

GONZO

Weekly #119

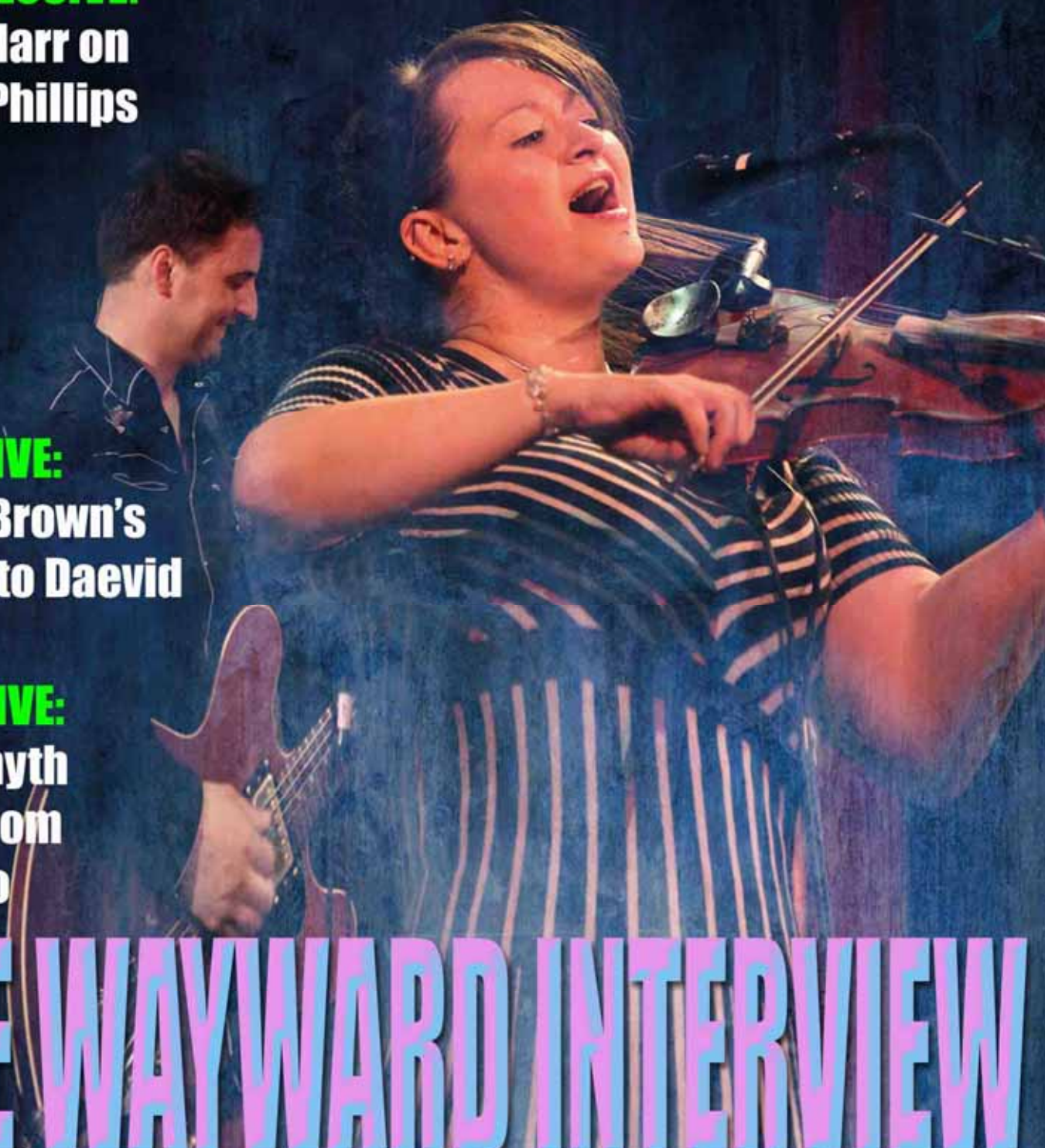
EXCLUSIVE:
Eliza Carthy
interview

EXCLUSIVE:
Doug Harr on
Simon Phillips

EXCLUSIVE:
Arthur Brown's
tribute to Daevid
Allen

EXCLUSIVE:
Gilli Smyth
news from
Orlando

THE WAYWARD INTERVIEW





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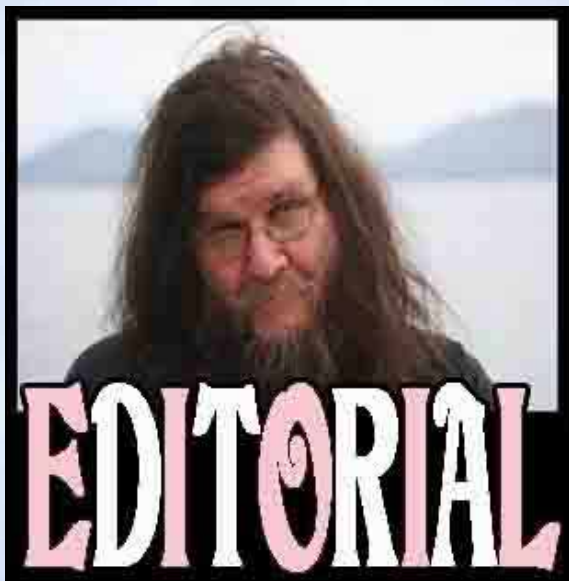
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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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 what is quite possibly the world's most peculiar music magazine.

Backalong (as they say in Devonshire) I used to enjoy travelling across the country, and - indeed - the world, doing my own inimitable thing, but in recent years I have done less and less of it. This is partly because my health is slowly, but surely, deteriorating, and it is far more comfortable (and

a damn sight less effort) for me to spend my time pottering about my tumbledown cottage in North Devon, where I have my books, my computers, my tropical fish and my dogs, not to mention many of my nearest and dearest, but it is partly because as I get older I have more and more on my plate, and more and more to do.

Now, I will make a confession here. I have always looked at those people one sees on trains and in supermarket cafés pootling about on their iPads with mild disdain.

But now I am one of those people. Last summer Corinna got a new mobile phone, and as part of the deal she got a free iPad.

I vaguely wanted one, mostly so I could check how magazines like this one, and the other online things that I do, looked on a mobile device. What I was not expecting was for this blasted tablet thingy to take over my life.

Then I discovered that I can type into Microsoft Word documents using it, and that despite not having a proper external keyboard, it was very comfortable and easy to use, and in fact far more easy and convenient than using my laptop.

I then discovered that, being what is colloquially called a fat bastard, I could sit back in comfort in



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



my favourite armchair, with Archie the neurotic Jack Russell on my lap, rest my iPad on my overlarge belly and type in extreme comfort, especially if I took my glasses off.

And then, earlier this afternoon (it is last Saturday from when you will be reading this, if that doesn't sound too Escherlike), I found that if I have my two cameras hung round my neck (as is my custom when on road trips) I can rest my iPad on them, and type perfectly comfortably from the passenger seat of the hire car as Corinna, (my beloved and terribly long-suffering wife, for those of you who don't know) drives across the arterial roads of the United Kingdom.

I have always liked the idea of field recordings of

art which reflects the place where it was made. I have always liked the concept promulgated by John and Yoko over forty years ago, where art reflects one's life. But this week I am going to try to do it with a magazine.

I have only the vaguest idea of what will be in this issue; but what I do know is that it will be formed against the backdrop of what I am doing this week, because this is far from being a normal week in the life of Jon Downes, cryptozoologist, itinerant wordsmith for hire, and part-time musician.

We are not at home this week. We are travelling for miles across the southern half of the British Isles. First we go to Oakham, the county town of

اللجنة لهم إذا كانوا لا تأخذ نكتة

the smallest of Britain's counties. Then on to Norwich, and a couple of days pootling about in Norfolk, before back to Oakham for a couple of days, and a journey to Staffordshire, before returning home next Thursday.

Hopefully, by then, I shall have an entire magazine written and composited via email and Facebook, and be able to transfer the whole thing to my computer, and then put it together with what my other contributors have written, and put this issue together. Then I shall sleep for a couple of days before starting normal life again on Monday.

