

GONZO

Weekly #118

EXCLUSIVE:
Rob Ayling
interviews
Dave Brock

EXCLUSIVE:

Doug Harr on
Tempest

EXCLUSIVE:

We send Eliza
Carthy to a
desert island

EXCLUSIVE:

Why the music
business should
learn some lessons
from history

THIS IS YOUR CAPTAIN SPEAKING



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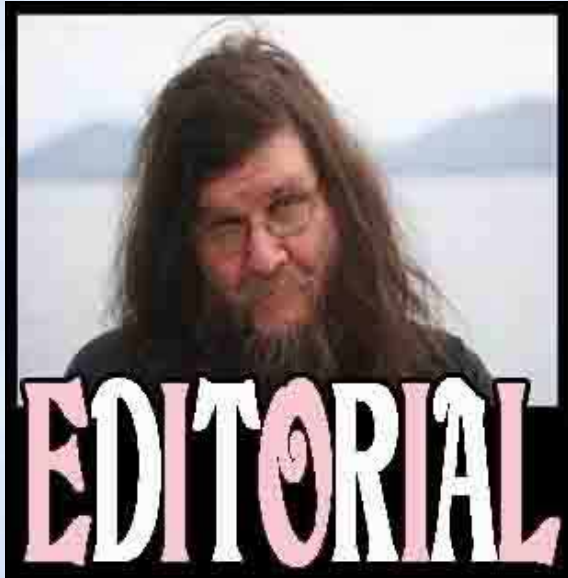
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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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,

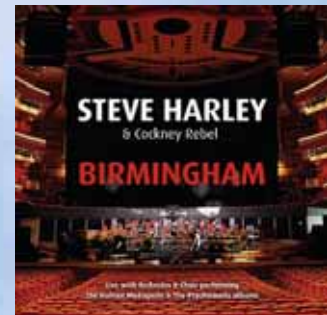
Welcome to another issue of *The Gonzo Weekly*, the magazine that I have been wanting to edit since I was about fourteen, but which took me the best part of forty years to achieve.

I have been thinking quite a lot about 1974, the year I first decided that I wanted to write about rock, and ummmmmmm, roll this week. It was a pivotal year for me. It was the year that I discovered politics, it was the year I discovered

sex (although this is neither the time nor the place to discuss that particular subject) and it was the year that I discovered my favourite band. I was watching Top of the Pops with my friend Tim, when on came a vision of my particular future. I didn't get all the cultural reference, indeed I had no idea where Steve Harley was coming from, or indeed what he was singing about, but when I first saw *Cockney Rebel* my life was changed in an instant. And yes, forty one years later I will still attest that the original *Cockney Rebel*, who only made two albums and three singles, were, and still are, my favourite band of all time.

And this week I relived all that whilst I was pootling about on Spotify and found an album that I didn't even know existed.

The album was recorded and filmed live at the Birmingham Symphony Hall, England on 24 November 2012. The band, with the orchestra and chamber choir, made up about 50 performers together, and performed the band's first two albums *The Human Menagerie* and *The Psychomodo* in their entirety - with some of the



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



songs entirely new to the stage. The sold-out show was a one off performance of the two albums, and also included *Spandau Ballet's* Steve Norman on saxophone and percussion.

Aside from the two albums performed, the band also played three additional tracks on the night;

"Judy Teen" (the band's UK Top 5 hit single from 1974), "Stranger Comes to Town" (the title track from Harley's 2010 album) and "Black or White" (from the 1976 album *Timeless Flight*). Harley commented *"It's been a long time coming - something like 39 years. Now we're here, at last, with an orchestra and a choir and a big rock*

اللعنة لهم إذا كانوا لا تأخذ نكتة

band, to play those first two albums pretty well the way they appeared on the original vinyl. Maybe some things should never change, in spite of progress. Welcome, my old friends."

One of my biggest watchwords is that you should never work with your heroes. It is OK to meet them, it is OK to shake hands with them, have a drink with them or even indulge in other recreationally chemical pursuits with them on an *ad hoc* basis. But *never* work with them.

Together with Alison, my first wife, I ran the Steve Harley fan club from 1989 for about five years, and as you will probably have surmised by now after having read the previous paragraph, it all went completely tits up and ended very badly indeed. Harley and I had a partial reconciliation online about fifteen years ago; in an emotional turmoil following my divorce and all sorts of other shit, I went to see him at a gig somewhere in the home counties. I was off my tits on pharmaceutical opiates and committed the cardinal sin of giving him a hug backstage, and we have had no communication since.

But I still have the music, and in the end that is all that matters. And there is still new music to discover. Not only did I discover the Birmingham album this week, but I also found out that an anthology of the complete works of my beloved *Cockney Rebel Mk1* included two whole CDs of unreleased early versions of some of my favourite songs by the band.

Listening to *Sebastian* and *Death Trip* without the trademark Ravel-ian orchestrations of Andrew Powell (who by the way also did a fine job orchestrating the live record), so - as Corinna is out shopping and Graham is fixing a leak in the museum roof (yes, we have a museum of sorts, but that is a completely different story) I am having an orgy of listening to new (to me) Harley music for the first time since....um two days ago.

Believe it or not, although I bellyache about it on occasion, I actually rather like my life...

Love and Peace,

Jon

Cockney Rebel, Foo Fighters, Damon Albarn, Pavement and Silver Jews, Jimmy Page, Morrissey, Daavid Allen, Steve Hackett, Zane Lowe, Steve Hillage, Strange Fruit, Friday Night Progressive, Lesley Gore, Warsaw Pakt, Hugh Hopper, Orlando Monday Allen, Dee Palmer, Badfinger, Ant-Bee, Billy Cobham, Tony Palmer, Homeostasis, Nolan Porter, Galahad, Mick Abrahams Band, Dave Brock, Tempest, Eliza Carthy, Hawkwind, Yes, Chris Squire, Alan White, Rick Wakeman, Jon Anderson, Gwen Stefani, Beatles, Rolling Stones, Michael Jackson, Jedward, STEPS, The Monkees, Sonny Bono, Greg Lake, The Burning Crows, Black Rose, Black Star Riders, Haxkittle

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

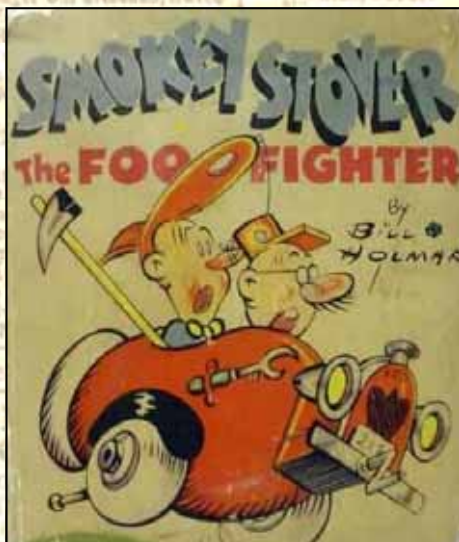
If things don't work out we can still go back to the previous method of putting the magazine together, and we shall still be utilising those jolly nice fellows at MailChimp in order to send out the subscriber notifications.

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

THE ^{gonzo} NEWSROOM

WHERE THERE'S FOO THERE'S FIRE Foo Fighters have been officially announced at the Friday night headliner for Glastonbury 2015. Foo Fighters become the second confirmed act for Glastonbury after Lionel Richie. Glastonbury shared the announcement in a tweet today. 'We're very pleased to confirm that @foofighters will headline the Friday of this year's Festival,' they posted. The official Glastonbury announcement offered more info:

We're very pleased to confirm that Foo Fighters will headline the Pyramid Stage on the Friday of this year's Festival. This will be the US rockers' first performance at Glastonbury since 1998. Foo Fighters' appearance was revealed by frontman Dave Grohl at this evening's NME Awards, during his acceptance speech following the band's victory in the Best International Band category. Glastonbury was also honoured at the ceremony, picking up the Best Festival award. **Read on...**



BUFFY THE MORRISEY SLAYER Morrissey has invited Canadian icon Buffy Sainte-Marie to tour the U.K. with him and she has been able to work her schedule to oblige. The pair will play five shows together in March. Sainte-Marie also has short Australia and North American tours planned that will take her through May. She last played the U.K. three summers ago with a 24-song set that

included such fan favorites as Until It's Time For You to Go, Universal Soldier, I'm Gonna Be a Country Girl Again and Codine. **Read on...**

IT'S ALL A BIT OF A BLUR Damon Albarn has said that Blur will play more than just one live show around new album 'The Magic Whip' with further gigs planned after the Hyde Park date in London in June. As reported, Blur release new album 'The Magic Whip' in April and will headline British Summer Time in London's Hyde Park on June 20. Speaking at a London press conference earlier today (February 19), Albarn confirmed that the new material was the reason he felt happy to return to Hyde Park for a fourth time as headliner in Blur's career. "We're going to play Hyde Park. One more time," he said. "The reason why we're going to play is this [the new album]. I wouldn't be doing this if there weren't new songs to play." **Read on...**

CRACKS IN THE PAVEMENT In an interview on Pitchfork's Kreative Kontrol podcast, Pavement and Silver Jews' Bob Nastanovich revealed that Malkmus was not interested in their pitch for a reunion. "It did not float. It was a failed attempt," Nastanovich said. He also talked about a possible Silver Jews reunion, after a photo was unveiled of the band practicing together in February, which frontman David Berman called the photo "a prank" at the time. "He [Berman] has written some new songs. Brian Kotzur, the drummer in Silver Jews, is an everyday musician and has a studio at the ready," Nastanovich said. "He lives about a mile from David in Nashville and David probably spends more time with him than anyone else in Nashville." **Read on...**

A PAGE FROM HISTORY Jimmy Page has been awarded the Rock'N'Roll Soul Award at the NME Awards 2015 with Austin, Texas. The Led Zeppelin guitarist was given the special award at London's O2 Academy Brixton by Royal Blood, who won Best New Band supported by Replay earlier in the evening and also performed. The duo said they were "honoured" to be handing out the prize. Read the legendary guitar player's acceptance speech below. **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...

George Osborne is facing growing pressure over the HSBC scandal after Vince Cable challenged the chancellor to answer a series of questions over whether he has shown proper vigilance towards inquiries into the bank's Swiss subsidiaries.

The business secretary said that he had written to Osborne to ensure that the "various inquiries" into HMRC have been followed through properly.

The disclosure came as HSBC took out a series of newspaper advertisements to offer its "sincerest apologies" for the conduct of its Swiss subsidiary. HSBC has faced a torrid week after the Guardian reported that a huge cache of leaked secret bank account files showed that its Swiss subsidiary encouraged massive tax avoidance and allowed clients to withdraw bricks of cash.

In the advertisement, Stuart Gulliver, the group chief executive of HSBC Holdings plc, said that society expected better of its banking industry, though he pointed out that the leaked files related to events eight years ago. But Gulliver suggested that the media had focused on 140 clients because many of them were well known. "We have absolutely no appetite to do business with clients who are evading their taxes or who fail to meet our financial crime compliance standards," he said.

The chancellor and his team of Tory treasury ministers have adopted an unusually low profile after their initial response to the HSBC leak – pointing out that Labour's Ed Balls was responsible as city minister between 2006-07 – was widely challenged. The documents were not passed to HMRC until May 2010. In an interview on the BBC's Andrew Marr show, Balls mocked the usually television-friendly chancellor for his absence from the nation's screens.

In his letter to the chancellor, in which he posed a series of questions, Cable asked why there had been so few prosecutions when there was clear evidence of illegal tax evasion. The Liberal Democrat also asks what is being done to recuperate lost tax revenue and what lessons are being learned.

Cable told Pienaar's Politics on BBC Radio 5 Live: "I have written to the chancellor during the week on the back of the HSBC issues asking for satisfaction that the various inquiries that took place around the Swiss subsidiaries have been properly followed through and there has been sufficient level of vigilance."

<http://www.theguardian.com/business/2015/feb/15/george-osborne-under-pressure-from-vince-cable-over-hsbc-scandal>

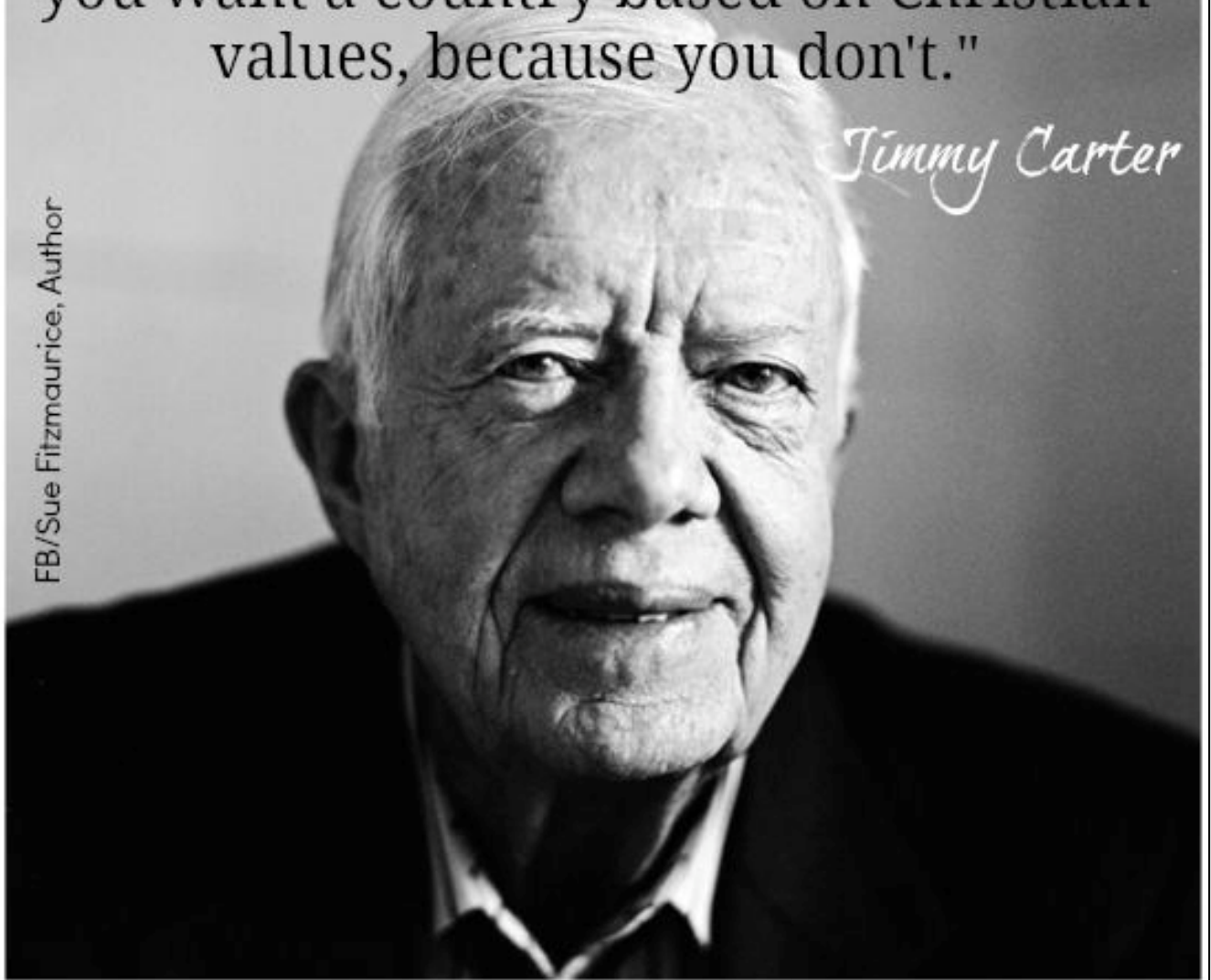
A large, realistic-looking brown chicken is superimposed over the bottom right of the page. It is standing on a street, with its legs visible. In the background, there is a crowd of people at a protest, holding various signs. One prominent sign says "CLEAN UP CHEVRON". Another sign partially visible says "TAKING UP THE BATTLE". The chicken is facing right, with its head turned slightly towards the viewer.

