later the soldiers came trooping by, their heavy equipment rattling and clanking as they trudged passed in unison.

The magician and his apprentice saluted the troops, who hardly threw them a second glance. They were too busy marching.

Read on



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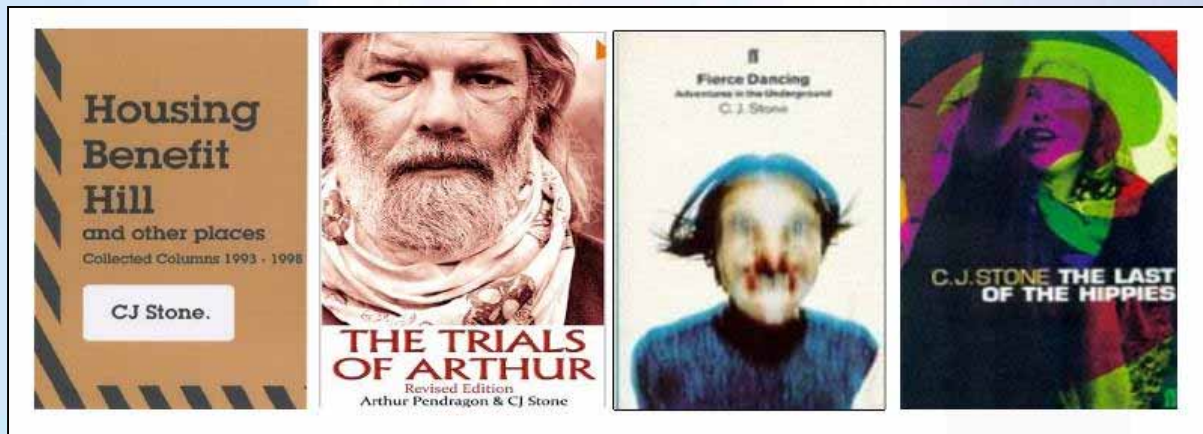
Times Literary Supplement

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

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Independent on Sunday



Housing Benefit Hill:

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

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<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..

<https://www.youtube.com/watch?v=IWHiiB3eBpg>



A preview of the upcoming "Space Ritual" video on YouTube has sharpened the appetites of Hawkwind fans awaiting this release. Posted on the GonzoMusicTV account, the 17-minute video includes the song "Seasons," which was the opener from the early evening set, as well as various 'talking head' fan clips and other scenic views such as stage preparations, t-shirt sales, and some soundchecks.



This will be the first generally-available gig video since the not-too-well-received "Knights of Space" Astoria video in 2008, and will be only



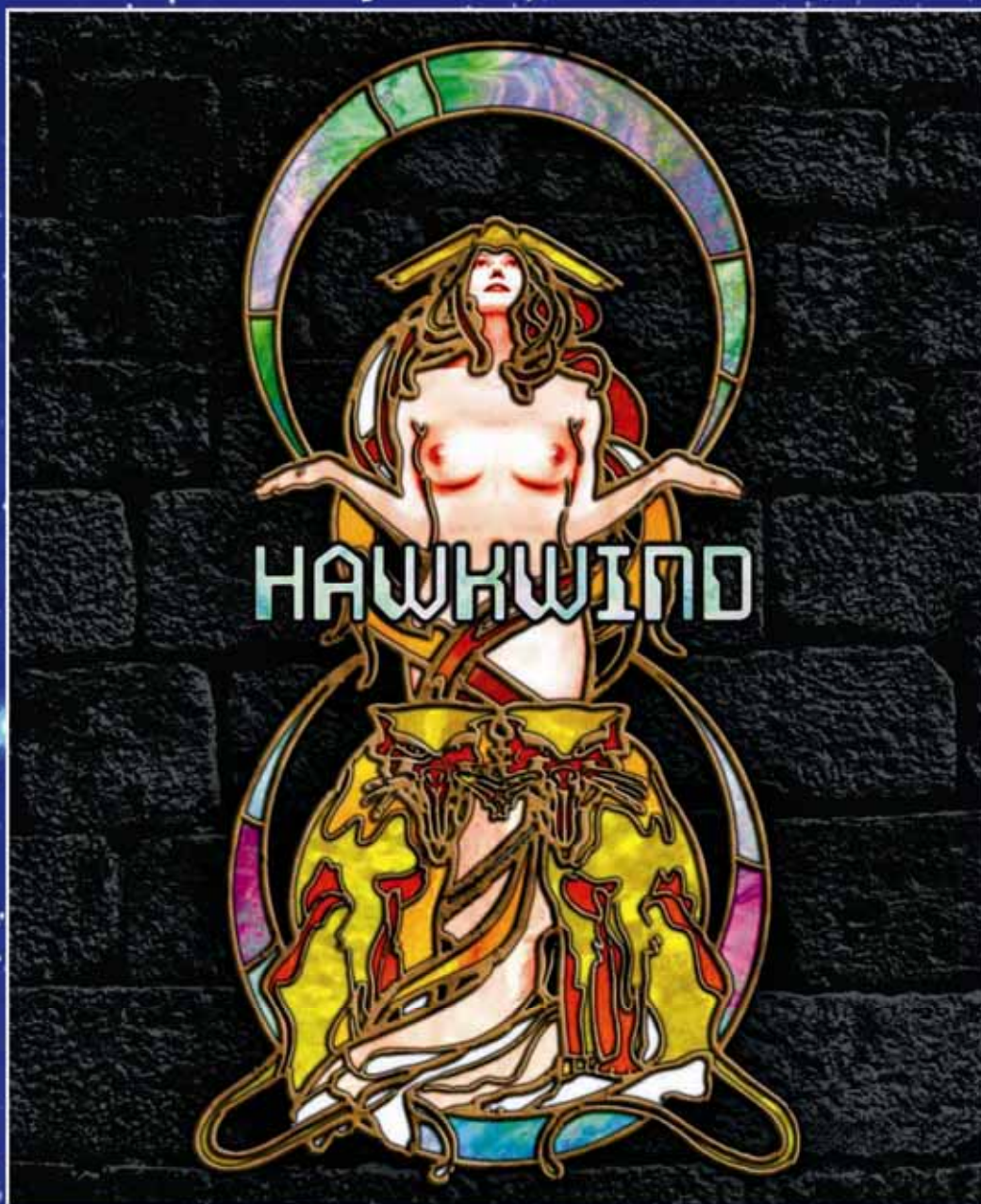
the second video in well over 10 years. "Space Melt" was a multi-camera production from Rotherham in 2006, but it was withdrawn shortly after going on sale at a few Hawkwind gigs in late 2007.

"Space Ritual" is currently scheduled for release on 23rd February.