It is, I am sure that you will agree, a fine ideal. Let's see if it works.

By the way, for any of you who read last week's magazine, and in particular the end bit that is on the inside back page. (I don't know what you call that bit. It is, I suppose, a closing editorial, but I am sure there must be a proper term for it. At least better than 'End Bit').

But I digress. In that final few paragraphs I wrote about a baby pigeon which had been caught by my quondam intern's Grandmother's cat. It was brought to us to see if we could save it. Sadly this didn't happen, and - just like we thought that it probably would - it died, despite our best efforts. But it was not hungry, it was not thirsty, and it died in a quiet and peaceful place rather than being ripped apart by a cat, so I think we did something good.

When the universe sends us an animal or a person needing help, we always do our best, even though our efforts are often in vain, and sometimes turn around and bite us on the bum.

But enough of this...on with what is euphemistically referred to in the best circles as the show.

Om Shanti

Jon



Wilko Johnson, Noel Gallagher, Paloma Faith, Bjork, Radiohead, Massive Attack, Arthur Brown, Daevid Allen, Gilli Smyth, Bob Marley, Karnataka, Strange Fruit, Friday Night Progressive, Leonard Nimoy, Warsaw Pakt, Hugh Hopper, Orlando Monday Allen, Dee Palmer, Badfinger, Ant-Bee, Billy Cobham, Tony Palmer, Homeostasis, Nolan Porter, Galahad, Mick Abrahams Band, Eliza Carthy, Jim Moray, Protocol, Liz Lenten, Hawkwind, Yes, Jon Anderson, Steve Howe, Tony Kaye, Alan White, Joey Molland, Robben Ford, George Harrison, Xtul, Elvis, Justin Bieber, Marillion, Metallica, Beatles, Spurious Transients, The Relationships, Rocket Scientists, The Brits, Chasing Violets, Pest, Eliwagar

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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Editor: *Gonzo Weekly* magazine
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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

WILKO'S BACK After a life-changing 2014, Wilko Johnson and his band are getting back on stage in early 2015. Wilkos first full comeback gig takes place on 6 March with a sold out show at the Cambridge Junction as a fundraiser for the Addenbrooke's, who performed such pioneering surgery on Wilko last year. Next month, Wilko and his band head to the Manchester Ritz on 18 March and Glasgow O2 ABC on 20 March, before a return to the O2 Shepherd's Bush Empire on Sunday 26 April. Following his recovery from pancreatic cancer; Wilko Johnson The former Dr Feelgood guitarist & Blockhead released one of greatest British albums of 2014's 'Going Back Home' with good friend Roger Daltrey. The album ended up in a stack of year end polls with Classic Rock readers naming it their best album of 2014.

Influenced by raucous old school British rhythm & blues 'Going Back Home' mostly features re-makes of vintage Wilko gems, including the Feelgoods' All Through The City, Keep It Out Of Sight and Going Back Home ' the latter co-written in 1975 with Johnny Kidd & The Pirates' guitarist Mick Green ' plus Everybody's Carrying A Gun, originally recorded by his post-Feelgoods group The Solid Senders, and the solo '80s rockers Ice On The Motorway and I'm Going To Keep It To Myself. There is also a hidden gem, the heart-wrenching ballad Turned 21, which until the album came out earlier this year had never been properly released. A cover of Bob Dylan's Can You Please Crawl Out Of Your Window rounds out the collection. **Read on...**

BUGGING NOEL: Noel Gallagher has revealed that he was "heartbroken" when he found out that Jake Bugg uses a professional co-writer and suggested the singer should "join a fucking band" if he needs help with writing. Speaking about musicians such as Bugg and James Bay who need help to write music, Gallagher told Shortlist: "I've heard it said, in interviews, by these characters who use songwriters that, 'Well, you need help to write songs.' And what I would say to people like that is, 'Well, if you need help to write songs, join a fucking band.' Right? That's why music is dying."

"I remember when Jake came on tour with me, it was great, and he was like 'The Great White Hope', to coin a phrase. He gave me his album backstage, middle of Europe. I was flicking through it, and was like, 'Who's this other fucking guy in the credits?' I was heartbroken in a way, fucking heartbroken." **Read on...**

RIGHT ON PALOMA: Paloma Faith has spoken about the lack of female acts on festival line-ups, stating that the people in power within the music industry have a "responsibility to show diversity". The singer was asked what she thought about the low number of women on this year's Reading and Leeds Festival bill during an appearance on the Brit Awards red carpet last night (February 25). "I think when you have the power to book things like that and to broadcast and things like that, it's your responsibility to show diversity," she said. "I know on my small scale of world that I am the boss of, I make sure that everything is represented: race, class, colour, gender, the lot, so I think that anybody in a high-powered position needs to be doing that. In any job." **Read on...**

BJORK DISSES SPOTIFY Björk has decided not to release her latest album, Vulnicura, on Spotify. Here's what she told Fast Company in an article published this week: We're all making it up as it goes, to be honest. I would like to say there's some master plan going on [with the album release], but there isn't. But a few months ago I emailed my manager and said, Guess what? This streaming thing just does not feel right. I don't know why, but it just seems insane.

[.....]

To work on something for two or three years and then just, Oh, here it is for free. It's not about the money; it's about respect, you know? Respect for the craft and the amount of work you put into it. But maybe Netflix is a good model. You go first to the cinema and after a while it will come on -Netflix. Maybe that's the way to go with streaming. It's first physical and then maybe you can stream it later. **Read on...**

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



your  cards
someecards.com

Nicked from Jaki Windmill's Facebook pages

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

John Maynard Keynes

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

— Desolation Row by Bob Dylan

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

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



On 25/02/15, Thom Yorke of Radiohead & 3D of Massive Attack released the sound score they jointly composed for the documentary 'UK Gold' which focuses on the systemic nature of government complicity in corporate tax avoidance, and the vast cost both to Britain & the Global South.

The release marks the UK broadcast & HD live-stream of the film on 25th February, and has been deliberately presented with non-violent, direct action movement 'UK Uncut' that has organised grass-roots actions against tax-avoiding transnationals and government austerity, and

forced this issue onto the political agenda.

The 12 track score is available to stream, free of charge, via the UK Uncut website:

<http://www.music-news.com/shownews.asp?H=Thom-Yorke-and-3D-stream-new-soundtrack&nItemID=87548>

The score also features contributions on several tracks from Jonny Greenwood, also of Radiohead.

The documentary - narrated by The Wire actor Dominic West and featuring Channel 4 News anchor Jon Snow & Vanity Fair journalist Nicholas Shaxson - will be aired and made available NATIONALLY for simultaneous HD live-stream by London Live at 8pm on 25/02. When the programme finishes, UK Uncut will announce a national public call-out focused on the General Election in May.