Democracy watch

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



THE LAST WEEK AT GONZO DAILY

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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



DAEVID ALLEN UPDATE



IT'S ONLY WORDS, AND WORDS
ARE ALL WE HAVE BLAH BLAH
BLAH

I am trying a little bit of people-led leximagick. I want poems for and about Daevid Allen. Please send them in and I shall publish them each week. Surrealchmemy always surprises and people magick can change anything.....

For that unique gnome
Daevideo alien

SOMETIMES,STARLIGHT/SMILES
Magic drops in like Doppler /Radar
with wit and wisdom to guide us

when darkness/despair challenges
to see the Light in Shadows
Art works-the weaving of visual spells

Music heals-the drone of harmonic shakras
Intention assists-conscious/interconnected
Application assists-Apples from the Tree of Knowledge
Thin scimitar moon smiling/reminding us
"Now is the Happiest Time of your Life"
"Dear Friend"-you may remember Sufi chants/dancing
Recall friends cast in healing circles(endless,ever,on)
Times when goodwill and laughter levitated every one of us
Now is such a time.Healing happens.Be Amazed and
Delighted
when the Best of Yr Imaginings..is Only The
Beginning..Trance Formation..

Thom the World Poet

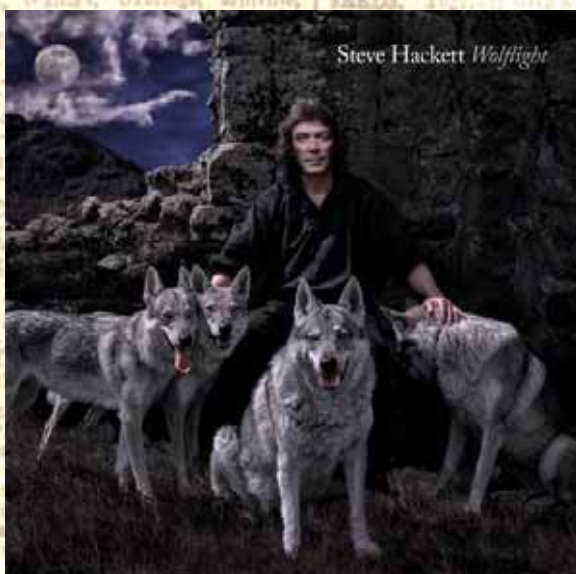
MICHAEL DES BARRÉS ON
LITTLE STEVEN'S
UNDERGROUND GARAGE
MAXIMUM ROCK AND ROLL
MORNINGS 8AM - 11AM ET CH.21 **SIRIUS** | ((XM))
SATELLITE RADIO
(FILLING IN FOR ANDREW LOOG OLCHAM)



I'M SURE HE WILL BE ABLE TO HACK IT

Steve Hackett has issued a teaser video for his upcoming album *Wolflight*.

It's due to launch on March 30 and will be the former Genesis man's first original solo work since 2011's *Beyond The Shrouded Horizon*. And he insists *Wolflight* is the pinnacle of his career so far.



He says: "I feel it's the best thing I've done and I've been making albums now for a very long time. There's tons of energy and I feel, unlike the other albums, it doesn't wander off the plot too much."

He's joined on the record by guest musicians and longtime collaborators, including keyboardist Roger King, drummers Gary O'Toole and Hugo Dagenhardt, saxophonist Rob Townsend, bassist Nick Beggs and singer Amanda Lehmann. Also joining Hackett on the project is *Yes* bassist Chris Squire, who plays on the track *Love Song To A Vampire*.

Along with a standard CD, *Wolflight* will also launch on double vinyl and as a digital download. In addition, a special edition CD and Blu-ray mediabook will be released featuring interviews and two hours of bonus material.

Hackett will head out on the road across the UK in October for 19 dates. He'll showcase music from throughout his career and play tracks from his debut solo album, *Voyage Of The Acolyte*, which celebrates its 40th anniversary this year.

- Oct 06: Guildford GLive
- Oct 07: London O2 Shepherd's Bush Empire
- Oct 09: Northampton Derngate
- Oct 10: Cardiff St David's Hall
- Oct 11: Southampton O2 Guildhall
- Oct 13: Basingstoke Anvil
- Oct 14: York Barbican
- Oct 16: Aberdeen Music Hall
- Oct 17: Gateshead Sage
- Oct 18: Glasgow Royal Concert Hall
- Oct 20: Leeds Town Hall
- Oct 21: Llandudno Venue Cymru
- Oct 23: Liverpool Philharmonic
- Oct 24: Leicester De Montford Hall
- Oct 25: Salford Lowry
- Oct 27: Ipswich Regent Theatre
- Oct 28: Bristol Colston Hall
- Oct 30: Birmingham Symphony Hall
- Oct 31: Southend Cliffs Pavilion

GENZO CURRENTLY IN STOCK
AT CONZO (UK)

GENZO CURRENTLY IN STOCK
AT CONZO (USA)

the week that's past

The Gospel According to *BART*

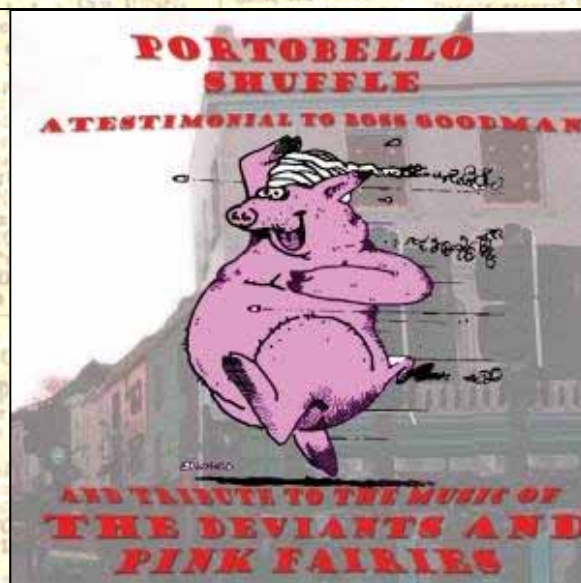
My favourite roving reporter has been busy again this week. He sent me the intriguing news that one of the main tastemakers of BBC Radio in the UK for the last couple of decades is about to leave radio for pastures new:



BBC Radio 1 DJ Zane Lowe, who shared his keen ear for emerging new music with the famed British broadcaster for a dozen years, has announced that he will be leaving his tastemaking program on March 5th. "I want to thank everyone at Radio 1 for their support and friendship," Lowe said in a statement. "The station has allowed me to share incredible music with the country's best music fans." Annie Mac will take over Lowe's weekday evening new music show starting March 9th, the BBC reports. Lowe is leaving his BBC Radio 1 role in order to begin an unspecified job at Apple. "Zane is one of the foremost music tastemakers in the world and a legendary music curator. We're excited to have him join the music team," an Apple spokesperson said in a statement to Billboard.

<http://www.rollingstone.com/music/news/influential-dj-zane-lowe-leaving-bbc-radio-1-20150215>

Zane Lowe is an award winning radio DJ, Live DJ, record producer, and television presenter. He was born in Auckland, New Zealand and in his early years he was a presenter on local music station Max TV. In 1997, Lowe arrived in London. Zane worked at the Record and Tape Exchange in Notting Hill before being asked to cover for a show. He would later become presenter of MTV News and MTV Brand:New, before moving to the BBC in 2002



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

STEVE HILLAGE RETURNS TO DEEPLY VALE

Steve Hillage has agreed to play the Deeply Vale event at Heywood Civic Centre on the 20 March performing material including a chilled out version of his 1978 album 'Green'. In 1978 20,000 people crammed into Heywood/Rochdale's Ashworth Valley on a Tuesday night to watch guitarist Steve Hillage at the third Deeply Vale festival. His 1978 studio album 'Green' was co produced by Nick Mason of *Pink Floyd*.

The Deeply Vale performance became legendary because of the size of the crowd and the quality of the performance in such a beautiful setting, a vinyl LP and a CD came out of the concert.



the week that's past



Peculiar News of the Week



I don't know where this came from, or from whom, but it turned up in my inbox this week...





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).

The show is broadcast on Miskin Radio every Sunday from 10-00-midnight. Every other week the show is now presented by Jeremy Smith and as the two promotional pictures that he sent consisted as one of him covered in mud and the other of him covered in guinea pigs he is obviously mad as a bagful of cheese, which means he will fit in here just fine! He writes: I've been a huge music fan ever since my parents bought me a transistor radio and I would listen to the sixties pirate music stations at nights under the covers. This love of live music has stayed with me to this day and I still love standing in a small club like the Borderline in London with some mates and watching a band with a pint in my hand. With the Strange Fruit radio show, I want to continue the trend of doing themed shows and playing the music I love..



An exploration of the music of the southern states of America over the last 60 years.

Featured Album: Searching for the Wrong-Eyed Jesus by Jim White

Tracks

- 1 Dash Rip Rock: I Saw the Light
- 2 Johnny Dowd: Nancy Sinatra
- 3 Tom Petty & the Heatbreakers: Louisiana Rain
- 4 The Roamin' Togas: Bar the Door
- 5 The Surrealistic Pillar: I Like Girls
- 6 The Satans: Makin' Deals
- 7 Jim White: Still Waters
- 8 Debauche (Russian Mafia Band): Man'ka
- 9 The Handsome Family: Far from any Road
- 10 Warren Storm: Prisoner's Song
- 11 Arlo Guthrie: City of New Orleans
- 12 Johnny Thunders: You Can't Put Your Arms Around a Memory
- 13 David Eugene Edwards: Wayfaring Stranger
- 14 John Fred & the Playboy Band: Judy in Disguise (with Glasses)
- 15 The Zydepunks: Dear Molly
- 16 Lil' Band o' Gold: Spoonbread
- 17 Coyotes: When We're Gone
- 18 Grateful Dead: Promised Land
- 19 Jim White: Handcuffed to a Fence in Mississippi
- 20 The Como Mamas: Old Landmark
- 21 The Zydepunks: Angel Whiskey
- 22 Larry Wallis: Mrs Hippy Burning
- 23 Sun Hotel: Suburb
- 24 Tess Brunet: When the Night Arrives
- 25 16 Horsepower: Black Soul Choir
- 26 Cookie and the Cupcakes: Mathilda
- 27 Creedence Clearwater Revival: Suzie Q
- 28 My Graveyard Jaw: Mean Dog
- 29 Bass Drum of Death: I Dunno
- 30 One Way Street: I See the Light
- 31 The Sun City Diplomats: Goodnight Louisiana

[Listen Here](#)



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

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



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

This week on FNP # 182
 9:00 PM New York Time Feb 13 2015
 TUNE IN HERE:
www.fridaynightprogressive.com

ARTISTS:

Steam Theory

<http://www.facebook.com/pages/Steam-Theory/229398167072825>

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

Hox Vox

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Friday Night Progressive



Lesley Sue Gore (1946-2015)

Lesley, born Lesley Sue Goldstein, was an American singer, songwriter, actress, and activist. At the age of 16, in 1963, she recorded the pop hit "It's My Party", and followed it up with other hits including "Judy's Turn to Cry" and "You Don't Own Me".

Gore also worked as an actress and composed songs with her brother Michael Gore for the 1980 film *Fame*, for which she was nominated for an Academy Award. She was active until 2014, and hosted an LGBT-oriented public television show, *In the Life*, on American TV in the 2000s.

Beginning in 2004, Gore hosted the PBS television series *In the Life*, which focused on LGBT issues. In a 2005 interview with *After Ellen*, she stated she was a lesbian and had been with her partner, luxury jewelry designer Lois

Sasson, since 1982.

Gore died of lung cancer on February 16, 2015, at the NYU Langone Medical Center in Manhattan, New York City; she was 68 years old. Her *New York Times* obituary described her as a teenage and feminist anthemist. Following her death, Neil Sedaka commented that she was "a phenomenal talent" and "a great songwriter in her own right."

Her funeral was held on February 19, 2015, at the Frank E. Campbell Funeral Home in New York City.