Special Offer for fans who attended tonights show

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

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Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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.....
.....

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

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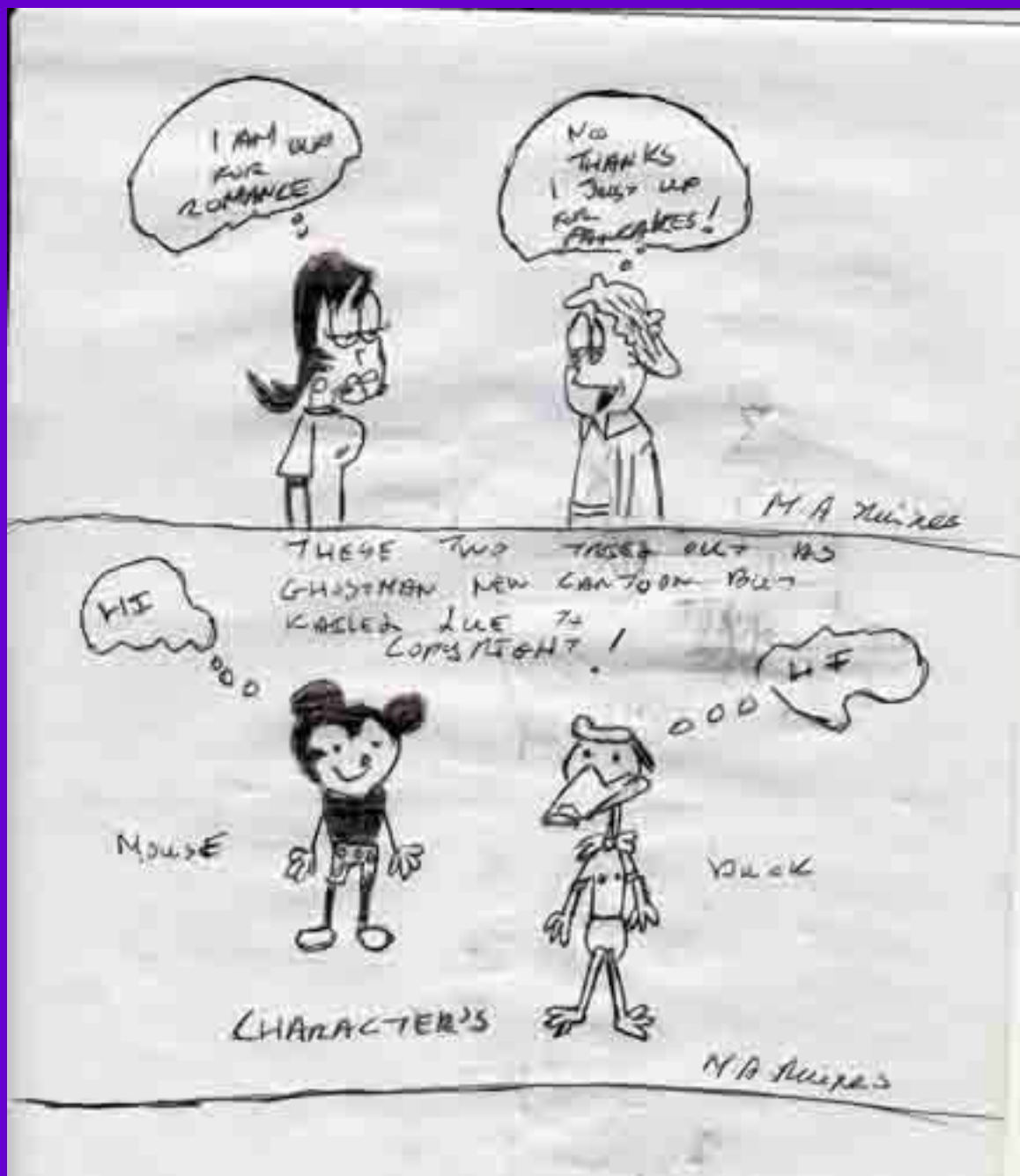
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THE WORLD OF GONZO ACCORDING TO

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...

This is not really going to go down into the annals of progressive rock history as the most impressive week of *Yes* and *Yes*-related news that we have ever published, but here goes.

First of all are three different stories about Uncle Rick who is currently on tour, and wowing the audiences from Land's End to John O'Groats:

- **Rick Wakeman appearing at the Lighthouse in Poole**
- **Review: An Evening With Rick Wakeman**
- **Rick Wakeman talks all things Scotland, Music and Curry**

Gonzo Multimedia recently released a fab archive album from a band called *Empire* featuring original *Yes* guitarist Peter Banks. Herewith another fab review...

- **The Mars Tapes: US Review**

Trevor Horn was only actually a member of *Yes* for a relatively short time, but he has been associated with the band for far longer. It is, IMHO, really good to see that he is back at work after the recent tragic death of his wife.



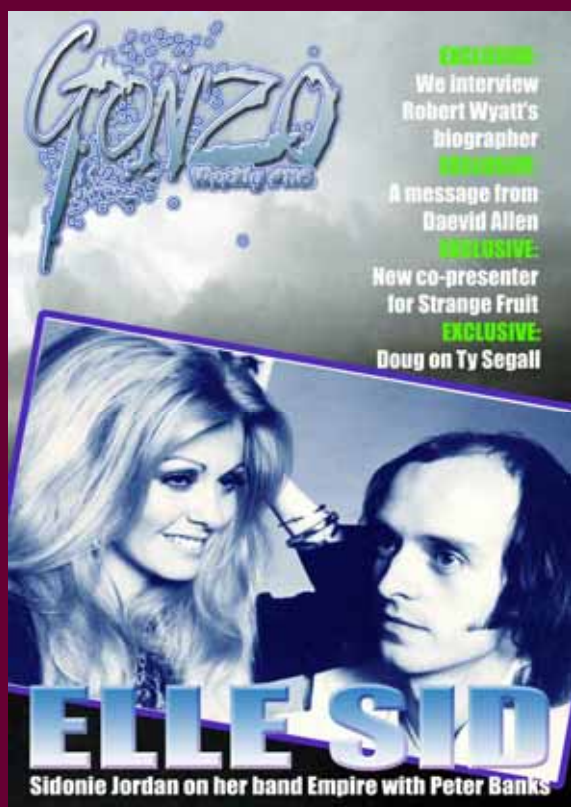
- **Trevor Horn talks about forthcoming gig from The Trevor Horn Band!**

And finally, by far the most important *Yes*-related news of the week is that surrounding Jon Anderson's current health problems. We knew that they were severe enough to force him into cancelling some gigs this year, but we didn't realise that they were *this* serious. Get well soon Jon.