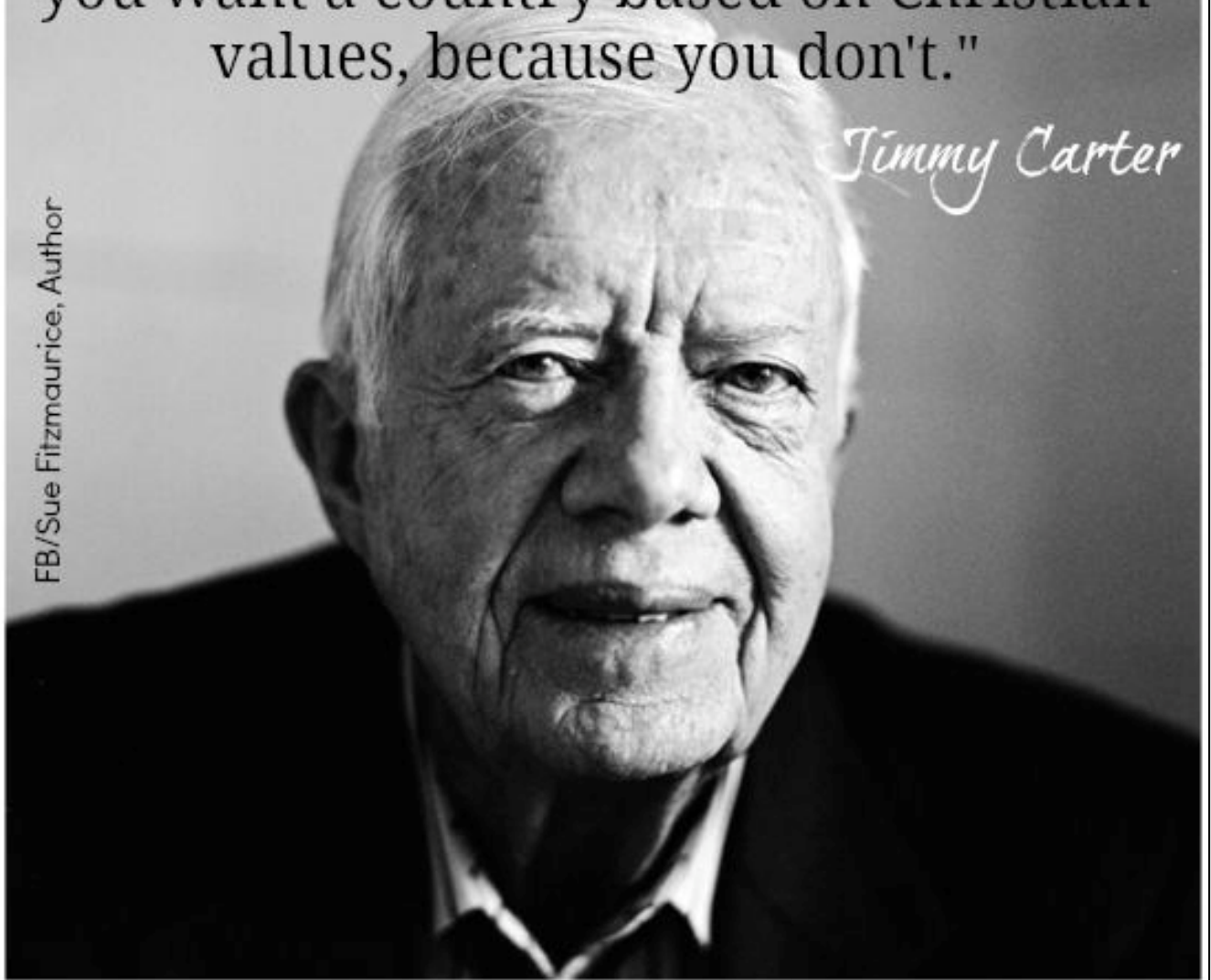
'UK GOLD' Director Mark Donne: 'For some years, the mass media has revelled in a convenient Sheriff and Bandit narrative of corporate tax avoidance, totally overlooking the fact that our government runs the biggest tax haven network in the world directly from the Foreign Office; the City of London is the de facto headquarters of that network and the very biggest tax dodging companies, literally, are invited to write the tax laws that apply to them



"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



THE LEGENDARY ARTHUR BROWN PAYS TRIBUTE TO DAEVID

As I am sure that all regular readers of this magazine are aware, Daevid Allen, the founder of *Gong*, *Soft Machine* and much more besides, has been battling cancer for Ages. But recently he has been told that he has only about six months left with us.

At the recent Drones 4 Daevid concert in Brighton, Arthur Brown recited a poem he had written in Daevid's honour.

We reproduce it here with his kind permission:

For Daevid Alleyn

(on the occasion of his announcing his decision to accept his death rather than undergo further chemotherapy.

Delivered at a concert celebrating him at the Prince Albert in Brighton on Sunday 8 Feb 2015)

Daevid Alleyn of Gong

Where do you belong?

Where would you have gone

If you'd been taken on?

You've always pushed past the status quo

So where, in what world 'would you go,

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)

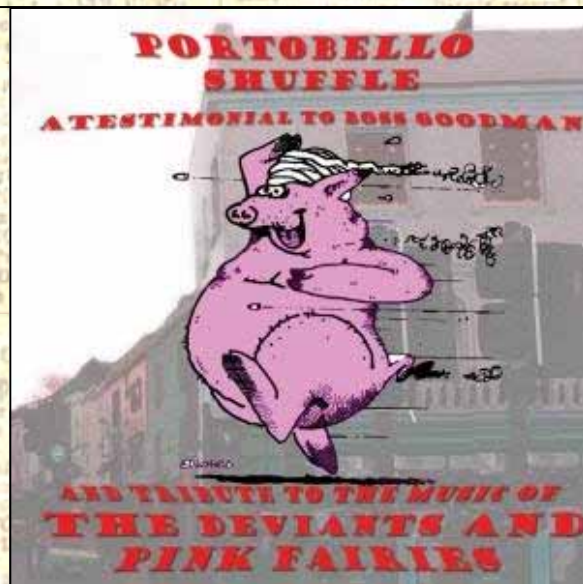
The Gospel According to BART

This week my favourite roving reporter sent us this rather interesting piece. It truly does seem that after the 'wild west' insanity of the first decades on the digital frontier, that things are really slowly becoming a little more equitable:

In 2008, Marley's family, who had partnered with a merchandising company called Fifty-Six Hope Road Music, sued clothing makers A.V.E.L.A. for creating Marley shirts that featured the Legend singer's image and selling them through retailers like Target and Walmart. Three years later, a court ruled in favor of the Marley family and ordered A.V.E.L.A. to pay over \$2 million in damages. The ruling languished in appeals for nearly four years until yesterday's decision that confirmed the original judgment.

"This case presents a question that is familiar in our circuit. When does the use of a celebrity's likeness or persona in connection with a product constitute false endorsement that is actionable under the Lanham Act," 9th Circuit Judge N. Randy Smith wrote, citing a 1946 law aimed at protecting against trademark infringement and false advertising. Smith's ruling could set a precedent on all similar cases moving forward.

<http://www.rollingstone.com/music/news/bob-marleys-estate-wins-appeal-over-unauthorized-image-use-20150221#ixzz3SxjarH00>



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

KARNATAKA NEWS FEB 2015

The new album is featured in the new compilation 'Karnataka' by John Deakin and the album was inspired by John Deakin, author of the 1970s 'Karnataka' book. The new album is a tribute to the music of the 1970s and 1980s, featuring a mix of new and old tracks. The album is available in CD and digital formats.

Secrets of Angels TOUR 2015

Feb 27th Bury The Met Theatre 0161 761 7107
Feb 28th Loughborough Hall 0115 9663596
March 7th Derby The Flowerpot 01332 204955
March 8th Bolton Robin 2 01902 497800
March 13th Edinburgh The Voodoo Rooms 0131 556 7060
March 14th Chesterfield Classic Rock Society 01246 277782
March 20th Bristol Elmer Keller 0117 930 4264
March 21st Worcester Huntington Hall 01905 611427
March 22nd Loughborough Spa (special guests of Arena) 01926 523001
March 26th Norwich Arts Centre 01603 690352
March 27th Milton Keynes The Stables 01908 200000
March 29th Southampton The Brook 023 8055 5366
April 12th Swansea The Scene 01792 448010
April 17th Leicester Y Theatre 0116 255 6597
May 9th London Islington Assembly Hall www.musicglobe.com/karnataka/news/

Tickets are on sale. Full details and ticket links on the [website](http://www.musicglobe.com/karnataka/news/) [link page](http://www.musicglobe.com/karnataka/news/) and the band's [Musicglobe site](http://www.musicglobe.com/karnataka/news/).

CURRENTLY IN STOCK AT GONZO (UK)

CURRENTLY IN STOCK AT GONZO (USA)

the week that's past



Peculiar News of the Week



Something else of world-shattering importance...





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

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

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

STRANGE FRUIT



Strange Fruit is a unique two-hour radio show exploring the world of underground, strange and generally neglected music. All shows are themed and all shows set out to give the most hardened of sound-hounds some new delight to sample.

The show is also unique in providing homework for undergraduate students on North West Kent College's Foundation Degree in Professional Writing (who dig up many of the odd facts featured in the links between tracks).