4 LESLEY GORE

WAS IT QUINCY JONES ARRANGEMENTS
that made Lesley Gore's songs such sing a long affairs?
YOU DON'T OWN ME a pre-feminist feminist
anthem
and IT'S MY PARTY a throwback to a 50s do-wop
style sad happy ditty
Truly a singer of singles
Truly-all well-produced and memorable&AM radio-
friendly
Even more truly,forgotten until reminded that we all
sang along
to these tunes and those words and what happens next-
for a day or two one of these songs will be on high
rotation
remembering why her voice got through so many years
ago
and why we miss such melodies in February 2015

Thom the World Poet



THOSE WE HAVE LOST



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



Artist: Warsaw Pakt
Title: Needletime
Cat No. HST226CD
Label: Gonzo

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

Warsaw Pakt was a short-lived punk group which were active in the years of 1977-78, though some of its members had heritages linking them to the 1960s

underground. This was apparent in their sound, which was a sophisticated punk thrash with plenty of energy but also more structure than some contemporaries.

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

Their claim to fame is to have recorded an album (Needle Time) that was in the shops 24 hours after the first note was recorded (viz the session ended at 10 p.m. on Saturday 26 November 1977 and the album was ready to be sold by 7a.m. on Sunday 27 November 1977.). The band was trying to make a point about technology in doing this, and the album sleeve was a 12" square brown bag with stickers and rubber stamping to display the band name and album title.

When Needle Time was deleted by Island Records within a week of release (after reputedly selling 5,000 copies), the band released a few out-takes under the title "See You In Court" before evaporating.

After Warsaw Pakt, guitarist Andy Colquhoun joined Brian James' Tanz Der Youth, subsequently moved on to the band The Pink Fairies, and then a band with ex-MC5 guitarist Wayne Kramer, and is now back with The Pink Fairies. What a career eh?





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

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

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

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

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

This is the first of a ten part series compiled by Michael King, a Canadian Hugh Hopper Scholar. He writes: "My first encounter with the music of Hugh Colin Hopper backdates to the summer of 1976. While visiting a friend I was intentional played a record titled Volume Two from a British rock group about whom I knew little, The Soft Machine. The experience was staggering and prompted a radical reappraisal for the conventions I had been conditioned to accept as 'Progressive'. Once smitten I undertook to follow and purchase a spate of seriously inventive record albums that Hugh Hopper released and appeared on, namely; Hoppertunity Box, Rogue Element, Soft Heap, Cruel But Fair and Two Rainbows Daily. Throughout these works I found Hugh's textural bass guitar by turns anchored and animated the music with ample good taste. Here was a rarefied musician who avoided overplaying his instrument in favour of approaches reflecting his personal musical Zen". Technically, by processing his bass guitar with fuzz box, flanger, wha-wha, octave

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

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

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

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



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



Artist: Dee Palmer
Title: Objects of Fantasy (The Music of Pink Floyd)
Cat No.HST290CD
Label: Gonzo

Pink Floyd were an English rock band formed in

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

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

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

Shine on you crazy wassnames.

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

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

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

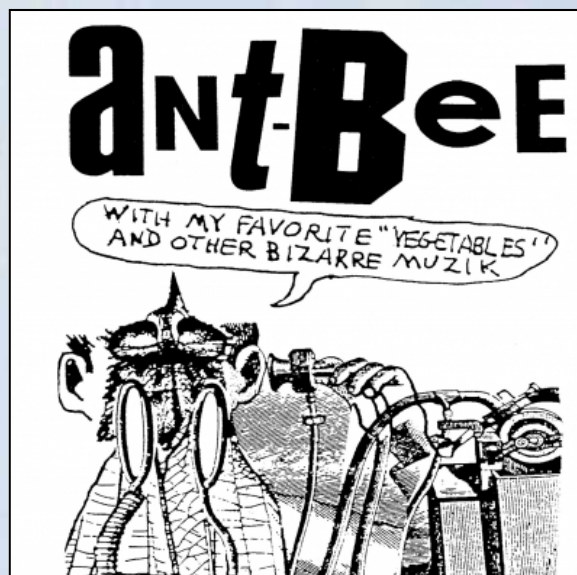


image were a little old fashioned and for reasons that remain obscure they also decided to change their guitarist. Exit Ron Griffiths and enter Joey Molland. Badfinger was born.

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

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

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



Artist: Ant-Bee

Title: With My Favourite Vegetables

Cat No. HST271CD

Label: Gonzo

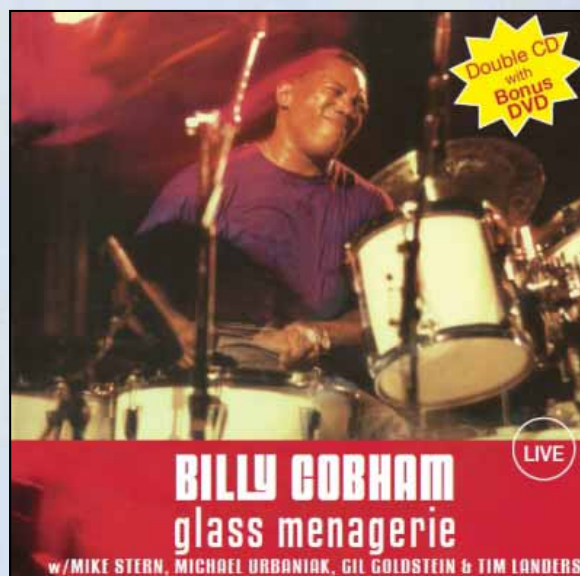
These days there are many artists who work through the intensely 21st Century modus operandi of file swapping. But Ant-Bee, aka Billy James was doing it over a decade before it became de rigeur. Billy James, an author of rock biographies and a musician in his own right, reassembled great musicians from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

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

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

Lindsay Planer on Allmusic writes:

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



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

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

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

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

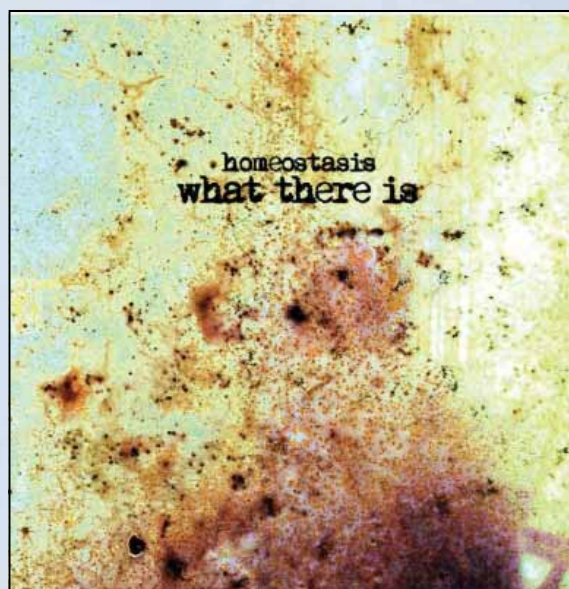
when he left to play with Miles Davis. Glass Menagerie released two records for the Elektra Musician label. This DVD was filmed in Switzerland in 1981 and features Coghlan at his best in front of what football enthusiasts would doubtlessly call "A Home Crowd" who obviously adore him.



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

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

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



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

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

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

From taking music by storm with his debut hit



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

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

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

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

NOLAN PORTER



**NOLAN -
NO APOLOGIES**

NOLAN

+ 3 BONUS TRACKS

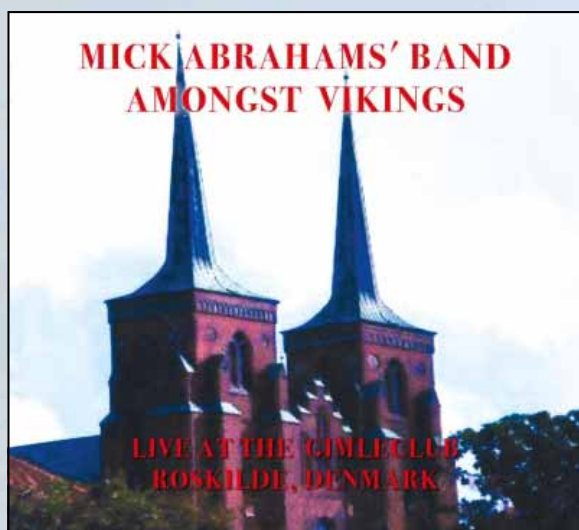
Northern Soul classics "If I Could Only Be Sure," "Keep On Keeping On" and "Oh Baby." Fans throughout Europe have been loving Nolan Porter's live performances of these songs and many others. Completely remastered and sounding wonderful, Nolan Porter continues to deliver the goods!



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

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

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



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

It is a story as old as time itself. I'm sure that it predates rock'n'roll, but it is a paradigm which has appeared so many times within the canon of the sort of bands that I have spent the last four decades listening to, but it hardly bears repeating. Except, of course, that I must - because without the back story the extraordinary tale of Blodwyn Pig would just be another rags to... well, if not exactly riches, then slightly more expensive rags. In the beginning there was Robert Johnson who sold his soul to the devil. The cornute one passed it on to some evangelical promoters in the Thames Valley. The Blodwyn Pigstory begins back in the mid-1960s when a whole generation of relatively privileged white kids in the UK discovered the music of a previous generation of reasonably underprivileged black men living in the southern states of the USA. People quite often forget that Jethro Tull, who are best known for having a personable front man who looked like a tramp and

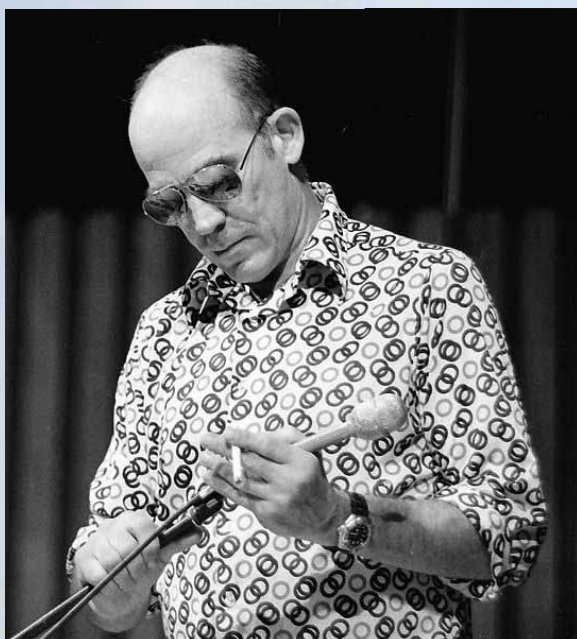
stood on one leg whilst playing the flute didn't start off as a folk band, or even a progressive rock band; they started off as a blues band. Back in the halcyon days of 1967, a couple of members of a Blackpool-based blue-eyed soul band travelled down to the teeming metropolis where they teamed up with two members of a failing, Luton-based blues band. They appropriated the name of the legendary 18th Century agriculturist (inventor of the rotary seed drill, no less) and the rest is history. Except, of course, that it is nothing of the kind. The band signed to the legendary Island Records, home of the cream of what was then known as 'the underground', and during the summer of 1968 recorded their first album This Was. Ian Anderson, the aforementioned gentleman of the rock and roll road, described their music as 'a sort of progressive blues with a bit of jazz.' The blues influence came largely from guitarist Mick Abrahams. It was Abrahams who - on the first album - provided the only non-Anderson lead vocal in Jethro Tull's recorded history, and with the benefit of hindsight it is easy to see that both he and Anderson were jostling for position as the prime creative mover behind the band.

Unsurprisingly, there was a massive falling out between the pair, and Abrahams left the group. He was replaced by Martin Barre (after brief tenures by Toni Iomni, later as Black Sabbath, and Davy O'List of The Nice) and Jethro Tull did their own inimitable thing for the next four decades. But what of Abrahams? One of the main reasons that he had fallen out with Anderson was that he was a blues purist, and didn't want to follow some of the more esoteric paths that Anderson was to lead the band into. No, he just wanted to play the blues. Robert Johnson hadn't sold his soul to the devil in order to make progressive rock albums about a nine-year-old boy poet. There was a purity and an integrity to the blues, and it was the path along which Mick Abrahams intended to walk. So he started his own band and for reasons which remain obscure he named it Blodwyn Pig. A few years later he formed The Mick Abrahams Band and has continued to release albums by himself and with reunited versions of Blodwyn Pig.

This is a double album, recorded live in Roskilde, Denmark, in January 2008. A great example of Mick Abrahams at his best, captured live in front of a lively and enthusiastic audience at The Gimle Club in the heart of beautiful Roskilde.

Some fantastic playing from Mick and the band doing what they do best: making heartfelt music and entertaining people.

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



WHO GONZO? WHY GONZO? WHAT GONZO?

What? You don't know who Hunter Thompson is/was/might have been/will be? Without Hunter Thompson there would be no Gonzo Multimedia. It would have been completely different and that would have been an unforgivable pity. So here is:

- [A potted history of his life and works](#)
- [Rob Ayling explains why he called his company 'Gonzo'](#)

C.J.Stone suggested that as well as explaining Gonzo to those wot don't understand, we should do a weekly quote from the great man himself. So here goes:

"Maybe there is no Heaven. Or maybe this is all pure gibberish—a product of the demented imagination of a lazy drunken hillbilly with a heart full of hate who has found a way to live out where the real winds blow—to sleep late, have fun, get wild, drink whisky, and drive fast on empty streets with nothing in mind except falling in love and not getting arrested . . . Res ipsa loquitur. Let the good times roll."

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...

ROB AYLING MEETS DAVE BROCK

ROB: Ah fantastic.. well, hello Dave Brock

DAVE: Hello everybody

ROB: Now this is a little bit after the event, but you've played The Space Ritual recently at the *Shepherd's Bush Empire*, what's that all about? Why did you play it after all these years?

DAVE: Why? Because it was for an animal charity and we decided that we'd do a special one off performance of The Space Ritual, in the aid of the animal charities. I mean, it took us a while to actually learn all these numbers again as we haven't played them for <pauses> quite a few years.. it was a bit of a task as we had to rehearse for about a month for it all, or even a bit longer.. maybe about 6 weeks <chuckles>

ROB: Did you approach the numbers.. are you going to play them exactly the same as you did on the album or are you going to bring a new life to them?