- **JON ANDERSON HEALTH PROBLEMS**

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!

SIDONIE JORDAN REDUX



And so it has to be admitted. Sunspot activity, and quite possibly alien intervention hit the *Gonzo Weekly* offices last weekend, and the unedited version of the Sidonie Jordan interview went out. Herewith the edited one.

In 1973 while trying to form a second incarnation of *Flash*, Original *Yes* guitarist Peter Banks recruited musicians and fell in love with the singer Sidney 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 who were by then separated, remained friends divorcing in 1985. They remained friends up until the early 90s.

SJ: The Mars tapes came from the rehearsals for our third album. Usually our album rehearsals were financed by a record company but this time we were financed by a manager named Dwight Tindle who owned a radio station in Phoenix Arizona and was a

big prog rock fan. The plan was to rehearse the album and then shop for a record deal. In those days studio time was very expensive and you needed to be well rehearsed before you went in so as not to waste studio time! One always heard the phrase "Time is Money" back then. Peter was an excellent producer and a real stickler for quality and rightly so. He wanted everything to sound perfect. So the Mars Tapes were taken from recordings that came straight off a top of the line sound system during our rehearsals and showcases.

During our last showcase Peter had a falling out with our manager. Things fell apart, so in an effort not to waste all the time we had spent rehearsing, Peter, myself and the band went into a studio in Redondo Beach and recorded the entire album in two days. Rather than record the instrumentals the band had rehearsed, I think out of desperation Peter decided to do some commercial tunes. We had always been pressured by record companies to create commercial tracks so they would have singles to release, but we never worked together on how to develop our own sound for singles which was a failing of both of ours. We should have sat down and asked the question, what would an *Empire* single sound like?

One of the reasons Peter did not focus on singles was that 'Yes' was quite successful without actually doing singles in the beginning. I don't know if they did shortened versions of the songs later or not. With *Flash* they had a hit record that came 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 them and for some reason with the Mars recordings, he threw in some disco tracks. I hated disco. And the tracks we did (which were created on the spot) were awful. I sounded particularly bad as Disco was not my forte! I never found out why Peter allowed those tracks to be released on the album *Empire Mark III*, but hopefully they won't ever see the light of day again.

Things got a little crazy after that and we never got a deal with the Mars recordings. After being together for 5 years, *Empire* then broke up in 1980.

It's nice that some those unheard instrumentals that the band rehearsed at Mars Studios are seeing the light of day because they are wonderful. Peter really was at heart an instrumentalist who would've been happy to have never had to work with lead singers. But in the industry lead singers were a 'necessary evil' if you wanted a record deal. He would have been happiest doing albums like his *'Two Sides Of Peter Banks'* which was genius!

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 were I guess you would say, a duo! I think after his experiences with *Yes* and then *Flash*, he did not want to be in a band again. You know, when you're kicked out of your own band twice it's kind of hard to cope with.

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

SJ: Even though he may not have liked me at times or agreed with my philosophy in life he trusted me. It is a misconception that I was just a lyricist for *Empire*. I was a guitarist later turned keyboard player and I actually brought a catalog of my own material to *Empire* which is one of the reasons he wanted to work with me. I had a lot of good songs that I had recorded with A&M records and of course I was thrilled to be able to work with somebody of Peters caliber who was a rock musician. I was being pushed into the country rock genre by A&M Records because that was what was popular in those days. But my heart was in harder rock! Peter and I were a good combination! I shared all my songs 50/50 with him and a few we wrote together like 'Sky At Night!' I wish we had written more songs from scratch together!

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

SJ: Yes, he sure is! I think Peter used to get on him a lot for timing. But I think he was wrong. I have a lot of respect for Mark. It was Mark that got us the Mars rehearsal deal. He knew Dwight Tindle who financed us, and he approached him regarding backing the band. It was also Mark that arranged for the Mars deal with Gonzo. (There is another release coming this year). He organized everything including a Japanese only release on Disk Union. I have great respect for Mark and I'm very grateful to him. He's multi talented and a very cool guy! He even acts on Television!

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



SJ: I started my career really young-at 15. I dropped out of school when I got the lead in a TV series called *The Happeners* for ABC. Based around a musical trio of two boys and one girl. I released my first record on MGM at 17. I was an *Ikette* with Tina Turner at about 19, and became a writer for A&M records a few years later! I remained with A&M as a staff songwriter until I met Peter in 1974. I had just recorded a 'Midnight Special' TV show with the Bee Gees and Argent! Some of the guys from *Crazy Horse*, Neil Young's backing band, backed me up on that show! *Crazy Horse* had recorded one of my songs. I also recorded all the songs for a few episodes of the TV series *Peyton Place* that I appeared in. 20th Century Fox wanted to increase the shows ratings by bringing in some young characters and created a fake band called 'The Pillory'. A&M did the music!

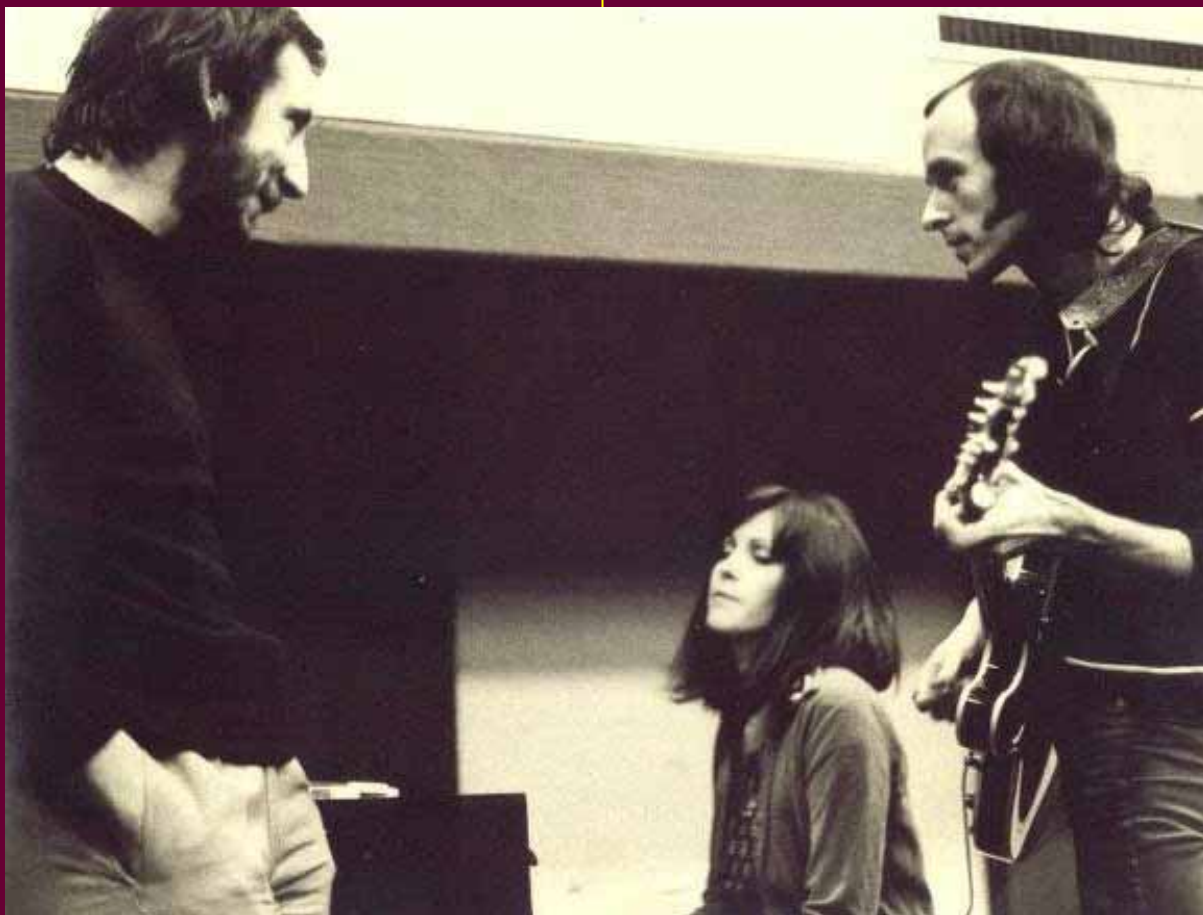
JD: must've been amazing working with *Crazy Horse*. They're one of my favourite bands of all time.