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



1. Strange Lullaby: Fly on Sister, Play on Brother
2. Kontiki Suite: She Gets High
3. Roger Ruskin Spear: Mattress Man
4. ANNOUNCEMENT
5. Frank Sinatra: Everybody's Twistin'
6. Frank and Nancy Sinatra: Feelin' Kinda Sunday
7. ANNOUNCEMENT
8. The Rowan Amber Mill: Face of Flowers (2012 Remix) From The Active Listener First Acid Folk Sampler
9. Keith Christmas: Love Like This
10. ANNOUNCEMENT
11. Kevin Rowland: Daydream Believer
12. Pat Boone: The Wind Cries Mary
13. ANNOUNCEMENT
14. Unknown Sixties Mystery Group: A r e You Mad at Me?
15. Fever Tree: Day Tripper
16. ANNOUNCEMENT
17. The Gentle Mystics: Rain
18. Flamingo Pudding: The Devil is in the Breathing (From Geogacca)
19. ANNOUNCEMENT
20. Tortura: Sounds of Pain and Pleasure #2
21. The Kim Sisters: Harbour Lights
22. The Space Lady: Slapback Boomerang
23. Country Joe McDonald: Bring Back the Sixties (Album Disco Sellout)
24. Los Holys Spectro 1 The Sicodelico Sounds of Peru's LOS HOLY'S
25. ANNOUNCEMENT
26. James McKeown: English Dream
27. Vulcan Freedom Fighters: Horse Stealin' Scurvey Crew
28. ANNOUNCEMENT
29. Aicha Tachiniwite: Track 2
30. Chumno Trocheak: Pen Rorn
31. ANNOUNCEMENT
32. Mao Tse Tung: Quotations from Chairman Mao – Side One
33. Sand Snowman: Ice and Rainbows

Listen
Here



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

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



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

ARTISTS:

Franklin Kiermyer

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

Grus Paridae

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

ONY

[http://www.facebook.com/pages/](http://www.facebook.com/pages/Ony/128343966123)

[Ony/128343966123](http://www.facebook.com/pages/Ony/128343966123)

Phil Brown

<http://www.facebook.com/philipak.brown>

Freak Zoid Returns

<http://www.facebook.com/ritchie.decarlo?fref=ts>

Chris Cuda

<http://www.facebook.com/chriscudamusic/timeline>

Katsumi Yoshihara

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

Effloresce

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

Simplexity

[http://www.facebook.com/pages/](http://www.facebook.com/pages/Simplexity/499539430107726)

[Simplexity/499539430107726](http://www.facebook.com/pages/Simplexity/499539430107726)

Marcelo Paganini

[http://www.facebook.com/pages/Marcelo-](http://www.facebook.com/pages/Marcelo-Paganini/13255032254)

[Paganini/13255032254](http://www.facebook.com/pages/Marcelo-Paganini/13255032254) — with Franklin

Kiermyer, Katsumi Yoshihara, Dave Mola, Rami

Turtiainen, Ted Chubbuck Sr., Philip Ak Brown,

Marcelo Paganini, Ritchie DeCarlo, Greg P

Onychuk, Chris Cuda and Gordo Bennett.

Listen
Here

Friday Night Progressive



Leonard Simon Nimoy (1931 – 2015)

Nimoy was an American actor, film director, poet, singer and photographer.

Nimoy was best known for his role as Spock in the original *Star Trek* series (1966–69), and in multiple film, television, and video game sequels. Nimoy began his career in his early twenties, teaching acting classes in Hollywood and making minor film and television appearances through the 1950s, as well as playing the title role in *Kid Monk Baroni*. Foreshadowing his fame as a semi-alien, he played Narab, one of three Martian invaders in the 1952 movie serial *Zombies of the Stratosphere*.

In 1953, he served in the United States Army. In 1965, he made his first appearance in the rejected

Star Trek pilot, 'The Cage', and went on to play the character of Mr Spock until 1969, followed by eight feature films and guest slots in the various spin-off series. The character has had a significant cultural impact and garnered Nimoy three Emmy Award nominations; *TV Guide* named Spock one of the 50 greatest TV characters.

After the original *Star Trek* series, Nimoy starred in *Mission: Impossible* for two seasons, hosted the documentary series *In Search of...*, and narrated *Civilization IV*, as well as making several well-received stage appearances. More recently, he also had a recurring role in the science fiction series *Fringe*.

Nimoy's fame as Spock was such that both of his autobiographies, *I Am Not Spock* (1975) and *I Am Spock* (1995), were written from the viewpoint of sharing his existence with the character.

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/gonzowekly>



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

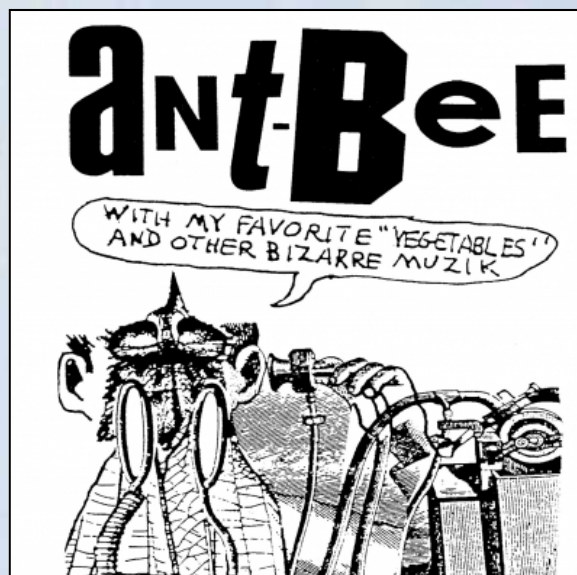


image were a little old fashioned and for reasons that remain obscure they also decided to change their guitarist. Exit Ron Griffiths and enter Joey Molland. Badfinger was born.

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

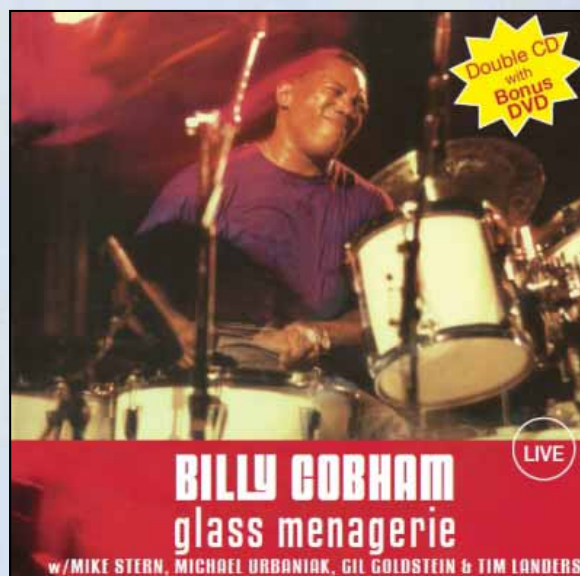
These days there are many artists who work through the intensely 21st Century modus operandi of file swapping. But Ant-Bee, aka Billy James was doing it over a decade before it became de rigeur. Billy James, an author of rock biographies and a musician in his own right, reassembled great musicians from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

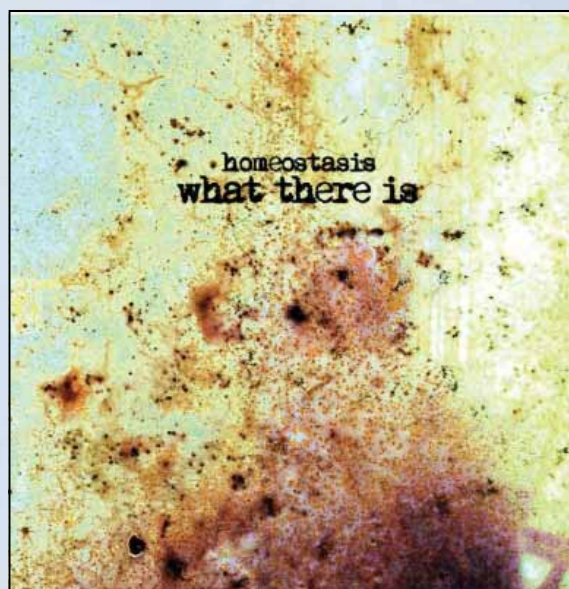
when he left to play with Miles Davis. Glass Menagerie released two records for the Elektra Musician label. This DVD was filmed in Switzerland in 1981 and features Coghnam at his best in front of what football enthusiasts would doubtlessly call "A Home Crowd" who obviously adore him.