DAVE: Wouldn't play them the same as the album whatsoever as I, basically, if we play any of these old numbers we play them the way this band would interpret them, and consequently we wouldn't copy what was done then because it was totally different band with different people in it

ROB: Right, so now that you've actually done the performance, and it's been about a month now, what are your, sort of, reflections on the gig and what happened?





DAVE: Well, it was a tiresome task, dealing with some of these charities I tell you that, cor! <chuckling> I mean, yeah, well we won't do anything like that again, that's for sure! I mean it wasn't well, the band, it was Chris who was the one who actually got it all together.. she was the one who took it upon herself to get all the little goody bags and organise everything, it was a great task for her actually and very wearing. People never realise when you do these things how long it takes for members of the band to play some of these numbers. And of course, we had John Etheridge, who came down as a guest guitarist.. he's a great guitarist and it was quite fun having him join in

ROB: So musically, you know, you're saying that these are old numbers and you re-interpreted them.. are you going to fall in love with them again, playing them?

DAVE: Not really. <laughs> I'm listening actually to, like, Born to Go, I mean, having just sort of mixed it all, it sounds quite exciting.. there's quite a bit of daring musicianship in it, you know, good stop timing.. I mean, Richard and me have been playing together now.. Richard's been in the band for 26.. 27 years, so, you know, he's a great drummer.. and what I do on the guitar and when I hear what Richard does on the drums.. we have quite a good understanding for doing stop timings. Space is Deep we'd probably play again because that was quite fun doing that number again, we haven't played that for years on end so it's a good

chance, yeah we'll probably do that at Hawkeaster.. do a few of these at Hawkeaster, probably.. <laughs> now we've learnt them

ROB: So it's a bit like.. is it a bit like bumping into an old girlfriend playing these old numbers again?

DAVE: Into an old girlfriend? I very rarely bump into old girlfriends at my age, <laughs> in fact I've got only.. I've got one, which was my wife for many years

ROB: So, in closing Dave, what's next,?

DAVE: Gosh, what's next? <pauses> Well, we've got an idea for When The Machine Stops as our next project, which, once we've finished mixing all this stuff, I think we'll probably do that.. I mean, we've got a few festivals that we're doing and we've got Hawkeaster, of course, at Easter.. hmmm, that's about it. We were going -

ROB: <interrupts> Well, busy as always.. in the Hawkwind universe there's always something happening

DAVE: Well hopefully yeah, things pop up and if something nice comes along and we'd like to do it then yeah. We're doing the animal charity in Guildford, with Brian May and Brian Blessed, in May.. we're doing that as a charity event for animal welfare and such so, yeah, there's that one, which should be good fun

ROB: That's brilliant, Dave, thanks for your time today

DAVE: Well thank you very much, bye bye everybody <laughs>

ROB: Love the laugh at the end

DAVE: <sings> I'll see you in my dreams <laughs>



Douglas Harr

Ear Candy for the Hungry Audiophile

Tempest: Leaving New Tracks

Tempest are releasing a new studio album, *The Tracks We Leave*, on February 24th, 2015 - another in a legacy of more than fifteen quality albums over the last 26 years. For the uninitiated, Tempest's music can best be described as a form of folk rock, incorporating a blend of Celtic, Scottish, Norwegian, and other world music influences within a rock format that often leans towards the progressive. Standout tracks on their new release include the eclectic title track, the Norwegian language "Alle Mann Hadde Fota" (All Men Have Feet), the soft then edgy folk of "Fog On The Bay" (a San Francisco favorite) and closer "Surfing to Mecca" a fun and boisterous remake of their 1994 original sporting tandem fiddle and flute leads. It's a potent brew of traditional folk and rock musical forms, all of which goes down easy, while also inspiring dance in any fleet-footed listener.

We caught their recent gig at Don Quixote's in the small town of Felton, California on a stormy night during which they presented their new album in its entirety. Multi-

instrumentalist, composer, and singer Lief Sorbye fronts the band, as it's founder, and he leads the procession from center stage, playing his double-necked electric mandolin, guitars, flute, and other instruments. He is backed by long time drummer Adolfo Lazo, and new able bass player Josh Fossgreen, who adds adept riffs and solos during their frequent jams. Newer member Kathy Buys, is an award winning fiddle player and vocalist – she plays leads and recalls the best of folk traditions with her lightning fast, rhythmic delivery. Greg Jones plays electric guitar, often adding a harder rock edge to the mix, always invigorating the whole. The band plays together in a loose but practiced manner, exuding an infectious joy in presenting their music to fans and new converts alike.

I had the chance to talk to Lief this week about the band, their new release, and upcoming concerts:

D: Is there a new direction on this album, a change for Tempest?



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



Our musical policy has always been open. When I started the band, I called the music “Celtic Rock” because we needed a label to put on the music we were doing, and people had an idea of what “Celtic” was and certainly what “rock and roll” was, so that was the label we used then in order to get record deals and gigs to play. But it was always a wide-open type of platform – we incorporated music from the British Isles, and Scandinavian influences and Norwegian songs, which have always been part of the Tempest repertoire for the last 26 years. We never said, “no you can’t touch on this or that” – the backbone has always been inspired by and steeped in traditional folk music. Together it always sounds like “Tempest” music and that’s the case with the new album – its part of our history. I don’t know if it’s pointing in a new

direction or just painting on the large canvas that we’ve called our own.

When we went into the studio for this new record and worked on it for a month what we come out with is an album of material that’s also a document of this period in the band’s life. Looking back over our 15 or so albums over time they tell a story – they are each real recordings of places and times. We try to do that when we record. The stylistic influences you hear on the new record are a product of the people that are playing together at this point - the stuff we are interested in right now – people bring different things to the table. It’s a spontaneous, organic process.



D: Kathy is bringing some wonderful playing to the band, and this lineup is changed much since the last record.

Yes, it's a lineup that has not recorded before – it's been 5 years since our last studio album, *Another Dawn* (2010). That was a culmination of the lineup 2005-2010. After that, we waited to go back into the studio until we had something to say. There's no point to making a record unless you have something to say – musically or otherwise. You're making a statement and it's there forever. The chemistry in this particular band is really important, and we had a great experience together in the studio. Everybody was really excited about the music coming alive during the recording process. We are predominantly a live band – a working band. We play gigs frequently and that's where the music comes alive for us - so normally we play the songs live first, get them road tested, and then bring them into the studio. This time was a bit different - we had at least a third of the album that we played for the first time in the studio. Everyone worked diligently, had fun, and left good tracks behind, and that's the title of the album *The Tracks We Leave*- I felt we left some good footprints for the future and there was a lot of joy in it.

D: I noticed one of the tracks "Surfing to Mecca" was very tight in concert – the flute really stands out – dueling with Kathy's fiddle.

That song, "Surfing to Mecca" is the last track on the album, and probably the furthest away from a Celtic rock song, and that's a bonus track because it's an older Tempest song from 20 years ago that we re-recorded - it was the title track from our

2004 release.

I had started playing flute again, which I've picked up again after not playing it for a long time. Because of that we started playing the song live, which was a hit with our crowd 25 years ago, so we decided to put it at the end of the album. It's not that different from the original version, though we added Arabic-style drumming to give it a bit more of that flavor.

I pick up the flute when I feel the time is right, but have never played it consistently – I have a love/hate relationship with it – now I've had it with me as part of our repertoire for the last year and it's probably the longest I've played it ever. I do play in on *Turn of the Wheel* (1996) which I think is one of our strongest albums and one of my favorites, and it's on there because the folks at Magna Carta asked me to play it. With the flute, I feel like I'm dabbling, but I put as much heart and soul into it as possible. If you listen to early 70's jazz-fusion –like Herbie Mann, and others, flute is all over the place. Then it found a home on late night detective shows with the usual wah-wah guitars and all of the sudden it dropped off the planet. But it's a cool instrument combined with a fiddle because they are known fixed pitched instruments – you can do a lot of interplay. Right now its fun to play, even though it can be difficult to play and be heard in a rock band!

D: The cornerstone track on the new record is the title track "The Tracks We Leave"- I noticed that keyboards are used on that song, which seems rare.

We have used keys over the years - when we record, Robert Berry becomes like the fifth member of the band, for those occasions where keys add to the soundscape. The history of Tempest is that when I started the band I did not want to have keyboards. Back then it seemed there was no label we really fit into – too much rock to fit in on a folk label and vice versa. I always thought we were progressive with what we were doing with folk music, so I always thought of us as a prog band, but not your classic prog band. So at that point in time, it made the most sense to work with Magna Carta. When we signed with Magna Carta, and their prog rock stable, we were told we should have keys on the record and in studio as they are must-haves for the kind of music they were after. I met with a few keyboard players, and we started working with Robert Berry as a producer and engineer – he had a band called 3 where he played with Keith Emerson so I asked him if we could get Keith to play on the record, he introduced us, and we hit it off. Back then people were dabbling in DAT tapes, so we traded back and forth and Keith recorded in LA – what he did was really cool, and it worked well - I think that helped us with the prog community. We've always used keys carefully so you won't miss it on stage – we never arrange a song with keys as the featured instrument. Though the title track this time has a bit of grand piano, most of the time we only use a Hammond B3 organ. That's the keyboard that has the great organic sound, like Jon Lord, I love that sound and it fits with our music.

D: “Alle Mann Hadde Fota” was a standout track during the show. Reading the English translation of these Norwegian lyrics, the story seems a bit unusual!

Especially if you try to translate it directly – it's very curious – it has a macabre nursery rhyme quality to it. During my upbringing I believed in some of our folklore, like Trolls – if you're a kid and you walk around in a dark forest in that part of the world, with its majestic mountains – rich in that heritage – it's possible to believe! A lot of cultures have their own characters and share them – it's fun to dabble in that as inspiration and source material for a rock band – as it's been around for 100's of years – being able to keep that around and drink from that well is great. When you are inspired by so many traditions you never run out of things to create.

Back to the title track, the melodic and harmonic structures in “The Tracks We Leave” for instance are steeped in the traditional music of those northern hemispheres. That proverb “we will be known by the tracks we leave” was a Native American proverb. I liked that, and Robert said that would be a great title for an album, so I snagged it and then needed to write a song with that title. Record companies like it when you have the title in advance – you can plan graphics and start talking about the work publicly. Normally I like the title to come spontaneously while recording the album – usually something happens in the studio while creating, and the title appears. This time I had it in advance. The reaction was “Oh of course – you are a musician - and you are recording tracks, leaving tracks behind” and I think it's got other meanings too – the ecology of it – leaving a carbon footprint and the tracks you leave on the planet, and then there is the spiritual aspect. Last summer, my wife and I went back to Norway to visit me

mother and we three took a holiday in the mountains in a rustic cabin – a significant experience with a profound impact on all of us. Patricia has been writing with me for a long time and wrote the lyrics and it all fell into place. The song was the last thing that got written and arranged just before we entered the studio. It was fun this time to have the title and concept before we had it all finished.

D: What are your plans for touring to support the album?

We've worked up a three-hour repertoire for the road, so we have lots of material to play – lots of variety. We are doing a series of 20 concerts in Las Vegas on the week of St. Patrick's day, where we wanted for our own sanity to be able to play different shows, with some alternate tracks, so we will have a good time on stage, which will be our home for the week. From there we embark on a wider tour of the states.

Though we will play tunes from throughout our history, I like our Magna Carta releases better than what we recorded before 1995 – we've had the opportunity to record throughout the history of the band – from day one. It's all there showing the progress of the band. For our fans, their favorite is always the record they got when they discovered us, when they got introduced to our music, which might be the time they were introduced to Celtic or traditional music – ours might have been an eye opener for them – when that happens we treasure that. We have a huge catalog to play from and we listen to fans requests – sooner or later everything comes around again.

And of course we will play several tunes from our new record – which is high-spirited, and fun – if you arrange traditional folk and dance tunes a certain way you have all sorts of tempo changes and time signature changes and all the elements you would find in classic prog rock. You can add anything to rock and roll and make it your own – it's a great form of expression.

Recommendation: get yourself a copy of the new Tempest album *The Tracks We Leave* when it's released this month, and catch them live this year, in sunny Las Vegas if you can make it!