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

JD: Yeah, absolutely awesome.

SJ: He played on the Midnight Special show with me. He and I were good friends. The song *Crazy Horse* recorded of mine was called Rock & Roll Band. It was a single off their album '*At Crooked Lake*'.

JD: He was one of the people that I always wanted



to sound like as a guitarist, and never could.

SJ: Oh you are kidding, of course! He was awesome. I will have to send you a picture of me and Greg from the Midnight Special.

JD: Oh yes please.

SJ: That's great. One day at SIR rehearsal studios I was introduced to *Neil Young*. He sat down next to me while I was playing piano and he said 'so you're the lady who wrote Rock 'n Roll Band' 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 was just life-changing wasn't it? Well, with Peter I was really blessed to work with the most amazing people as well! Peter knew so many wonderful artists. I was invited to record a song with Pete Townshend on his album called '*With Love*'. Peter, Pete Townshend and I recorded it at his studio on Eel Pie Island. Townshend produced it and played all the instruments except guitar! He loved Peters playing and said that Peter took up where he left off on the guitar! He wanted to sign us to his publishing company as he liked my songs.

Another regret is that I did not go forward with that. Peter and I broke up around that time and without anyone to advise me, I just assumed *Empire* was finished when it was not.

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

SJ: Thanks Jon! I think a lot of it is just hard-core luck and timing. We were coming to the end of the popularity of progressive rock. I think that in '74' after finishing our first album, if we had been able to get *Empire* off the ground then, we might have been okay. And I think we might have found a way to change with the times. But I don't think either of us saw musically ahead very far. And when disco hit, it was so far removed from Prog Rock that we were sunk! But it is wonderful to see people enjoying it now and there are bands out there doing it and doing it beautifully. But at the time it was like okay that's over what's next? Disco was such a departure that I think it killed prog rock! Music does that. It goes off in different directions

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

SJ: I know. It's crazy isn't it? Well it's 'real music'

as Peter used to say! I love pop music. I didn't care for disco, but I like today's commercial music. I love Sia and Katy Perry. They inspire me! Peter was a purist. He didn't enjoy much other than jazz and classical music. All the time we were together was a wonderful education for me because that's all he played plus Genesis. We played Genesis a lot! (I used to sneak a listen to Abba songs!) But Peter's mentoring was a wonderful education for me musically, and came in handy when I started producing later. It gave me a musical vocabulary that I doubt I would've ever received had I not lived with and worked with him! I have always felt grateful for that.

JD: What did you do after empire?

SJ: 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 Gillette from Oval Records!

JD: Oh yes.

SJ: He had Lene Lovitch and he discovered Dire Straits. So I had recorded some demos with them and been offered a contract, but I had also been approached as well by Bob Gaudio who was Neil Diamonds producer and one of the Four Seasons. He offered me a production deal in Los Angeles and I decided to go back to California and record there. I wish I could have taken both offers! I loved Charlie! He was wonderful and I have often wondered what we might have come up with had I chosen to stay in the UK and work with him! I have several such regrets and feel my career would have benefited from good outside personal management guidance which I was never able to find! Upon returning to California, I went into the studio with Ric Parnel (one of my favorite drummers) and David Kaff from Spinal Tap. Also on those sessions were John Goodsall from Brand X, and Paul Delph from Empire. We recorded about six tracks! I signed at this time for management with Eddy Leffler and Michele Martin who handled Van Halen. Michele is my son's God mother and a close friend. I spent from 1983-2008 living in the UK.

In the early 90s, I began co producing first with Kat from Kat People and then with my favorite ever producer/songwriting partner Jez Larder from *Skyline Studios UK*. He is to me what Randy Rhodes was to Ozzie! In the 90s and with the advent of digital recording one could afford to spend time in the studio without the need for record company financing! I found my real passion had always been and always will be recording. I have enjoyed many years of producing and writing and have written and co

produced with Jez for other artists as well, such as *Katy Shutter* who went on to perform with Beyoncé and is making waves in the UK now! Sadly, finding my own production feet is what led to Peter and my falling out! In the near future there are plans to work with Mark Murdock and Ray Bennett on some new Prog tracks! Mark has a wonderful prog band called Machine Messiah and I hope to write for them too! And of course I would drop everything to work with Jez Larder on anything! Jez and I produced many tracks for three versions of our girl band *Cyan*. I managed and choreographed them as well as writing and co producing their music with Jez! I met my second husband when I joined a reggae band in South London in the mid 80s and we have one son! Meeting him and doing reggae tracks led to my first ever British single release on the famous reggae label *Trojan Records* called 'Something About You!' and a production deal with Tony Hatch's company Mr & Mrs Music. That was a great experience! I also got to do a lot of recording during the 80s with Chris White who was a producer and in my favorite teen fan band *The Zombies*! I have been blessed to have been recording nearly my entire life!