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

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

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



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

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

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

From taking music by storm with his debut hit

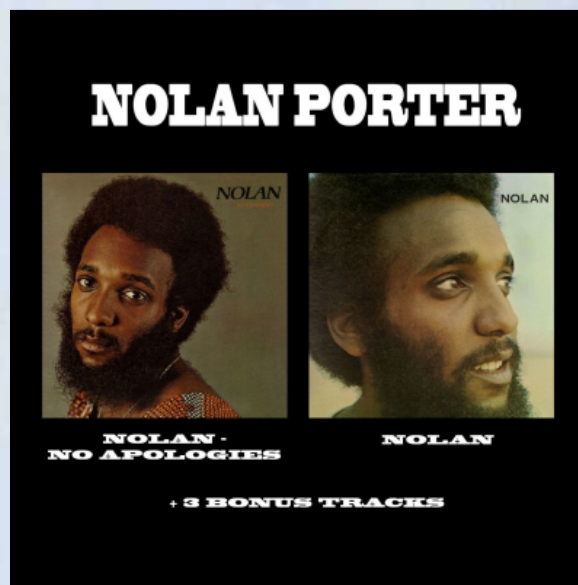


Hanky Panky in 1966 to headlining the PBS Special "Rock & Roll Salutes America" in 2002, Tommy James has been a constant presence on the pop music scene. Between 1966 and 1969 Tommy James & The Shondells racked up 14 Top 40 hits. Two of them - Mony, Mony and I Think We're Alone Now - are in the Top 20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

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

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

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



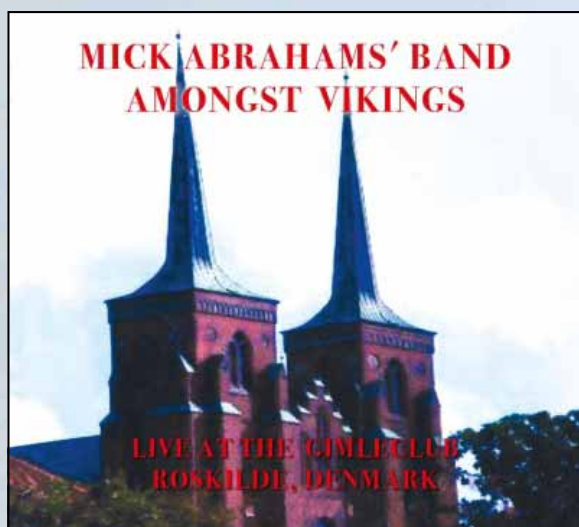
Northern Soul classics "If I Could Only Be Sure," "Keep On Keeping On" and "Oh Baby." Fans throughout Europe have been loving Nolan Porter's live performances of these songs and many others. Completely remastered and sounding wonderful, Nolan Porter continues to deliver the goods!



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

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

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



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

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

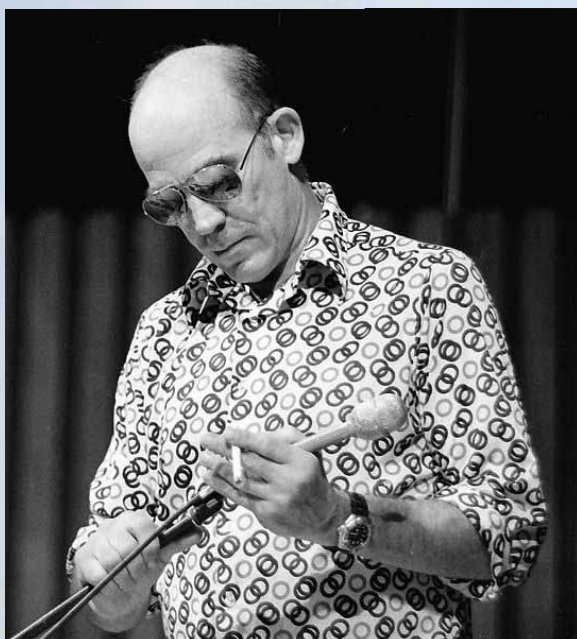
stood on one leg whilst playing the flute didn't start off as a folk band, or even a progressive rock band; they started off as a blues band. Back in the halcyon days of 1967, a couple of members of a Blackpool-based blue-eyed soul band travelled down to the teeming metropolis where they teamed up with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

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

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

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

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



WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

"If the right people had been in charge of Nixon's funeral, his casket would have been launched into one of those open-sewage canals that empty into the ocean just south of Los Angeles. He was a swine of a man and a jabbering dupe of a president. Nixon was so crooked that he needed servants to help him screw his pants on every morning. Even his funeral was illegal. He was queer in the deepest way. His body should have been burned in a trash bin."

— Hunter S. Thompson, *Where Were You When the Fun Stopped*

ver GONZO Weekly BACK ISSUE BONANZA

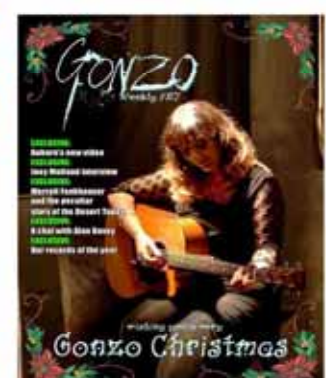
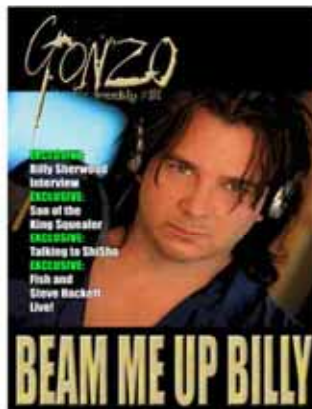
This is all very exciting and things are changing very rapidly. There is now a dedicated website at www.gonzoweekly.com. At the moment it is extremely skeletal, but it will be titivated and enhanced and augmented with other stuff over the next few months.

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.