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 new and different music. My favorite musician of the past few years 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 what ever else this Season brings you. Stay Safe, and have Fun. G'Night Shella



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

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



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

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

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

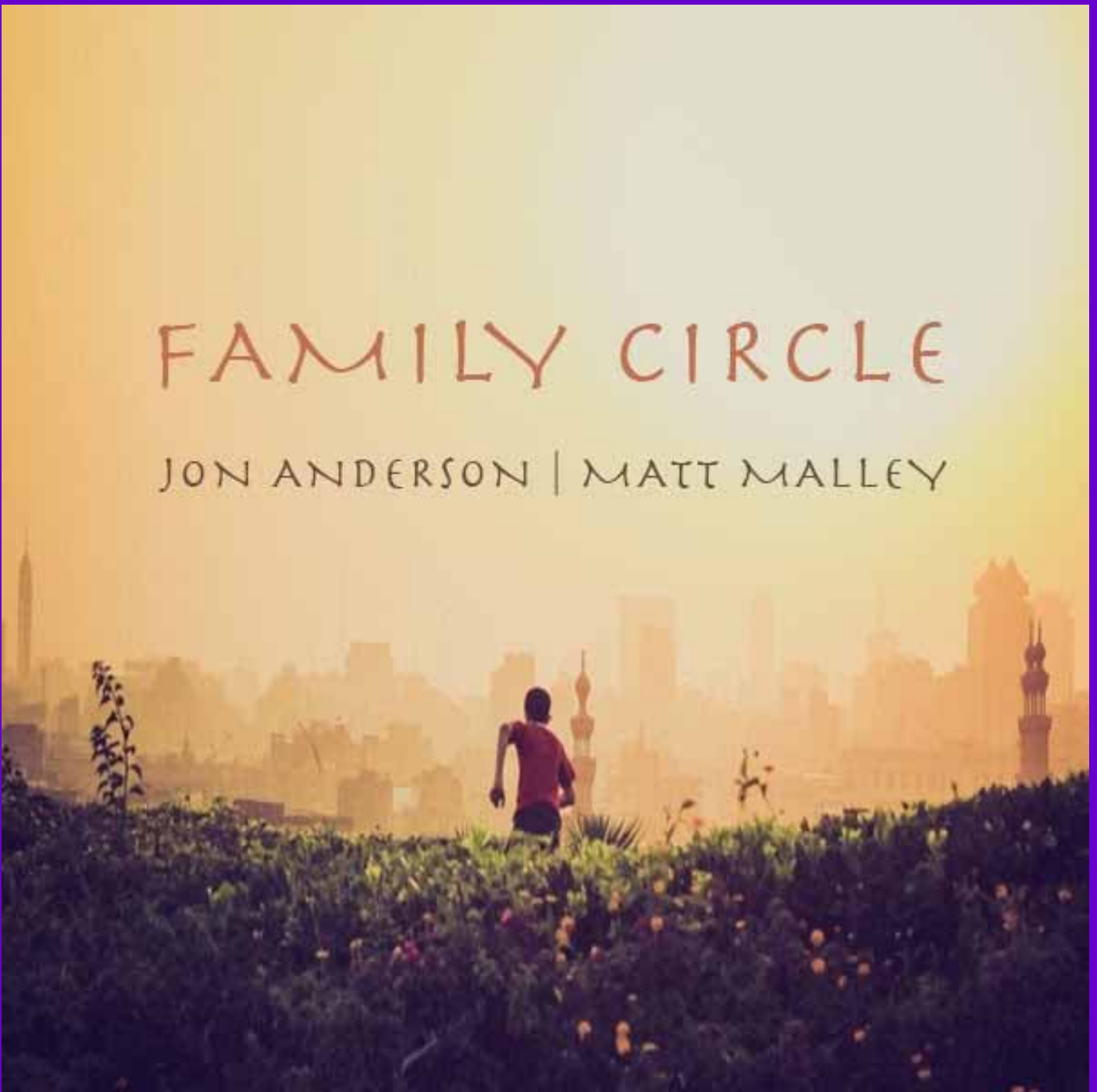
“Not only am I a fan of Jon’s voice but I’m a fan of his fearless spiritual outlook which appears in all of his music. A mutual friend said we should meet and got us in touch and after talking a little, Jon said, ‘So send some music!’ - so I had a cup of my best Darjeeling tea, went into my studio and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

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

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

FAMILY CIRCLE

JON ANDERSON | MATT MALLEY



Celtic Folk, World and Indian Music.

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

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

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

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

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



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

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

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



Helping Families along the Way

Proudly Supporting People with Autism Since 1998

AUTISM AFFECTS FAMILIES

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

OUR MISSION

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

WE ARE IMPROVING LIVES

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



AND PROVIDING SUPPORT

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

Flutie Foundation Programs:

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

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

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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.



Eliza Carthy MBE (born 23 August 1975) is an English folk musician known for both singing and playing fiddle. She is the daughter of English folk musicians singer/guitarist Martin Carthy and singer Norma Waterson. Carthy was born in Scarborough, North Yorkshire, England. At the age of thirteen Carthy formed the Waterdaughters with her mother, aunt (Lal Waterson) and cousin Maria Knight. She has subsequently worked with Nancy Kerr, with her parents as Waterson:Carthy, and as part of the "supergroup" Blue Murder, in addition to her own solo work.

Eliza's Top 10

Freewheelin' Bob Dylan
Laura Veirs, The Triumphs and Travails of Orphan Mae
Paul Brady, Welcome Here Kind Stranger
Shooglenifty, Venus in Tweeds
Martyn Bennett, Aye
Tom Waits, Bastards
Queen, A Day at the Races
Los de Abajo, Cybertropic Chilango Power
Ian Dury, New Boots and Panties
Lal Waterson and Oliver Knight, A Bed of Roses

of course this would change if you asked me tomorrow....



c.j.stone

We're Here Because We're Here, A soldier's death in Vieille-Chapelle, September 1915

It was the song they sang as they marched to the trenches. "We're Here Because We're Here." It was sung to the tune of Auld Lang Syne, a sardonic joke sung in full-throated defiance of death. "We're here because we're here because we're here because we're here."

But underlying that song there is a question: a question to which the song gives no answer, stark in its simplicity. "Why are we here?"

In the following article CJ Stone attempts to answer the question, not for every man who died, but for one man at least.

Ivor Coles

There's a grainy old sepia photograph of him standing in front of a shop. He's maybe 12 or 13 years old, wearing a flat cap and a donkey jacket with leather patches on the shoulders, with knee-length breeches and woollen socks, with these huge shiny black leather clod-hoppers on his feet. They are far too big for him, clogs rather than shoes, with wooden soles turned up at the toe. The clothes are functional and sturdy, heavy duty work-clothes. A Miner's uniform.

Perhaps they are his new work clothes. Perhaps he's just about to start his first job, down the pit. He was the right age.

He's got one hand in front of him, the thumb hovering around his waistcoat pocket as if he's about to hook it in; the other hand is tucked into his jacket as if he's about to take something out. He's leaning on the windowsill, one leg cocked forward, totally at his ease, with this cheeky look on his face, grinning broadly at the camera from under the brim of his cap, which is pulled down tight over his ears.



The only known photograph of Ivor Coles

It's obviously the fashion. A young boy with a cheeky-monkey grin on the threshold of his future with everything to look forward to. Within six years he would be dead.

His name is Ivor Coles, and the picture was taken sometime in the early 1900s - 1908 or 1909 - and he died of wounds sometime in September 1915 near a town called Vieille-Chapelle in France on the Western Front. Killed in action.

He had an older brother, Richard Coles. Richard was also stationed on the Western Front, but survived. He later married, Lily May. Lily May lived on till she was over a hundred. It is Lily May who is the thread who holds this story together.

As it turns out, if you look at the dates, Ivor must have been underage when he joined up. He was born on the 24th June 1897. He was less than three months into his eighteenth year when he died so he must have joined the army before the proper age of recruitment at 18. Also, according to Richard - who would tell the story in later years - Ivor was only a few days away from moving to Richard's regiment, on compassionate grounds. The British Army usually allowed members of the same family to serve together. But then the big push came, the move never happened, and Ivor Coles died as a private in the 9th Battalion of the Welch Regiment (sic).

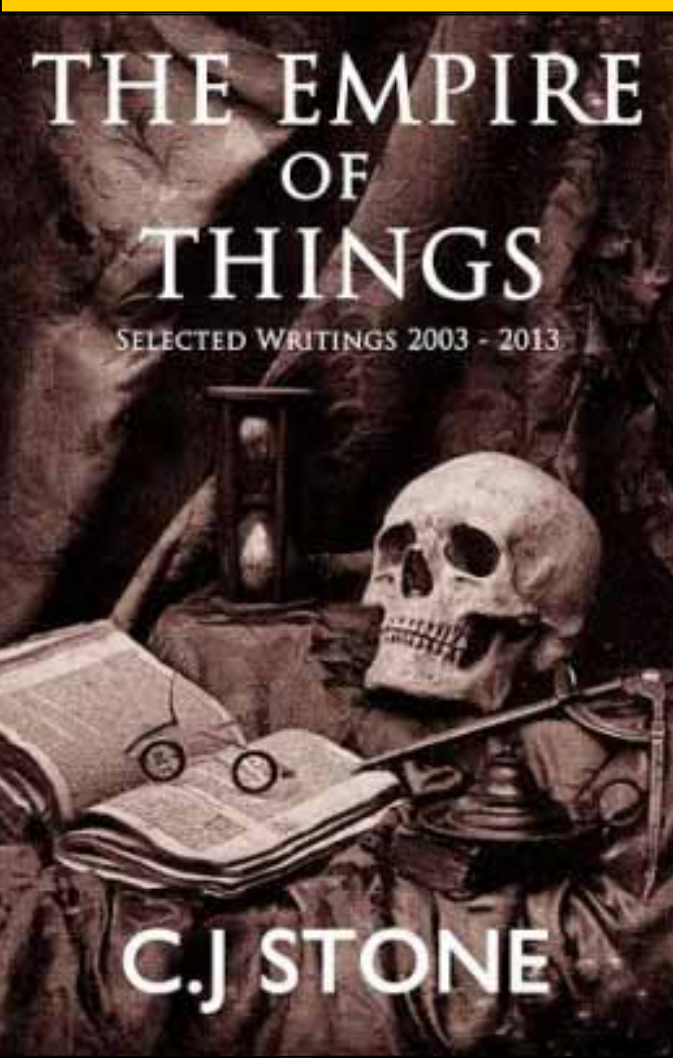
There's not a lot more you can say about him. He died anonymously, another anonymous death in a war where death was the norm, routine and unavoidable. A conveyor belt of death. A death factory in full-production.

The Crown Jewels

Years later Richard went back to find him. He scoured the cemeteries of the Western Front looking for his name, but it wasn't there. He thought he saw it on the Menim Gate, where all the missing are listed. The one's without bodies. The one's whose bodies had been blown to bits, smashed and pulped into a goulash soup and absorbed into the Earth. There was one name there which resembled his brother's. Ivan Coles rather than Ivor. Maybe they just got the spelling wrong. Anyhow, it was enough to satisfy Richard, enough for him to say to himself, "well I've found my brother now," to pay his respects and then to leave.

And that's how the story stood. An old story. As old as time. As old as history. One of those stories that most families are familiar with, like a thread from the past left dangling in the present. A story without an end or without resolution, like a detective novel

Read on



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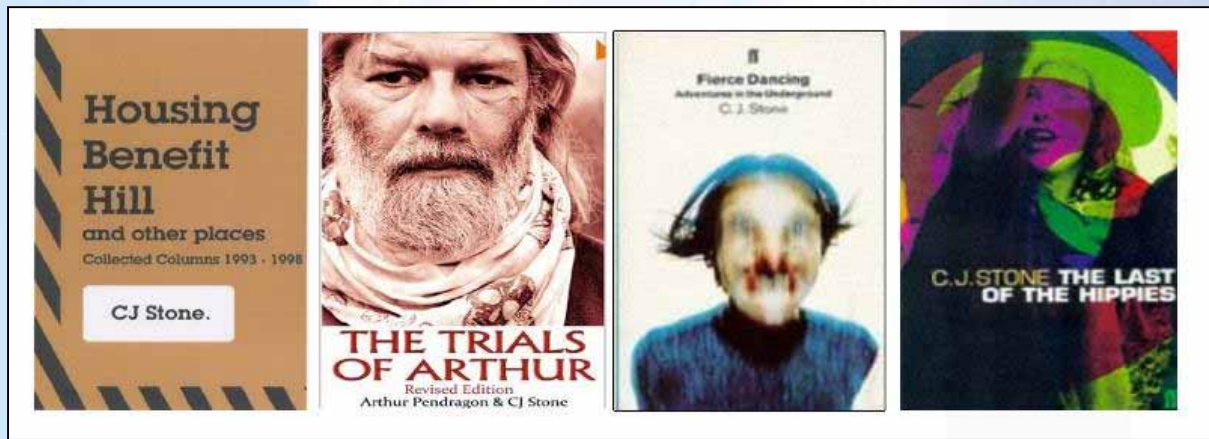
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<http://www.amazon.co.uk/Housing-Benefit-Hill-Other-Places/dp/190259343X>

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The Last of the Hippies:

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



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



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

Hawkwind are planning a "Mastermind" type quiz at their forthcoming Hawkeaster event in Seaton, East Devon. The promo flyer that's been published this week announces that Matthew Wright will be quizmaster.

Wright has been a friend of the band for many years, and also the host of long-running British television chat show, "The Wright Stuff," which is a weekday broadcast on Channel 5.

He also sang lead vocal on the 2005 Hawkwind single "Spirit of the Age," and has attended both of the previous Hawkeaster events, hosting a question-and-answer session with the members of Hawkwind.

In the last few years, Hawkeaster (an indoor event) has effectively replaced the logistically rather more demanding outdoor event, Hawkfest. The first one was staged in Seaton Town Hall in 2013 as a financial lifeline for the music venue which was facing closure at the time. The hall remained in business and a similar Hawkeaster was held the following year. This year's event will be

Think you know your Hawkwind facts?
Now's your chance to put that expertise to the test.
Pit your wits against fellow fans by entering the
HawkEaster 2015
MASTERMIND Challenge!
Come face to face with quizmaster Matthew Wright
in the ultimate test of Hawkwind knowledge.
If think you can handle the pressure,
win the coveted Hawkwind Mastermind title
and become - HawkMaster 2015 - drop us a line at
mastermind@hawkwind.com
Numbers are limited, don't delay, apply today