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 rich and famous. I had seen many examples of the folly of that madness! My dream was to be recording artist. But it was difficult back in the day to record because if you were not a union member you couldn't record legally and if you were a member of the union you had to be paid, which meant you could never help a friend out or do demos etc. I could go into the studio at A&M as a songwriter and record a demo with just piano and vocals but bands had to be paid. So I would sneak them in the studio.

That's what I did with the *Crazy Horse* sessions. I sneaked in the entire band- I literally hid them in the studio and recorded what was known as a 'scab session'. Hoping not to get caught. I remember that during that session Phil Spector pressed his face up against the glass in the studio door and began making crazy faces. I was relieved it was him and not a union representative! Although I had heard he had a penchant for carrying guns! Recording is still what I enjoy most in the world other than spending time with my amazing son!

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.

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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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!!!"

AGE OF CONSENT

We were talking about decline-age,deterioration,endings
About euthanasia and that 21 year old who shifted to Oregon
so she could "die with dignity"(her condition incurable
About Brompton's Mixture,morphine,pethidine,cocaine
and starving oneself via refusing food/drugs/treatment
About choice and when is it fully informed
About clearing out hospital beds of elderly comatose patients
About self-suicide,assisted suicide,institutional neglect
About homicide,fratricide,matricide and wills
About hospice care for the families dealing with grief
About what each of us will do when we are no longer
ambulatory,conscious,capable of self-care
About those we know who are gone-
either by their own hand,or some doctor
or illness,or hospital failure/and how technology
may keep a body alive/but all our minds wish to know
WHY?



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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...



Greetings, one and all, and welcome to the motley collection of latest editions to the cabinet. I apologise that some may be introduced with an undeserved sarcasm, but after this week I am in no mood to suffer fools gladly. So there.

Let us start with another one of those badly presented auction item photos.



Which, not surprisingly, caused some consternation from our Keith, who said:

"Isn't it supposed to be the other way up?"



To which Mick, obviously highly amused, answered, "Yes, yes. It is! It is!"

And if you believe that you will believe anything, including that the in-thing at the moment, "50 Shades of Grey" is the first masterpiece to be written since Homer write *The Iliad*.

BNWT One Direction Girls Clothes leggings & T-shirt, unwanted x-mas - age 11/13 - £4.99



"brand new unwanted christmas presents still with tags never been worn. Age 11/12 full length leggings aged 12/13 T-shirt."

Oh dear. Unwanted ID Christmas gifts. Is that a little tear of melancholic sympathy edging its way over my bottom lid? Nope. I just had a sneezing fit after eating a piece of chocolate (yeah, don't ask – it's a family allergy thing) and it made my eyes run. Did you really think I would show such outward emotion

about someone trying to get rid of an unwanted ID gift? Perish the thought.

Ltd Ed Kylie 2003 World Music Awards Doll (boxed) - £19.99

"You are bidding for a rare unopened Kylie 2003 World Music Awards doll which is still sealed. It is wearing the red dress and cars complete with accessories."



I have to admit to being completely flummoxed over this description. 'It is wearing the red dress and cars complete with accessories' – huh? I have even taken the time to laboriously put my fingers on the adjacent keys on the keyboard to see if that helped, but all I came

up with were the likes of 'vstd' and 'xaez'. Perhaps it is 'bras'?

If, as I presume, it supposed to be 'comes complete' I don't get it at all. The 'o' and 'm' are on the opposite of the keyboard. Perhaps we have our own little Da Vinci Code going on here?

U2 Promo Pop PopMart Tour 1997 Lemon Snow Globe - £64.99

"A U2 promo snow globe from the PopMart Tour 1997. Classic snow globe approximately 8cm tall and 8.5 cm across base. Yellow base. Shake to distribute the glitter and 'lemons' in a snow effect. Image in centre of globe is double sided. Good condition although the water level has dropped slightly. Sorry, no buy it now option for this item."

Hmm, if the water level is dropping, perhaps the 'buy it now' option should be reinstated, otherwise – who knows – the leak may get worse. Then there

THE BITCH IS BACK

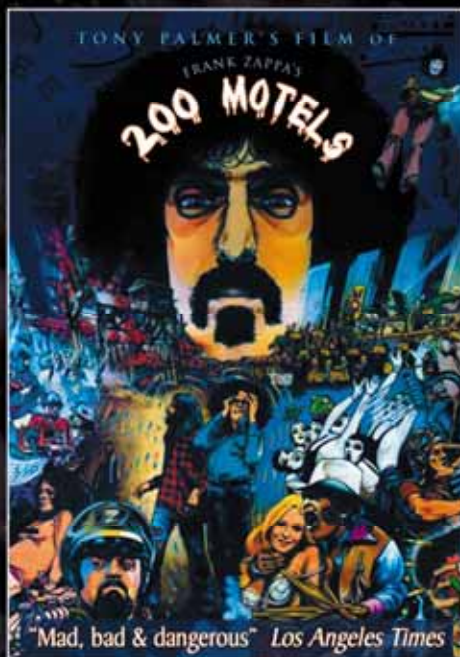
If it's groovy...it's in!

MAN
Tapes of The Unexpected
VPDVB68

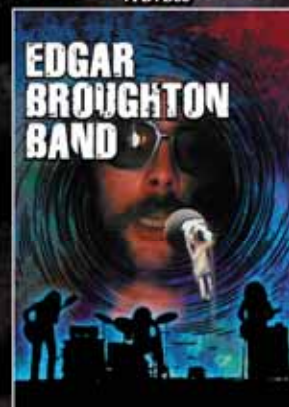


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In The Passionkirche Berlin
VPDVB65



THE STEVE HILLAGE BAND
Live at The Gong Family Unconvention
GWVP201DVD



VAN DER GRAAF GENERATOR
Live at The Paradiso
VPDVB64



PANIC ROOM
Satellite
FMCD001



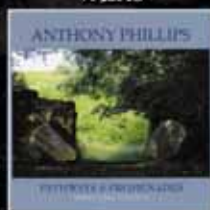
KARNATAKA
The Gathering Light
KTKCD005



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



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VOICEPRINT
GROUP OF COMPANIES



may be no water left at all, and then the glitter and 'lemons' will just crash around inside and the effect will be perfectly

ruined. And then it will be a faulty item. And who is going to pay £64.99 if the glitter and 'lemons' don't float down slowly and just plop down unceremoniously?

Funtime Gifts Men's Musical Piano Tie - £8.49

"The 80's were a big time for piano ties, but now we've gone one step further! Our fantastic musical novelty ties are touch sensitive, so you can entertain yourself with a quick tinkle on the ivories whilst at dull parties and board meetings. The knot itself is in fact a speaker unit and the necktie attaches around one's throat with a chord that can be tied at the back and hidden under a shirt collar. Great novelty gifts for ages 10 to 100! Mens ties don't have to be dull and lifeless! Add a little Tie-kovsky to your day with our Musical Tie!"