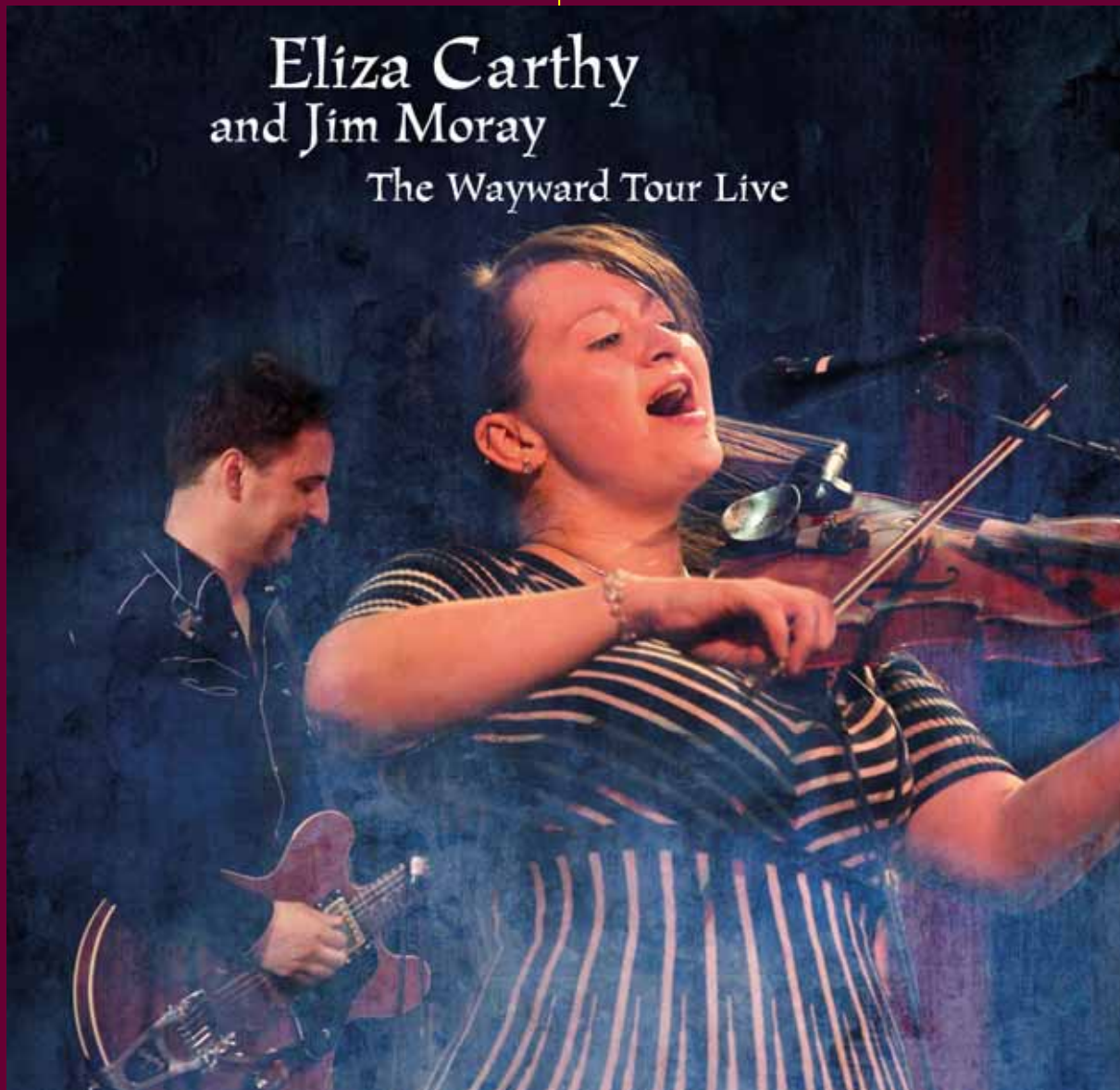
But it does the biz as Graham would say, and it contains links to all sixty-nine back issues. I will be guided by you, the readership as to what else should be on the magazine's website. There will also be special things there which are only available to subscribers, which as the subscription costs now't, 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 turny flip book thingy. But it ain't gonna happen any time soon because - believe it or not - the rigours of putting out a 70 page magazine every seven days with a team of volunteers, and a budget of twenty five quid, are quite considerable.

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



JON MEETS ELIZA



Eliza Carthy (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. She went to school at Fyling Hall School in North Yorkshire.

Eliza Carthy led the vocals as a member of Blue Murder on the song I Bid You Goodnight found on the CD tribute to the music of Joseph Spence & the Pinder family called Out On the Rolling Sea (1994) (Green Linnet). Along with Eliza are



Lal Waterson, Norma Waterson, Jim Boyes, Martin Carthy, Barry Coope, Lester Simpson and Mike Waterson. She has twice been nominated for the Mercury Music Prize for UK album of the year: in 1998 for *Red Rice*, and again in 2003 for *Anglicana*.

Eliza was a guest on the album *Mermaid Avenue* by Billy Bragg and Wilco. Eliza and Billy also recorded together on the song *My Father's Mansions*, which appeared on the Pete Seeger tribute album called *Where Have All The flowers Gone* (1998).

Eliza Carthy has received Mercury Prize nominations, BBC Radio 2 folk awards and innumerable other accolades over a career during which she has performed and recorded with a diverse array of artists from Paul Weller to The Wainwrights and Nick Cave to Joan Baez. A truly inventive and innovative singer-songwriter and fiddle-player, Eliza is one of the most impressive and engaging performers of her generation. Yorkshire-born and now Edinburgh-based, Eliza grew up immersed in the world of traditional music.

She divides her time between touring and recording with her legendary parents and

numerous pioneering solo and band projects. (*'Gift'*, recorded with her mother, won the Best Album at the BBC Radio 2 Folk Awards in 2011.)

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

After a series of ground-breaking and award-winning albums, Jim Moray has been hailed as a pivotal influence by a new generation of folk musicians.

Moray started off his career recording his first album *'Sweet England'* while still studying classical composition at Birmingham Conservatoire and emerged onto the UK folk scene in 2003.

His re-imagining of English traditional music blended with orchestral flourishes, guitars and electronics earned him the unprecedented combination of 'Best Newcomer' and 'Best Album' at the 2004 BBC Radio 2 Folk Awards. More recently Jim has been nominated for Best Album, Best Trad Track and Folk Singer Of The Year in the BBC Radio 2 Folk Awards.

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

**Listen
Here**



Douglas Harr *Ear Candy for the Hungry Audiophile* **Following Protocol**



During a lifetime collecting music by all manner of progressive and classic rock bands, I've occasionally delved into the jazz-rock and jazz-fusion genres. Looking back to the 70's and 80's, there was just so much music to discover, these forays

into jazz tended to be short lived but always added fulfilling instrumental ear candy to my collection. The attraction back then was usually when one of my favorite drummers joined a project of this kind. The first I can remember was Phil



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Collin's work with Brand X and their unbelievable debut *Unorthodox Behavior* followed by Bill Bruford's exciting first two solo albums. Many of my friends owned the Return to Forever album *Romantic Warrior* featuring the amazing Lenny White on drums. I also had Jeff Beck's 1980 masterpiece *There and Back*, and Mike Rutherford's underappreciated *Smallcreep's Day* from that same year, not realizing these included the incredible musician Simon Phillips on drums.

Instead, Simon Phillips name first came to my attention for his work on 801's *Listen Now* and *801 Live* (w/Phil Manzanera and Brian Eno) both recorded in 1976 but first heard by these ears until several years later. His technically brilliant, often polyrhythmic playing distinguished him immediately – it's emotive, infectious, and smooth despite its complexity. Simon has plied this trade with scores of musicians and bands since the 1970's, including a twenty-year stint with Toto.

Recently I've been fortunate to see Simon with PSP (Phillips Saisse Palladino) and last week with his "Protocol" band. The Protocol II album in 2013 established this new four-piece instrumental group with chemistry to spare, including Andy Timmons (guitar), Steve Weingart (keys), and Ernest Tibbs (bass) joining Simon. Last week, they staged a concert as Protocol II at Yoshi's Oakland Feb 17, 2015.

It was a wonderful evening as these crack musicians highlighted some of the new work from the upcoming Protocol III album, along with prior tracks, and encore "Gemini" from Protocol II. The music would be considered as fantastic by anyone interested in smooth yet complex instrumental jazz-fusion, characterized by energetic playing, quick changes in meter and key, and abundant solos. With some jazz bands, lengthy solos and pyrotechnic displays can leave me bored and bewildered. Not so with this outfit as none of these elements are overcooked – instead the melodies are set upon solid compositions – with jams fitting tightly into the framework of every piece. Each of the four members are entertaining to witness live – Adam's smoking guitar leads and sense of humor shine – Steve's keyboard flights are fluid and organic – and Ernest while not coming up front for leads, consistently fills out the low end of the spectrum with fantastic fretwork. Simon is in a league of his own, sounding perfectly at ease with this band, he amazed us with his intense, precise and yet loose playing, coming to the fore a couple of times for short solos that demonstrated his immense skills. Catch this how if you can – it comes highly recommended!



<http://diegospadeproductions.com/>

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



LOOK WHAT BART'S DONE!

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

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



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

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



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

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

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

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

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

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

FAMILY CIRCLE

JON ANDERSON | MATT MALLEY



Celtic Folk, World and Indian Music.

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

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

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

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

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



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

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

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



Helping Families along the Way

Proudly Supporting People with Autism Since 1998

AUTISM AFFECTS FAMILIES

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

OUR MISSION

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

WE ARE IMPROVING LIVES

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



AND PROVIDING SUPPORT

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

Flutie Foundation Programs:

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

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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.



Liz Lenten formed AUBURN in the summer of 1999. Their first gig was at the jam-packed launch party of Scarlet Records held at the salubrious and smoky Madame JoJo's in Soho to a completely packed and enthusiastic house.

Their first EP, Sweet Sebastian, received extensive airplay and sold out of its limited pressing within 2 weeks. They then teamed up with producer Tim Pettit, (Travis, Sun House and Carlene Carter) and recorded For Life, which also got great radio support and the band toured UK and played many live radio sessions. The debut Album DREAMS was released in 2003 and AUBURN toured with SOPHIE ELLIS BEXTOR in the UK and EUROPE, playing to 40,000 people. In 2005 CRY reached no 5 in the indie video charts after which they took a break concentrated on parenthood!