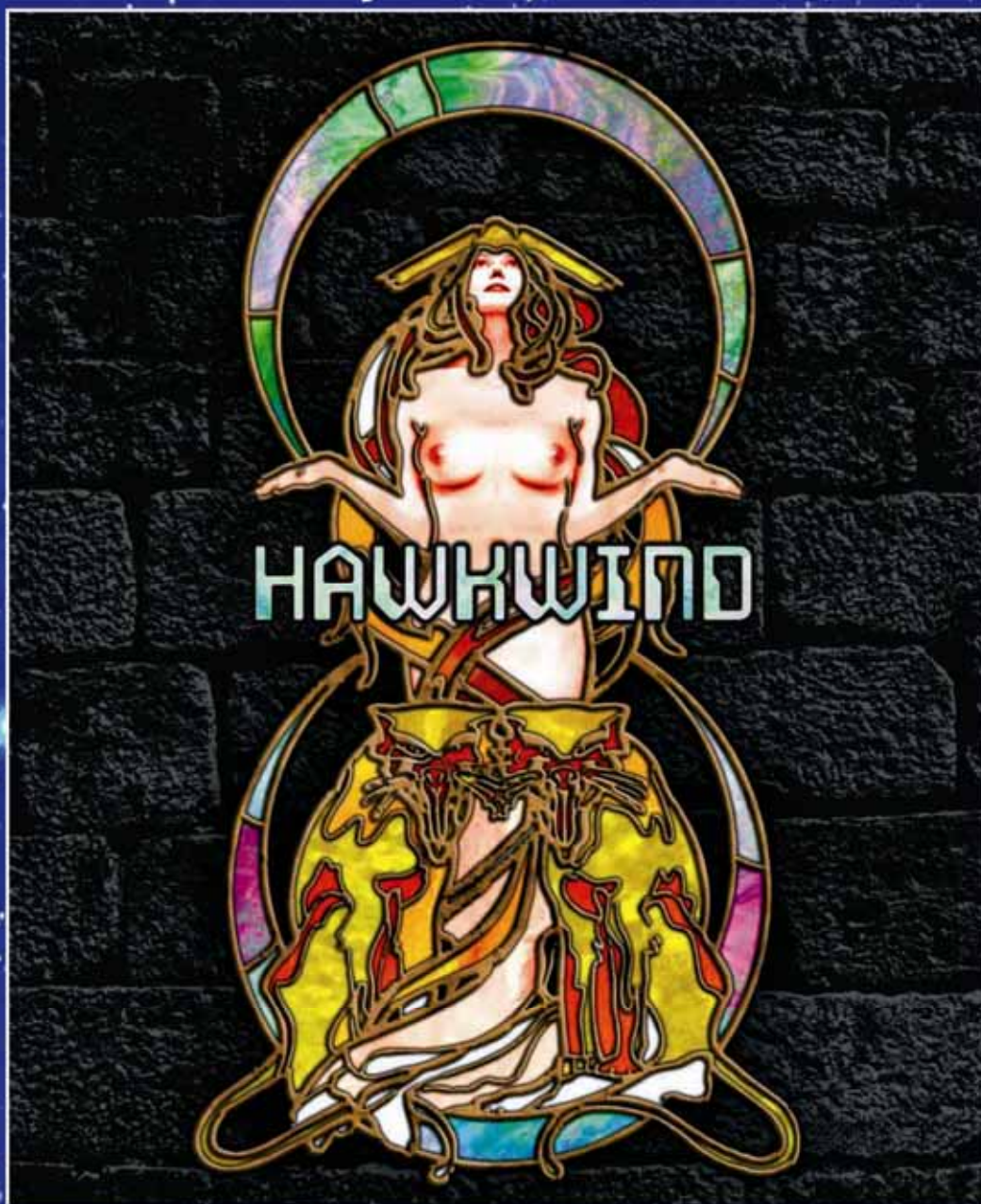
the third such, again over the Easter weekend (as the name Hawkeaster implies) which this year falls in early April.

Hawkeaster is a Hawkwind Passport event.

Special Offer for fans who attended tonights show

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HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

Full Earth Address:

.....
.....

Post Code

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

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com

THE WORLD OF GONZO ACCORDING TO

Mark Raines



THE



CIRCULAR

The Court Circular tells interested readers about the comings and goings of members of The Royal Family. However, readers of this periodical seem interested in the comings and goings of Yes and of various alumni of this magnificent and long-standing band.

Give the people what they want, I say...

Well, its not been a groundbreaking week for Yes and Yes-related news, but some undeniably interesting things have come my way. Steve Hackett, for example, has released news about his new album which features his old chum and sparring partner Yes bass player (and the only one of the 20 odd folk who have been in the band over the years to have played on every album by the band).

There is also a rather interesting piece of rock and roll archaeology which examines - in admirable depth - one of the earliest pieces of music recorded by the band.

- **Yes, "Beyond and Before" from Yes (1969): YESTerdays**
- **STEVE HACKETT ISSUES WOLFLIGHT TEASER**

Next up are two interviews with Alan White, both reasonably recent. I say welcome, because of all the members of the band he is the one who seems to talk least in public, which is a shame because of all the band he is my favourite musician. He is by far my favourite drummer, even above Charlie Watts, and that is saying something.



- **The White Stuff: Yes Drummer Talks about how the New Line-Up Handles the Old Tunes**
- **Alan White: Just Say YES (Interview)**

And finally Uncle Rick is on tour at the moment and - as one can tell from the review and the interview below - is in fine form.

- **Rick Wakeman - Lighthouse, Poole**
- **Yes keyboardist Rick Wakeman: 'Books and places that inspired my art'**

Love and blessings to Jon Anderson who, as we revealed in last week's issue, is currently undergoing treatment for a serious sinus problem. I am sure that you will join in with all of us here at *Gonzo Weekly* in wishing him a swift recovery.

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

RICK WAKEMAN

JOURNEY & RETURN TO THE CENTRE OF THE EARTH

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

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

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

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

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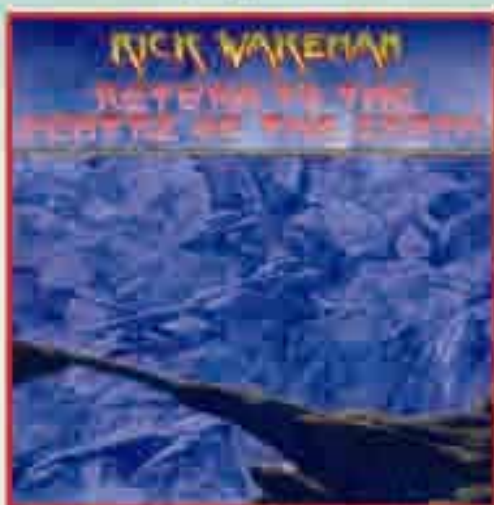
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WYRD

As I have intimated recently, Martin Eve and I are at the heart of a new venture - Wyrd Music. This is an extension of what I have been doing with music and theatre over the past ten years and is intended as a sister project to the CFZ Publishing Group. Working on vaguely Fortean and Anarchist, and strictly anti-capitalist lines, in the same way as CFZ Press, Fortean Words and the others put out books strictly because we want to read them, and because we think they should be out there whether they make a profit or not, Wyrd Music aims to do the same for music. Although it doesn't officially launch until April Fool's Day, a Blog, a website, a Facebook page, and some free music will be up in the webiverse in the next few days and will always be plugged shamelessly on the CFZ and Gonzo blogs. Why? Because I can.

So mote it be.

We recently posted a rough cut video showing the unmixed results of a collaboration between Mike Davis, me, Martin and Stargrace. This song, *Lay Low* goes back a long time, and shows Mike at his most anarchic, and to tie in with it we nicked a whole load of old black and white cowboy movie stuff to accompany it.

Enjoy...

<http://wyrdsounds.blogspot.com/2015/02/mike-davis-lay-low.html>





Changing the world one gift at a time

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

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



Thom the World Poet

Rob Ayling writes:

"Thom the World poet is an old mate of mine from way back in my history. Even pre-dating Voiceprint, when I was running "Otter Songs" and Tom's poetry tapes and guest appearances with Daavid Allen, Gilli Smyth *Mother Gong* are well known and highly regarded. It just felt right to include a daily poem from Thom on our Gonzo blog and when I approached him to do so, he replied with in seconds!!! Thom is a great talent and just wants to spread poetry, light and positive energy across the globe. If we at Gonzo can help him do that - why not? why not indeed!!!"

RE. HAPPY BIRTHDAY TO YOU

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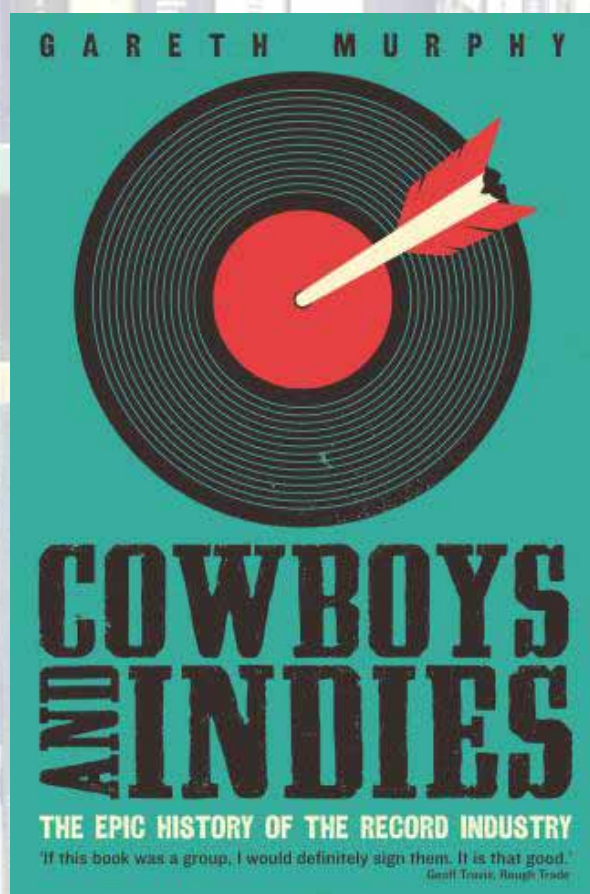
Royalties must be paid
whenever "HAPPY BIRTHDAY" is played
Someone is capitalizing

upon our lack of lines inspiring
So we word workers gathered
Gave ourselves tasks self-appointed
It is not we were anointed
We were tired of antique cliches
So we devised new verbal ways

to cover weddings,mitzvahs,anniversaries
Set up greeting card services
Realized we were our own best enemies
Same as folk like country and western
Cliches and rhyme appeal to them
So now we repeat the same old anthems
whenever celebratory gathering seasons
'require a poem,song or response
Post-modern times!Who can blame us?

Yer Gonzo Bookshelf

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



Paperback: 400 pages

Publisher: Serpent's Tail (22 Jan. 2015)

ISBN-10: 1781254524

ISBN-13: 978-1781254523

When I first came to England in the spring of 1971 I missed the best part of an academic year of school, and my parents did their best to give me lessons. My mother had been a village schoolmistress twenty years before, so she gave me lessons in English and Natural History, whilst my father talked to me about history.

My maternal grandmother had been a land girl in

WWI, and my grandfather had been a fighter pilot in the Royal Flying Corps. My father—using my grandparents as an object lesson—showed me that history was about people, and far from being a dry, dusty thing that only existed in textbooks, it was a living and breathing thing. Then my other grandmother told me that when she was a very little girl her father's gardener (who must have been very ancient indeed) had been a boy soldier at the Battle of Waterloo.

I did my sums and as The Battle of Waterloo was in 1915 and my grandmother had been born in 1890 it was just about possible. This revelation has stayed with me and has coloured my life ever since. The trouble with the human race is that—on the whole—we DON'T learn from the lessons of history. The present political problems with Russia and the vile events that are occurring in the Middle East for example, all have their roots in historical events, and—it could be argued—that to a greater or lesser extent they have all happened before.

But it is not just events on the world stage that can be seen in proportion through the lessons of history.

The doom-mongers of the recorded music industry all claim that the music business is doomed, and that the advent of digital downloads, P2P and other technological miracles have destroyed the industry for ever.

Bollocks! (If you will forgive my phraseology)

It just goes to show how little the industry pundits know about the history of the music business pre-Elvis. Because the recorded music industry didn't begin in 1953 when the teenaged Presley ambled into *Sun Studios* to make a one-off record for his mother. It was already old by then, and dates back to at least the 1870s when Thomas Edison patented the first phonograph.

In fact it could be argued that it goes back a thousand years before that. Automatic music



mechanical bell-ringer controlled by a rotating cylinder. Similar designs appeared in barrel organs (15th Century), musical clocks (1598), barrel pianos (1805), and musical boxes (ca.1800). But for the purposes of this review of this remarkable book lets assume that the record industry dates back to just before 1880.

Catastrophism - a concept first popularised by the early 19th Century French scientist Georges Cuvier, who proposed that new life forms had moved in from other areas after local floods, and avoided religious or metaphysical speculation in his scientific writings - is the theory that the Earth has been affected in the past by sudden, short-lived, violent events, possibly worldwide in scope.

Catastrophism held that geological epochs had ended with violent and sudden natural catastrophes such as great floods and the rapid formation of major mountain chains. Plants and animals living in the parts of the world where such events occurred were killed off, being replaced abruptly by the new forms whose fossils defined the geological strata. Some catastrophists attempted to relate at least one such change to the Biblical account of Noah's flood.

This may or may not be true. Like so many things in life I believe that it is partly true, but whether or not the history of the planet has been moulded by a series of catastrophes, the history of the music business most certainly has been.

And the doom and gloom merchants of the contemporary music industry should, I believe,

reproduction traces back as far as the 9th century, when the Banū Mūsā brothers invented the earliest known mechanical musical instrument, in this case a hydropowered organ that played interchangeable cylinders. According to Charles B. Fowler, this "...cylinder with raised pins on the surface remained the basic device to produce and reproduce music mechanically until the second half of the nineteenth century." The Banu Musa brothers also invented an automatic flute player, which appears to have been the first programmable machine.

According to Fowler, the automata were a robot band that performed "...more than fifty facial and body actions during each musical selection." In the 14th Century, Flanders introduced a

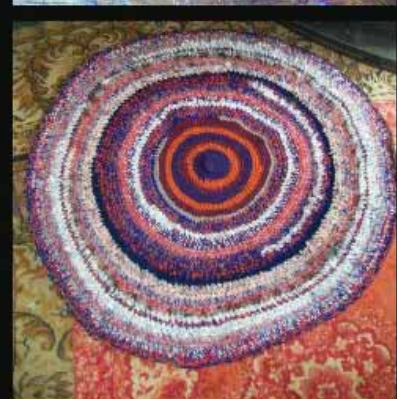
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Clovelly Parish Hall, Wrinkleberry Lane, Clovelly

12 noon till 1.30am

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



take comfort in the fact that the present crisis in the music industry is as nothing compared to those caused by either world war, The Great Depression, or by a series of technological advancements over the years, such as the advent of radio programmes which played music in the late 1920s, which caused a whopping 95% slump in record sales!

This has all happened before, and it will all happen again because there is truly nothing new under the sun!

This book charts the tumultuous history of the recorded music industry, giving pen portraits of its movers and shakers, and showing how social and cultural trends influenced the industry for good and for ill over the years.

It is a truly gripping book, and is one of those titles which - if I may be excused using a hackneyed phrase - I really couldn't put down, leading to a series of very late nights and bleary eyed early mornings. A masterpiece.



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...