Now that is clever; 'Tie-kovsky'. But the tie could be extremely annoying and although you may find yourself entertaining yourself whilst bored at a party, you may find yourself entertaining yourself whilst on the other side of the door after

being thrown out for being a bloody nuisance.

Ozzy Osbourne Scented Bobber - The Osbournes (2002 Joks) - £1.00



When I first saw the auction heading, I thought to myself, 'hmmm Ozzy Osbourne scented. I wonder what that smells like?' Then I looked a bit closer, saw the photo, and read on and found myself mildly disappointed when it explained, albeit briefly, that it was actually a musk scented bobber.

baby elvis jailhouse rock doll - 99p bid or £100 buy it now



SHAMELESS SELF PROMOTION TIME

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



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

WYRD
music

MIKE DAVIS

How Can I Tell You?

Available from iTunes, Amazon etc

"genuine jailhouse rock - baby elvis doll with musical guitar - has been removed once from original packaging - batteries in guitar - absolute mint condition - comes with authenticity certificate, please see pictures - outer box slightly tatty due to being in storage"

I think I may have to admit that I have actually seen it all now.

David bowie Doll *rare* - £25.00

"Hand made David Bowie Rag doll. Totally original one of a kind. Not a toy a collectors piece. Modelled on Aladdin Sane, A work of art"



In an odd kind of way, this is actually rather good. Don't ask me why, it just is.

Snoop Dogg - Kidrobot Vinyl Toy Figure - New & Official In Box With Accessories - £19.50

"Detailed vinyl Toy Model. Removable Spliff and Sunglasses accessories. Articulated head and arms. Standing 7 inches in height. Officially licensed merchandise. Height: 18 cm"



I hesitated to write that this must be an adult toy due the connotations of the word 'adult', but surely this cannot be a child's toy figure?

Not with a removable spliff? I know this is the 21st Century, but really?

The Best of the Beatles 12 Music Boxes - £150.00 or £300.00 buy it now

"Rare collection of 12 limited edition porcelain music boxes, officially licensed by Apple Corps and manufactured in 1992 by the Franklin Mint,

The subscribers, by appointment from the Legislature of Patents, urgent of the U. S. Patent Office, to receive and forwarding to the said, models, copies or manufactures to be patented, & deposited there, which will be sent free of expense and risk and will dispatch the papers, Claims, Specifications, Assignments and all the necessary Papers and Drawings; will make inquiries into American and foreign laws, to test validity, inventors and trade secrets.

Here is a T-shirt covered in pictures of Cliff faces



And here are a couple of other pictures of cliff faces



No prizes for guessing which I would rather sit and gaze at for hours on end.



Tintagel



Hartland Point

Cheerio campers!

including the original 4-shelf wooden display unit. Original Retail price was £500. Each music box is a genuine Franklin Mint original, made of porcelain and officially licensed by Apple Corps. All are in full color with a picture on the lid relevant to the song featured and are trimmed in 22kt. gold with facsimile signatures around the sides. There is a key inside the box, which when wound plays the appropriate melody.”

These are pretty special; a lovely collection. But then I am a sucker for tiny porcelain boxes.



That's all Folks!

NORWICH &

The above result
commanded by ex-
press freight from New
Hale Goods for 10
days over the New
England coast.

ACCOMMODATE
Leave Worcester
Leave Hartford
connecting with the
Western, and Provi-
dence
NEW YORK
Leave Worcester
Leaves Sunday, on a
train at 8 p. m.
Leave Albany, P. M.
Leaves New York at 10
P. M.
Leave Worcester at
Hartford, New York
the same
Hartford, July 22.

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PAM
The *Grafton* and *Living* Worcester at
Books kept at the
Hoe, N. E. Village,
the General Stage

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Save Providence for
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Team Proj

NE

Fardien Blo

[illegible]

115 West 10th St
No. 44 Front Street

FAMILY

our property is to
enjoy. A true one.

THROUGH

The last on the list

5½ a.m. train will:

longers will leave
miners will leave

॥ १. ॥ अथाथी

Людмила ДОБРОУ

7 A. M. Lento with
Postmaster, Jan 10

Pay attention, for the
message, for it will

13. A. M. 1772

4 p.m. train will be

...Sons of Western ...
...Monday.

8 p.m. train to the
junction. To see us?

...and the
...and the

B. E. HUTCHINSON,
(Successor to WM. LEGGATE,) 180 MAIN ST.
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Gharry and Drift GIGS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tug WHIPS, &c. Repairing done at short notice.
Worcester, Jan 18

GERRISON - HARNDEN & CO'S Office, 8 Court St
 Boston; J. H. ENIGHT'S HAT STORE, 185 N. Main St
 Worcester. R. C. LEONARD. 411
 Feb 23, 1917.

PRATT, DOWNES & SCOTT,
 100 N. Main St.

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.

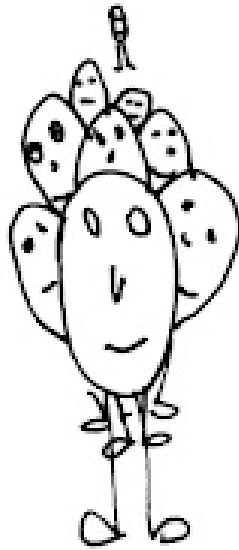
For the second time, Cryptozoologists, parapsychologists, ufologists, and folklorists will be descending on The Small School in Hartland, to share their findings and insights. Unlike other events, the *Weird Weekend* will also include workshops giving tips to budding paranormal investigators, and even a programme of special events for children. The *Weird Weekend* is the only Fortean conference in the *world* that is truly a family event, although those veterans of previous events should be reassured that it is still as anarchically silly as ever!

The event is raising money for the Centre for Fortean Zoology, the world's only full time, professional cryptozoological organisation. The profit from food and beverages goes to 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...



"Wheeze keys are theeze?"