Since then Liz has continued to work as a vocal coach, artist manager, record label, songwriter and choral director. She was 'SING UP' (governments' national singing campaign) lead facilitator/vocal advisor for Lincolnshire; has conducted the London Mozart Players Orchestra with the South Holland Choirs; written for and directed a 1000 voice kids choir for 'Sing 66' and manages several artists including award-winning folk artist ELIZA CARTHY and New Yorker GALIA ARAD.

Liz's Top 10

This was fun!! - no particular order - love them all!!

Takin' my Time – Bonnie Raitt
Lady sings the blues – Billie Holiday
Show some emotion – Joan Armatrading
Slam – Dan Reed Network
Rickie Lee Jones – Rickie Lee Jones
Big Calm – Moorcheeba
Neptune – Eliza Carthy
Trouble – Ray Lamontagne
In My Pocket – Lady Daisey
Dusty in Memphis – Dusty Springfield



c.j.stone

MY NEXT-DOOR neighbour, Sue, was the first person I met when I moved up here. She sent her husband, Martin, around to help with the decorating, and made both of us cups of tea. She's incredibly shy - diffident almost - with a tendency to swallow her words, as if she's no right to say them. It's not that she's inarticulate. She's holding something in.

She's 29 and has given birth to six kids. Only three



of them live with her. The first she had when she was 16 (she gave a funny little self-mocking laugh when she told me this). He's since been adopted by her mother. After that she married and had Julie-Anne and then twins, John and Kevin. Kevin died as a baby: cot-death. All of them lived in a B&B. But the husband started drinking. He became violent and had affairs. She walked out on him and moved somewhere else.

Later, she met another man and fell pregnant again. You wonder if she's ever heard of contraception. But I have an odd feeling about her, this mild, simple girl, as if she's always searching for affection, and only finding it this way. And you can imagine: this no-hope family squeezed into dead-end accommodation, dependent on benefits. The social services were alerted, and she was visited regularly.

It was during this time that the dreadful thing happened. She wanted to take the kids swimming, but John was ill so she left him at home with the boyfriend. When she got back John was nowhere to be seen. She asked the boyfriend where he was and he just shrugged and avoided her eyes.

She found him locked in another room, covered in bruises. She rang her social worker, and John was taken to hospital. Later the police came to question the boyfriend and he was escorted away. Later still, police and social workers arrived at her door, and Julie-Anne was taken into care.

Of course children are being taken into care all the time. This is just one more statistic in the terrible catalogue of late-twentieth-century life. And I've no doubt the social workers were acting in the best interests of all concerned. But as I write this, I can't help feeling sick. I can't help picturing her on that day, devastated and alone in her dismal little room,

not knowing what was happening, or why.

We all know the feeling when something terrible has happened. It keeps going through your head: if only, if only. If only she'd not gone swimming. If only she hadn't rung the social worker. John's bruises would have cleared up, and no one would have been any the wiser. She could have dumped the boyfriend and kept the kids. If only...

But the kids were fostered out. She went to see them three times a week. And every time there were tears. The kids wanted their mummy back, she wanted them. Floods of tears.

Finally she was allowed to move back in with them, under supervision in a mother-and-baby unit. It turned out to be a home for sexually abused children. Sue was sickened. Her children were not abused.

She was always being watched, had to care for them according to a strict timetable: kids up at such-and-such a time, wash them, breakfast them etc. etc. She hated it. And she began to notice how disturbed some of the other children were, and that there was an element of subdued violence among the staff. She rang the police.

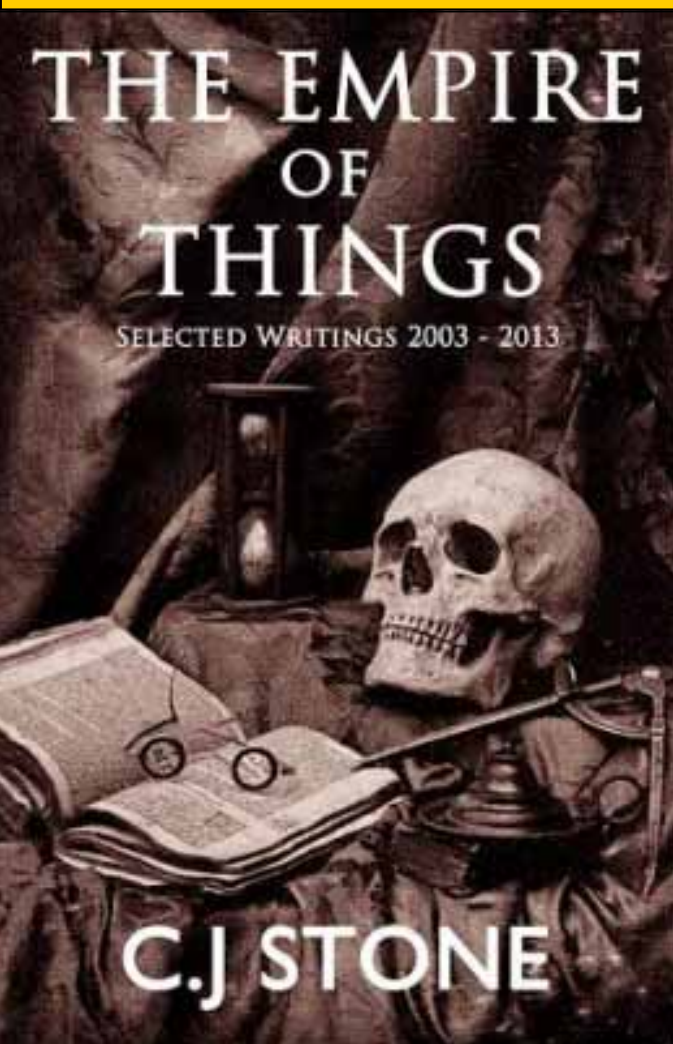
This was a mistake. What she was observing were

the day-to-day events of a home for emotionally disturbed children.

The staff were merely professionally bored. It was the humiliation of finding herself in this position that had compelled her to act and, of course, there was nothing anyone could do about it. She was branded a trouble-maker and locked in her room; like a schoolgirl. They had a meeting, and it was decided that Sue should leave. She lost the kids once more.

I've said that she was pregnant. After she had the baby, she was told that she would never get Julie-Anne and John back unless she gave this new child up for adoption. They had another meeting. It was felt she wouldn't be able to cope. Meetings, meetings. Sue was bamboozled by the power of their language. She agreed to their demands. The baby was fostered out, and Sue persuaded to visit it. It broke her heart (these are her words) to see it and have to leave it there. She never went again.

Read on



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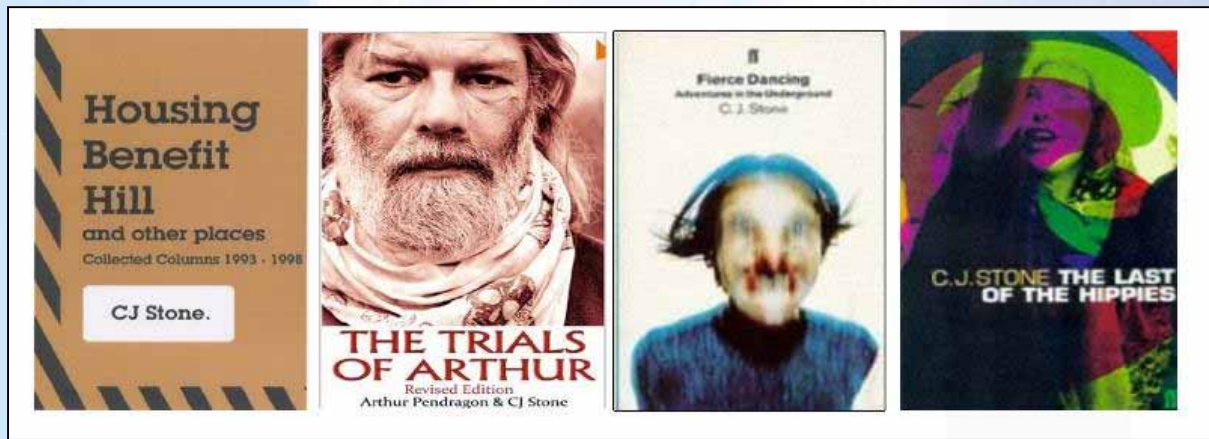
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**OTHER BOOKS BY
C.J.STONE**



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..