Darby and Joan went for a walk tonight, or – rather - Archie and Prudence escaped from the garden tonight. Or to phrase it in a more exact manner, Archie managed to open the gate and escaped, and Prudence followed him. She always follows him when he manages to escape, like some adoring 1D fan following one of the lads around Marks and Sparks. The search party included Jon shouting for them at the gate, Graham getting in the car to drive suspiciously slowly around the village, me walking up and down the roads, with Peanut, the cat, escorting me – he always follows me up the road whenever I go out and he happens to be in the vicinity. If Lilith, the other kitty, had been out, no doubt she would have done exactly the same thing; I have often been escorted back with one of these bodyguards on either side of me when popping up the shop in the dangerous exercise of purchasing a bottle of milk or such like. Anyway, they have been captured and it is now left for me to sit here shivering after walking around the village a) without a coat because I didn't have time to put one on and b) in a rather chilly precipitation which started half way into my search. Grand.

So, on with the show:

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"PUNK DOLLS. BOTH MAY BE SLIGHTLY DISCOLOURED AND HAVE A FEW MARKS TO HEAD. GIRL ON THE WHOLE IN GOOD CONDITION BUT THE BOY SADLY HAS LOOSE ARMS. THEY NEED RESTRINGING. HE IS MISSING SOME CHAINS TO HIS JACKET WHICH HAS LEFT SOME GLUE RESIDUE. BOTH HAVE THEIR LABELS BUT THE BOY ONE IS CREASED."

Now here is something different, and it reminded me that I used to have a collection of tiny dolls that looked a bit like these, but mine were dressed in national costumes. However, I do remember one thing: they all had this possessed look in their eyes, and that's no exaggeration.

The Beatles Finder Yellow Submarine Floating



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With
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*He was my North, my South, my East and West
My working week and my Sunday rest*

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"This listing is for a crafted pastiche of the Subbuteo Beatles Box and is designed to provide a display environment for those sets of Subbuteo Beatles Figures that have lost their "original home". The box is produced from card and has a clear plastic window, the drum kit cut out is included."

And yes folks, this is another one of those empty box auctions.

H FROM STEPS - OFFICIAL SINGING DOLL - "SINGS" TRAGEDY - RARE - NEW & BOXED - 99p



"Official and Rare singing H doll from the Pop group Steps. H "sings" Tragedy. Full working order. New and boxed. Great piece of collectable memorabilia. Fully articulated figure."

Funny he should be singing that song, because the whole thing is a bit of a disaster, even if it is fully articulated.

THE BITCH IS BACK

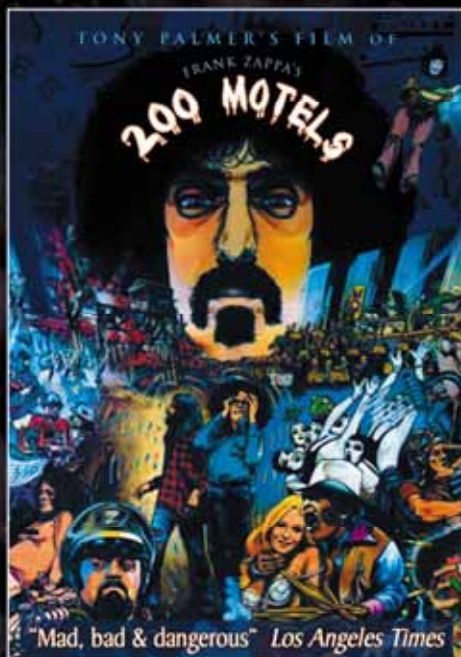
If it's groovy...it's in!

MAN
Tapes of The Unexpected
VPDVB68

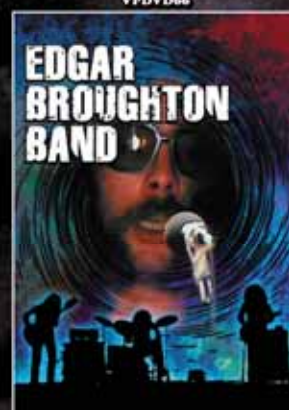


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Live at The Gong Family Unconvention
GWVP201DVD



VAN DER GRAAF GENERATOR
Live at The Paradiso
VPDVB64



PANIC ROOM
Satellite
FMCD001



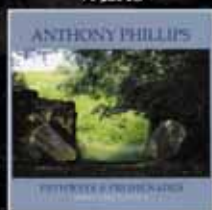
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The Gathering Light
KTKCD005



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Pathways & Promenades
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“More Than MINT! I closed In A Cabinet For
years!
Mint set of four Monkees bobble heads! In box,
Never opened!”



Hey, hey...not in my cabinet! But I am sure I could
make room for some of these ‘wacky wobblers
bobble heads funk’ even if it is just because that
would make for a fun label. But they are rather
cute, and I was a sucker for The Monkees, and was
a fully paid up member of their fan club once upon
a time, a long, long time ago, in a land far away. Or
a town far away at least.

**Vintage Sonny Bono Doll and 6 Boxed Outfits
1970s Sonny & Cher by Mego 1970s - £49.23**

“You will get this whole collection of Sonny Bono
Boxed Costume Outfits and Mint in Package Doll
for one price. Produced by Mego Corp. 1976. The
collection includes: A Sonny Bono doll. He is 12”
tall and made of vinyl and plastic. Sonny is wearing
his original outfit, including the pants, shirt and
even the shoes.

Six Sonny & Cher, Sonny Stage Costumes still in
the original boxes.”



Here we have one of those ‘across the pond’
differences in meaning. Whilst some of us Brits
may think Sonny is wearing his y-fronts, pants
here, of course, means his trousers. Phew.

CREEP OUT TIME:

**HOT TOYS MICHAEL JACKSON MJ
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“HOT TOYS OFFICAL LIMITED EDITION M
ICONS MICHAEL JACKSON THRILLER 1/6

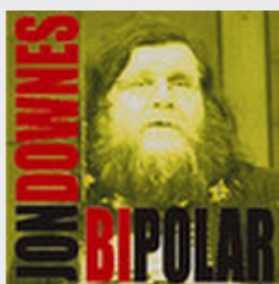


SCALE - HAND x2 #3 ONLY”

AND.....

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

MORE CREEP OUT TIME:

**HOT TOYS MICHAEL JACKSON MJ
THRILLER 1/6 HAND HANDS X2 PALMS
NEW #4 - \$10.88**

“HOT TOYS OFFICAL LIMITED EDITION M
ICONS MICHAEL JACKSON THRILLER 1/6
SCALE - HAND x2 #4 ONLY”



Take it away, Mr Bygraves:

You need hands

To hold someone you care for

You need hands

To show that you're sincere

When you feel

nobody wants to know you

You need hands

Vintage Take That Dolls Robbie Williams and

to brush away your tear

*When you hold a brand new baby
You need tender hands to guide them on their way
You need hands
to thank the Lord for living
and for giving us this day*

All I can say is, you ain't coming nowhere near me
with these hands. Ain't nobody got time for that.

***BNWT* JEDWARD TEENAGE KICKS
LONG PYJAMAS AGE 9-10 - £3.99**



Buy your
young one
some
colourful
'Sons of Mr
Whippy'
jammies and
they will love
you forever.
Or they may
just think you
are suffering
from brain
freeze.

A row of five Beatles bobbleheads. From left to right: John Lennon with blonde hair playing a white acoustic guitar, Paul McCartney with dark hair playing a blue electric guitar, George Harrison with dark hair playing a brown electric guitar, Ringo Starr with dark hair playing a white drum kit, and Yoko Ono with dark hair playing a red electric guitar. Each figure is on a white circular base with their name printed on it.

I am only relieved to hear that Mick's left hand maracas have been repaired. Arriba! Arriba!

“MOTO HIDEYASU POSTCARD
COLLECTION BOX



Worcester, Feb 11.



Wind It Up Gwen Stefani collectable doll - £15.00



Tara for now.....



That's all Folks!

weird **weekend** **2015**

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



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

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

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

THE ANTIDOTE FOR NORMALITY;

YOU'VE NEVER HAD IT SO WEIRD

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

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

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



| | |
|--|--|
| FRIDAY | |
| 7 - 7.15 | Intro |
| 7.15 - 8.00 | Nick Wadham: TBA |
| 8.00 - 8.30 | Break |
| 8.30- 9.30 | Lee Walker |
| Book Launch | |
| 9.30 - 10.00 | Break |
| 10.00 - 11.00 | Lars Thomas: Microcryptozoology Silas Hawkins: A bedtime story |
| 10.45-11.00 | Raffle |
| SATURDAY | |
| 12.00 - 12.30 | Jon and Richard: Intro to Cryptozoology |
| 12.30 - 1.15 | Kara Wadham: Vampires |
| 1.15 - 2.15 | Glen Vaudrey: The Mystery Animals of The North of Scotland |
| Book Launch | Glen Vaudrey: The Mystery Animals of The North of Scotland |
| 2.15 - 2.45 | Break |
| Kids Nature walk with Lars and Nick | |
| 2.45 - 3.15 | Quiz |
| 3.15 - 4.15 | Jaki Windmill: Astroshamanics |
| 4.15 - 4.45 | Break |
| Mad Hatter's Tea Party | |
| 4.45 - 5.45 | Max Blake: DNA for Cryptozoologists |
| 5.45 - 6.15 | Break |
| 6.15 - 7.00 | Judge Smith: The Judex Trilogy Part Three |
| Book Launch | Judge Smith: The Judex Trilogy |
| 7.00 - 7.30 | Break |
| 7.30 - 8.00 | Music from Jaki Windmill |
| 8.00 - 8.15 | CFZ Awards |
| 8.15 - 9.15 | Adam Davies: Manbeasts and me |
| 9.15 - 9.45 | Break |
| 9.45 - 10.45 | Richard Freeman: Tasmania 2013 Expedition Report Silas Hawkins: A bedtime story from Richard Freeman's <i>Hyakumonogatari</i> |
| | Raffle |
| SUNDAY | |
| 12.00 - 1.00 | Nigel Watson: UFOs of the First World War |
| 1.00 - 1.30 | Rosie Curtis: Scary memes on the internet |
| 1.30 - 2.00 | Break |
| 2.00 - 3.00 | Rob Cornes: The Seal Serpent |
| 3.00 - 3.30 | Break |
| 3.30 - 4.30 | Shoshannah McCarthy TBA |
| 4.30 - 5.00 | Break |
| 5.00 - 5.15 | Results of nature walk (Lars/Nick/Jon) |
| 5.15 - 6.00 | Ronan Coghlan: TBA |
| 6.00 - 6.15 | Jon Downes: Keynote Speech |
| 6.25 | Raffle |
| 7.00 - | Speaker's Dinner at the Small School |
| PLUS: | |
| Bugfest | |
| Art Exhibition from Glen Vaudrey | |
| The Tunnel of Goats | |
| A Haunted Teddy Bear's Nest | |
| The Spider Baby | |
| FOR KIDS: | |
| Make your own weird creature out of clay | |
| Colouring/drawing | |
| Photograph competition | |
| Film showing | |
| Fill a matchbox with 100 things challenge | |
| The world famous cake eating contest | |
| Nature walk with Lars Thomas and Nick Wadham | |
| Animal handling with Bugfest | |
| STALLS | |
| CFZ | |
| APRA Books | |

CLASSIC LOST BROADCAST RELEASES FROM

GONZO

RS10310 DVD



ROCK OF THE 70's

The sparks 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 Gorman TV transmission along with previously unbroadcasted takes and different versions of performances that were transmitted.

RS10480 DVD



THE LOST BROADCASTS

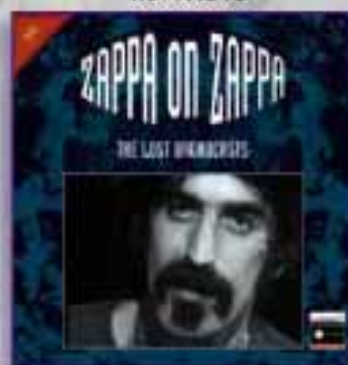
INCREDIBLE STRING BAND
RS10660 DVD



CAPTAIN BEEFHEART & HIS MAGIC BAND
RS11420 DVD



FRANK ZAPPA
RS11090 DVD



CURVED AIR
RS10580 DVD

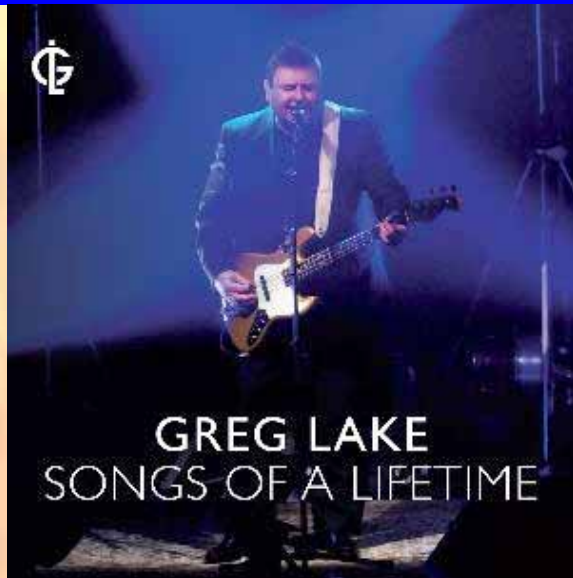


LIVE 355 WHY NOT TUNE INTO
GONZO WEB RADIO

ALL AVAILABLE FROM
www.gonzomultimedia.co.uk



THE WORLD OF KEV ROWLAND



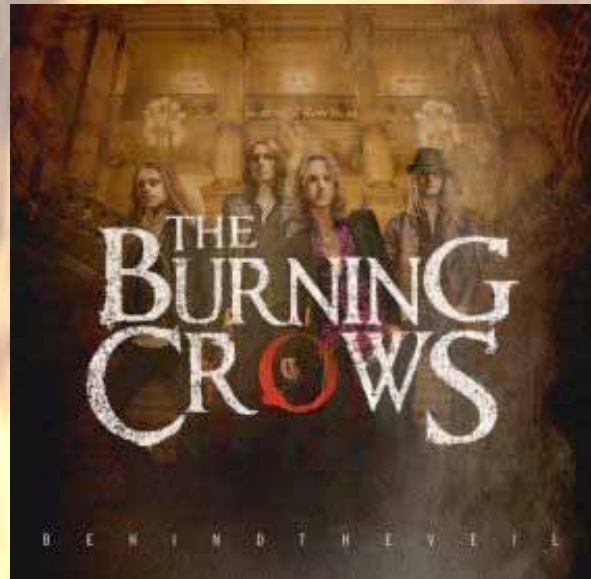
GREG LAKE
SONGS OF A LIFETIME
(ESOTERIC ANTENNA)

What we have here is a one-man show, combining Greg performing some of his most well-known songs (with a backing track) along with stories of things that have happened in his life. So, we hear about the Beatles, and when he saw Elvis in concert and so forth. The one thing I did learn from this was that the artist behind 'Court of the Crimson King' died only three days after he presented the artwork to the band, at the age of 21. There is no doubting Greg's musical ability or his stunning voice, but is this really the best way to hear him? Rick Wakeman has been performing a similar show, on and off, for some ten years or more where he tells stories and plays the piano. The major difference there is that Rick is providing new interpretations of songs, with no backing music whatsoever, whereas here we have instances such as on "From The Beginning" where there is quite an extended keyboard solo yet at that point all Greg does is play chords as that was his part in that section of the song.