CLASSIC LOST BROADCAST RELEASES FROM

GONZO

HS10370 DVD



ROCK OF THE 70's

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

THE LOST BROADCASTS

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

HS10480 DVD



THE LOST BROADCASTS

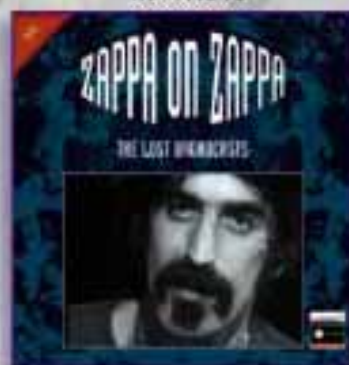
INCREDIBLE STRING BAND
HS10650 DVD



CAPTAIN BEEFHEART & HIS MAGIC BAND
HS11420 DVD



FRANK ZAPPA
HS11090 DVD



CURVED AIR
HS10580 DVD

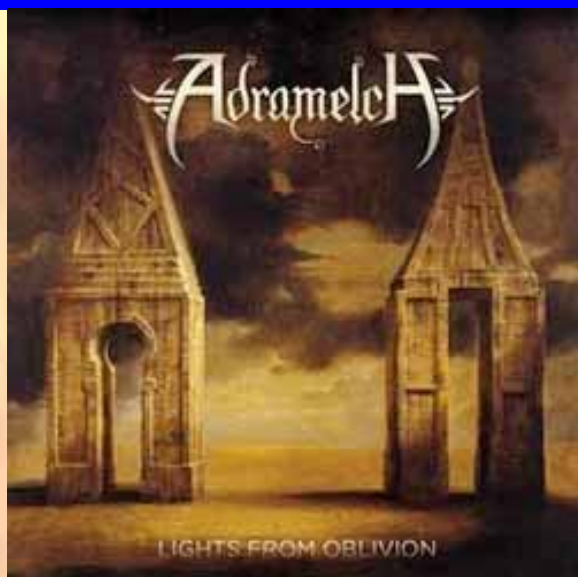


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THE WORLD OF KEV ROWLAND



ADRAMELCH
LIGHTS FROM OBLIVION
(PURE PROG RECORDS)

If ever there was a band that doesn't like to rush things, Italian proggers Adramelch has to be it. Their debut came out in 1988, but they split up soon afterwards. The lead singer Vittorio Ballerio and guitarist Gianluca A. Corona decided to create a new version of the band in 2004, primarily to record songs that they had written before the original split, and the follow-up 'Broken History' came out in 2005. So now, only seven years since the release of their second album (this came out in 2012 but I have only just come across it), and the same line-up from the last album have stuck around to record a third. These guys are coming towards prog from the areas of hard rock and metal, but also bringing in melodic rock as well. The result is an extremely well crafted and constructed album that is going to appeal to fans of many genres.

Imagine Savatage combining with Porcupine Tree, City Boy and Uriah Heep and you may just come close to what these guys are all about. Twin guitars and a very strong rhythm section (hats off to bassist Maurizio Lietti who provides some incredible runs when the mood requires it) means that this is an album that hits the spot on so many levels. It is easy to listen to and enjoy from the very first play, and the more attention it gets the more rewards it gives out.

It has now got me wondering what the other albums are like, and just how long we may have to wait for the next one! Not for those who really want crunching riffs, as they certainly are no Threshold, but if well-crafted

music is what you are after then look no further. www.adramelch.com



BONFIRE
LIVE IN WACKEN
(LZ RECORDS/SONY)

Apparently this album has been put together from "long lost tapes", and although it doesn't say so on the cover the bulk of the material stems from their 1998 performance at the Wacken festival (on top of the 11 songs from there, there are an additional six songs including some previously unreleased material).

So, there is some rare stuff here and there is no doubt that it will appeal to hardcore fans, but in truth it is really only them that will want to get this album anyway (also available in vinyl!). Even though I am sure that there has been a great deal of work undertaken on the sound, the levels aren't as good as they could be, and the guitars are way too low in the mix. Any band that also performs a cover of "The Stroke" should be taken out and shot at dawn as it has to be one of the worst tongue in cheek songs of all time.

If you can't live without everything that Bonfire has released then be happy that this is out there, but if like me you can do quite well without them then pass this one by. The guys do have a really good website (although the album listing hasn't been updated to include this one), which can be found at www.bonfire.de

THE WORLD OF KEV ROWLAND



NICK GILDER
NICK GILDER
(YESTERROCK)

Born in London, England, Gilder was raised in Vancouver and it was there that he first found fame as lead singer with Sweeney Todd (these days probably best remembered in the UK for later featuring Bryan Adams). With them he had a number one hit with "Roxy Roller" which got to the top of the Canadian charts in 1975 and also won a Juno Award.

Due to their success, Nick and guitarist James McCulloch decided to branch out on their own and with his second solo album Nick gained the hit for which he is most known, "Hot Child In The City" which got to the top slot in both Canada and the States.

The album, 'City Nights', also got into the Top 20 in Canada, but that was 1978 and what we have here is a reissue of his sixth album which was originally released on RCA in 1985.

What we have here is typical Eighties AOR, where everything is covered in schmaltz and sugar, there is way too much keyboards, and not nearly enough guitar. I remember "Hot Child", and it had way more emotion and passion (in a Roxy Music style) than anything on this album, with the guitar to the fore with a hint of restrained power.

But, this album is just too comfortable and while it is good as background music I can never see it being much more than that. www.yesterrock.de



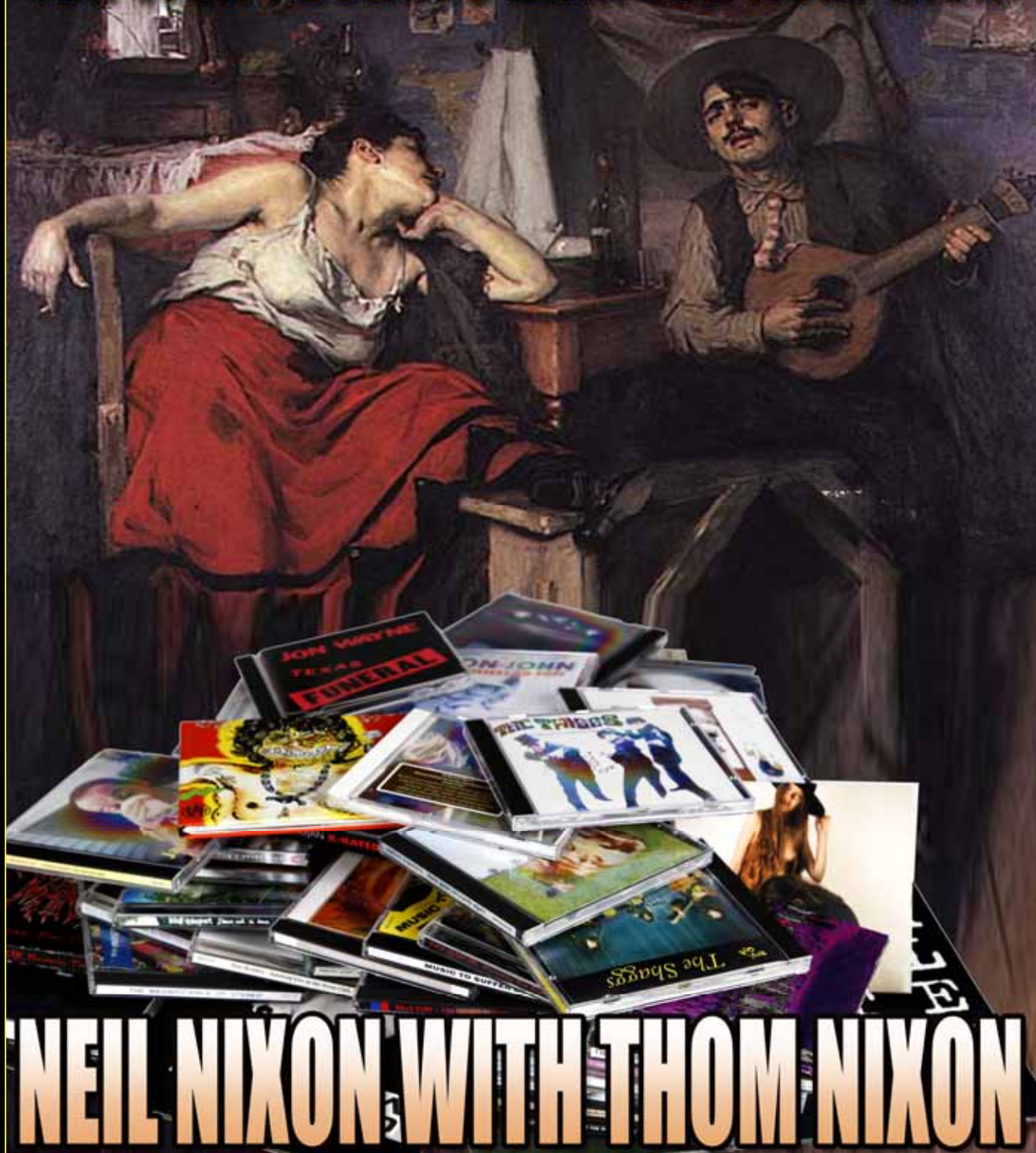
AUDIO PORN
JEZEBEL'S KISS
(JK RECORDS)

There are times when you just want to grab a musician firmly around the neck, and when they are struggling for breath get close to them and say as delicately as you can, "What on earth were you thinking?" When I saw the name of the band, and then the album artwork, I already knew what these guys were going to sound like and I just wasn't in the mood for some sleaze. But, I am committed to listening to everything I am asked to review, and then spent the next 45 minutes asking myself the same question as above. Whatever one may think of the band from their name and cover art, what we have here is a masterpiece of modern melodic metal. Audio Porn has been formed by singer/ songwriter Azriel St. Michael and drummer Byron Black, both former Jezebels Kiss members, and Hydrogyn guitarist/producer Jeff Westlake. One thing that is really strange though is that as Jezebels Kiss, Azriel and Byron recorded 'Positive Hostility' in 2009, and this 2012 album is effectively a re-recording of that album with the same artwork.

So, no idea why that happened, but if it hadn't I wouldn't now be listening to this, and it really is a masterclass in modern metal with a hint of the Eighties. There is no doubt that this has been aimed at rock radio, but there is still an honesty about the proceedings that allows them to get away with it. If you want a ballad, or a ballsy rocker, all with great vocals and a strong production then it is all here. It may not be breaking any new ground, but if you just want a fine melodic album that proves that you can still have balls yet concentrate on melody then this will be of interest to you. For more details and videos etc visit the site at www.audiopornmusic.com. Now if only they could change the name....

500 ALBUMS

You Won't Believe until You Hear them



NEIL NIXON WITH THOM NIXON



Northland

Founded in 2007 and from Barcelona, folk/death metal band Northland released their latest album "Downfall and Rebirth" on 1st January 2015.

From their bandcamp page:

"Life and death, day and night... Everything has its beginning - birth, and its own end - death. Great civilizations fall and the new ones take their place as day turns to night and night turns to day. Downfall and Rebirth explains the end of mankind as Mother Nature rises in vengeance against those who have made her suffer for so long. Meanwhile, somewhere out in space, celestial bodies collide to create a new world. This concept is also present in Downfall Rebirth in different ways: the course of the day, defeats and victories. Even when the album comes to an end, replaying it again makes complete sense as a never ending cycle."



Current members are:

Pau Murillo - Vocals, Guitars & Jaw Harp
 Alex Fernández - Guitars
 Vic A. Granell - Bass & backing vocals
 Pau Vázquez - Violin
 Pol Lemaire - Keyboard & backing vocals
 Jose Rosendo - Drums



Facebook

Metal Archives

Website

Bandcamp

You Tube

The Old Town's Inn

Together We Die

Duskriders

Unlucky for some.

I am not a superstitious man, but I will make an exception for Friday 13th. It is a day that I dislike intensely. And today has started particularly badly for the Centre for Fortean Zoology. Richard was due to fly out to Tasmania today for the second Thylacine expedition, but his gout has returned, his foot has swollen up like a balloon, and he can't walk. So he is forced to be languishing at home rather than adventuring across the Outback.

I managed to contact one of our Australian stalwarts who is not on this year's expedition, and she will let the main party know as soon as they land on Tasmania later tonight. This is a big blow, especially for Richard, and I feel very bad for him.

This is always a weird week for me. Ten years ago on Sunday Corinna and I met, and nine years ago tonight I spent the night in the Intensive Care Unit of North Devon District Hospital holding my father's hand and waiting for him to die. The experience ended up in my song 'The Long Goodbye' from my last album. Check it out if you feel that way inclined.

So this weekend is always a bittersweet one for me. It is also the beginning of spring, at least in my garden. I remember leaving the house to be with my father, and the garden was grey and lifeless, but when I returned in the morning the first spring flowers were out. Ever



since, it has always been the same, and it makes me wonder whether the feast day celebrated on the 14th February each year truly is to commemorate a Roman bishop who was allegedly beaten to death and then beheaded on this day by order of the Emperor Claudius in 269AD, or whether it was just a convenient way of keeping an old pagan fertility festival alive.

After all, experts are divided as to whether there were two or even three St Valentines, or even whether he existed at all. I tend to think that my theory suggested above is quite possibly correct.

But I would say that wouldn't I, and any day that celebrates love has got to be a good thing.

Toodle Pip!



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Somewhere Over Detroit

11 DEC 1980
ON STAGE 20.30

FROM HARPOS CONCERT THEATRE, DETROIT

11 DEC 1980
ON STAGE 20.30

CAPTAIN BEEFHEART



& The

Magic Band

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

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