I have always enjoyed Greg's performances with ELP (and I loved it when he fronted Asia, I just wish that they had recorded a studio album together), but he hasn't done a great deal outside that and definitely comes across better in the band environment. This has been billed as 'Songs of a Lifetime' but the most recent song here is the mighty "Touch and Go" from the Emerson Lake & Powell album in 1985, so what happened in the last 28 years? Greg also performs some covers that were important to him in his musical life, such as "Heartbreak Hotel" yet while it is interesting to hear Greg's version I would much rather hear more ELP. The stories are fairly lengthy, which means that the album doesn't benefit from repeated plays either.

All in all I would rather play the compilation of his that was issued a few years ago, 'From The Beginning', but although I can't see myself

returning to it very often he still has a wonderful voice..

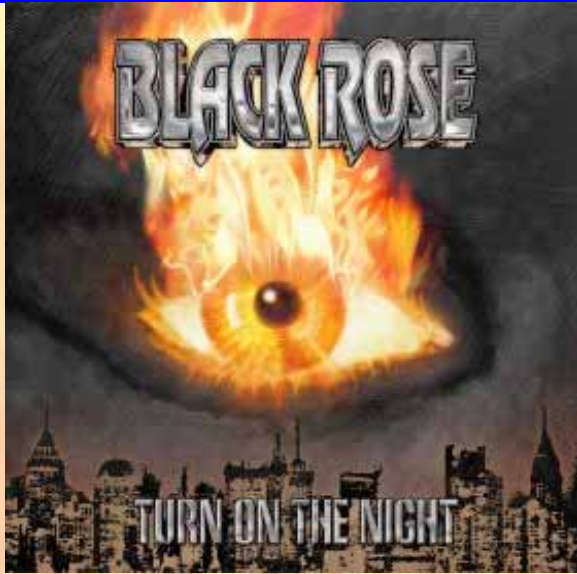


THE BURNING CROWS
BEHIND THE VEIL
(INDIE)

When I was first playing this album in the car I was racking my brains to think how best to describe it, and the one band I kept coming up with was The Quireboys – but with more punch and vigour and not quite so sleazy (although it is still there). There are also elements of Thunder and possibly even Def Leppard, a real mish mash of good hard rock with balls and a feeling of down to earth goodness. So, when I actually got around to reading the biography I was pleasantly surprised to see that I might have got this one right, as they have been working with keyboard player Keith Weir (The Quireboys/Def Leppard). But, this album is first and foremost about twin guitars, bravado, great tunes and vocals. This is music from the heart that doesn't pander to any particular fashion but instead concentrates on strong songwriting and songs with anthemic choruses and hooks aplenty.

There is a grittiness and reality that is often missing from music, and the strong knowledge that these guys are living it and will do whatever they can to take right to the top. This is a debut album, by an unknown band, yet it has been funded in part by fans through PledgeMusic.com, with 100% of the monetary target being reached well ahead of schedule. People who wanted to get involved and have the opportunity to get their hands on an advance copy along with exclusive updates, downloads, videos & one of kind experiences had the opportunity to pre-order or make a "pledge" on the album which shows just what an impact these guys have already made. They are building a reputation on the live circuit, and on the basis of this album I can see why. This is one of the finest hard rock debuts from a group of unknowns that I've come across for some time and is highly recommended to anyone who likes that style. www.theburningcrows.com

THE WORLD OF KEV ROWLAND



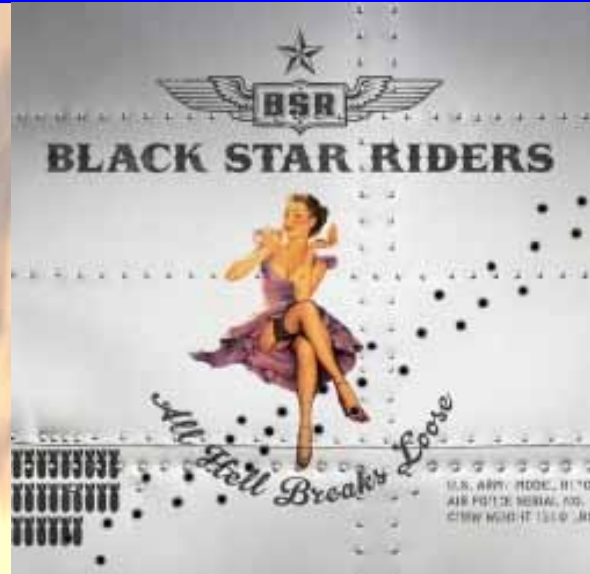
BLACK ROSE TURN ON THE NIGHT (DOOLITTLE GROUP)

Black Rose was formed in 1990 in Fagersta, Sweden, and released their debut album 'Fortune Favours The Brave' in 1984 and appear to have been playing and releasing bits and pieces ever since; but this is their first album since 2004. Interestingly they released a demo of covers in 2008 and I note that one of these is the classic "I'll Be Waiting" by Talisman, yet I only realised this after I had already decided that Talisman were a band that they reminded me of.

Maybe I got it right this time. This is an album that is packed full of hooks along with some nice nuances and fills on the guitars so that it isn't all based solely on the vocals to keep the interest. This is all about well-crafted tunes, along with some great solos to boot. In other words this is classic hard rock, and there is more than a hint of Joe Lynn Turner-era Rainbow about them as well.

There are loads of songs that could be radio hits, with loads of anthems where the listener soon joins in on the chorus. I can imagine that most of the songs on the album will soon be crowd favourites, with the title cut being very much a case in point. This is yet another great melodic hard rock album from a band that many will not have heard of but are definitely worthy of investigation.

For more details visit way.to/black_rose



BLACK STAR RIDERS ALL HELL BREAKS LOOSE (NUCLEAR BLAST)

Everyone remembers the first time. It may not be as exciting these days as it was when I was 15, but back then there were no digital downloads and the only way to get hold of music was to buy a vinyl album at a record store. I still have the very first hard rock album I ever bought, Thin Lizzy's 'Live and Dangerous', and have never lost the love I have for a band that for me epitomised what music should be all about. I bought all of their rock albums and was mortified when they broke up and I still hadn't seen them in concert. "Oh well" I thought, "they'll be back". And they were, but with Phil long gone it just didn't seem the same somehow. John Sykes was one of the guys who convinced Scott et al to get back on the road but he left the band quite some time ago and in recent years ex-Almighty frontman Ricky Warwick has been providing the vocals. They have enjoyed touring so much that eventually talk started on a new studio album, which would be the first since 1983's 'Thunder and Lightning', but eventually they felt that they just couldn't release a Thin Lizzy album without Phil, and Brian Downey and Darren Wharton also declined to get involved so a new name and line-up was required.

So, this is not Thin Lizzy. But Ricky Warwick (vocals), Scott Gorham (guitar), Damon Johnson (guitar) and Marco Mendoza (bass) have all been touring under that name, so it is only Jimmy DeGrasso (drums) who has not been involved. But, I can understand where they are coming from in that without Phil it wouldn't and couldn't be the same, so the fact that it sounds like a combination of 'Black Rose' and 'Chinatown' must be a total coincidence then? The use of Dubliner Patrick D'arcy's Irish whistles, uilleann pipes and bodhran on 'Kingdom Of The Lost', definitely makes one think of the former, while one song after another made me think of the glory years. I am not a huge fan of the very early Lizzy albums, but from 'Jailbreak' onwards every single one was a classic and this sits very happily alongside them.



An erudite catalogue of some of the most peculiar records ever made. We have lined up, described and put into context 500 "albums" in the expectation that those of you who can't help yourselves when it comes to finding and collecting music will benefit from these efforts in two ways. Firstly, you'll know you are not alone. Secondly, we hope that some of the work in the book leads you to new discoveries, and makes your life slightly better as a result.

And in each issue of this magazine we shall be shamelessly plugging the book by posting an excerpt from it!

The 5,6,7,8s:

Bomb the Rocks: Early Days Singles 1989-1996

(Sweet Nothing, 2003)

What? Japanese she-riot of surf, punk, rockabilly and garage.

Massively popular in their native country and sporadically high-profile elsewhere (especially in the wake of their appearance in the first Kill Bill movie), The 5,6,7,8s spent their early years evolving from a quartet playing surf and rock 'n' roll covers into a broader band trawling trashy rock wherever they could find it and stamping their shiny stiletto heels over everything to knock it into a distinctive shape. Bomb the Rocks is well titled since the general twist here is



that everything in the band's orbit is blown up with a solid bass, buried in impassioned (for which read: milking the tunes for effect not perfect pitch) vocals and electrified with shards of surf riffs and punky guitar chords. Originally the band lined up behind the vocals of Yoshiko "Ronnie" Fujiyama; who doubles on guitar. Ronnie and her sister Sachiko (guitar and vocals) are mainstays of a changing line-up and the sounds here vary with the production budget and members on hand. The later cuts featuring the muscular bass of Akiko Omo thud along with slightly more bottom. Culled from original E.P. releases Bomb the Rocks is a trash-tastic trawl of sounds. The band's early releases typically milked the E.P. format to bring variety to each release and the album lines up some great covers – none finer than their cover of The Ikettes "Woo Hoo" that made #28 in the UK singles charts after the Kill Bill appearance.

Elsewhere "Three Cool Chicks" reworks the classic "Three Cool Cats" with enough 5,6,7,8s additions to make it their own. The same trick is repeatedly pulled when they cover classic surf guitar and trashy originals. The band make a decent fist of creating their own material in the same vein, including their own "The 5,6,7,8s," and rotate the lead vocals amongst the line up to avoid any one sound or style becoming too typecast.

The tonnage of pictures in the CD insert is also welcome. The pictures and music present the band as a glorious celebration of the brilliantly brainless and the limitless creativity that comes with low-fi originals. "Ronnie's resolute insistence on playing a Teisco guitar is another element of the sound and style of a band who have managed to The Ramones' greatest trick of making short, in-your-face, trash into an art form; milking the myriad collisions of riotous indulgence and reverent revival to provide a compelling listen.



Häxkittel

The troll metal / fairytale metal band Häxkittel is from Jordanów, in Poland.

According the biography on their Facebook page:

CHAPTER I

Once upon a time, over the hills and far away in the beginning of year 2010 there lived bad witch. By throwing into big kettle bat's wings, adder's eyes and the most dangerous forest herbs, pouring all of these with absinthe and beer, she created band named HÄXKITTEL.

This deadly mixture contains: Shemyaz (vocal, guitar), Namtar (guitar), Snickers (drums). Not much time after this awakening, around half a year later, horde of trolls have stolen witch's brush and sticks from her house on chicken leg, creating demo entitled "Stories From Endless Forest". It's most probably that members of this fairy team are drinking beer and spending their time on running around bonfire trying to catch absinthe fairy's...

Current members are:

Shemyaz - roar & witches broom
 Namtar - goblins strings
 Dalinor - roar & elves orchestra
 Luji - troll hammer
 Snickers - trolls drum

Facebook

<https://www.facebook.com/Haxkittel/timeline>

Am fear liath mor

<https://www.youtube.com/watch?v=Yx9jd3ORXEU>

From depths of the Forest

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



And so we come to the end of another week, and Corinna and I are labouring long and hard to get this issue of the magazine finished so that we can get going tomorrow morning. We are visiting my stepdaughter Olivia, her delightful other half, Aaron and my Grand-daughter Evelyn, and after spending a couple of days with them, we shall be visiting my other stepdaughter Shoshannah and her husband Gavin.

However, as the first of them lives in Norwich, the second in Staffordshire, and we live deep in the bowels of darkest Devonshire just a few miles from the Cornish border I think that you will agree that we have a heck of a journey ahead of us over the next few days which is why this magazine will be gracing your inboxes earlier than usual.

However, making things even more complicated, I got a message on Facebook earlier this afternoon. It was from our quondam intern Saskia, who is still a much loved member of our extended family. She had just taken delivery of an injured baby pigeon. Would we have it? The answer is, of course, yes.

So in the kitchen in a plastic faunabox designed for pet cockroaches is a very small, and voraciously hungry ball of fluff. We have dressed its wounds, fed it and watered it, and named it 'Dodo' because we have no idea what gender it is, and it resembles - more than anything - a miniature dodo. These



flightless birds which were persecuted to extinction about 350 years ago were giant flightless pigeons, and looking at the baby in our kitchen you can see that this classification makes a lot of sense.

The prognosis is poor because it was rescued from Saskia's grandmother's cat, but when the universe gives you something to look after it is meet, right and one's bounden duty to do one's best for it.

So driving up the motorway tomorrow to spend a week touring the country will be me, Corinna, Mother, and quite possibly - if the universe decides to spare its life - Dodo the pigeon.

So mote it be.



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BEEFHEART AT HIS BEST

Live on stage

ADMIT • ONE | \$5.50 | STALLS

Somewhere Over Detroit

11 DEC 1980
ON STAGE 20.30

FROM HARPOS CONCERT THEATRE, DETROIT

11 DEC 1980
ON STAGE 20.30

CAPTAIN BEEFHEART



& The

Magic Band

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

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