The first Hawkeaster was staged in Seaton Town Hall in 2013 as a financial boost for that music venue, which was facing closure at the time. The hall remained in business and a similar Hawkeaster was held the following year.

Hawkeaster 2014 campsite



A campsite was available on the Seaton Downs ridge overlooking the town; which had nice views of the area and the English Channel, but which was uphill every step of the way.

Perhaps with that history in mind, Hawkwind have said that the Axe Valley site is a 1.5 mile flat walk (or drive). Since the direction of travel to the campsite is upstream, it's presumably not literally flat... but the River Axe is not a fast-flowing river,

so it's as near to flat as a Devon river valley can reasonably get!

Hawkwind have announced the availability of a campsite for the forthcoming Hawkeaster event in April. It'll be at Axmouth Caravan And Camping Site.

The site has a shower & toilet block, water, some electricity hook-up facilities, and a small shop. There are two pubs in Axmouth.

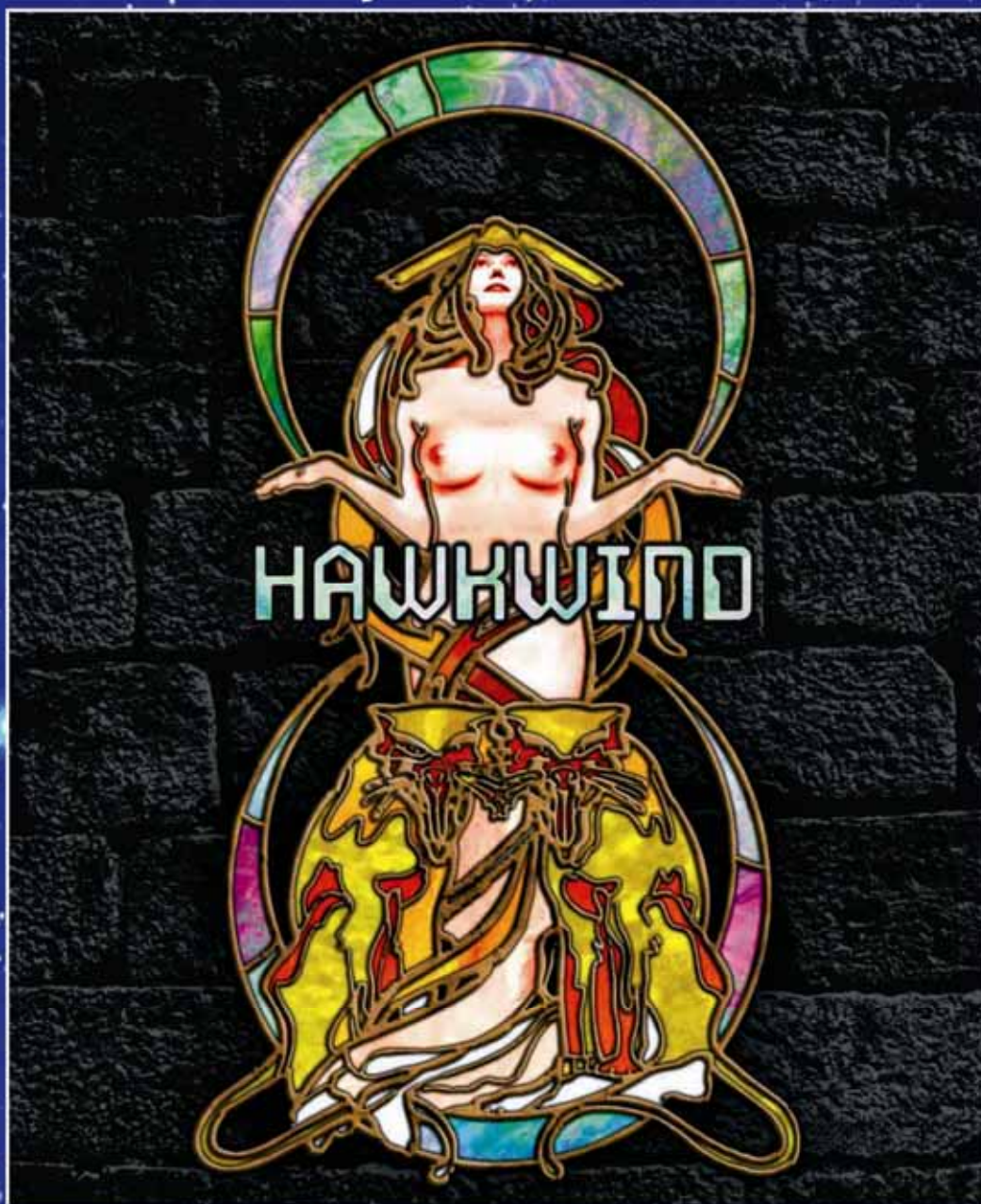
In the last few years, Hawkeaster (an indoor event) has effectively replaced the logistically rather more demanding outdoor event, Hawkfest. However, a campsite was available for both of the previous Hawkeaster events, and now there'll be one for the upcoming event too.

This year's Hawkeaster will be the third such, and this year Easter weekend is in early April. Hawkeaster is a Hawkwind Passport event.

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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)

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www.hawkwind.com

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THE WORLD OF GONZO ACCORDING TO

Mark Raines



THE



CIRCULAR

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

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

Well, this isn't the worst week we have ever had in the wonderful and wacky world of Yes-watching; there were several weeks when nothing happened at all, but this week is a bit of a poor showing with only two stories.

These are both somewhat retro, with an overview of the band's breakthrough record, and a tribute to George Harrison featuring his (and my) favourite drummer, Alan White...

- Jon Anderson, Steve Howe + Tony Kaye on The Yes Album: 'It was a special time'
- George Harrison remembered by Alan White, Joey Molland, Robben Ford + others

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



RICK WAKEMAN

JOURNEY & RETURN TO THE CENTRE OF THE EARTH

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

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

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

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

LIMITED EDITION BOX SET containing

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

£129.99 + postage • www.rickwakemansmusicemporium.com

SUPER DELUXE COLLECTORS EDITION

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

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

£299.99 + postage

www.rickwakemansmusicemporium.com





JOURNEY TO THE CENTRE OF THE EARTH

DELUXE VINYL EDITION

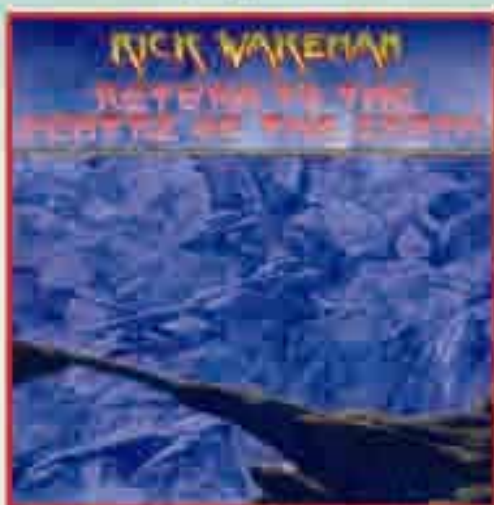
- Double 180gm heavyweight LP of the newly recorded Journey To The Centre Of The Earth in Roger Dean designed gatefold sleeves, with brand new covers, inners & labels

£24.99 + postage - www.rickwakemansmusicemporium.com

DIGIPACK CD EDITION

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

£9.99 + postage - www.rickwakemansmusicemporium.com



RETURN TO THE CENTRE OF THE EARTH

DELUXE VINYL EDITION

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

£24.99 + postage - www.rickwakemansmusicemporium.com

DIGIPACK CD EDITION

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

£9.99 + postage - www.rickwakemansmusicemporium.com

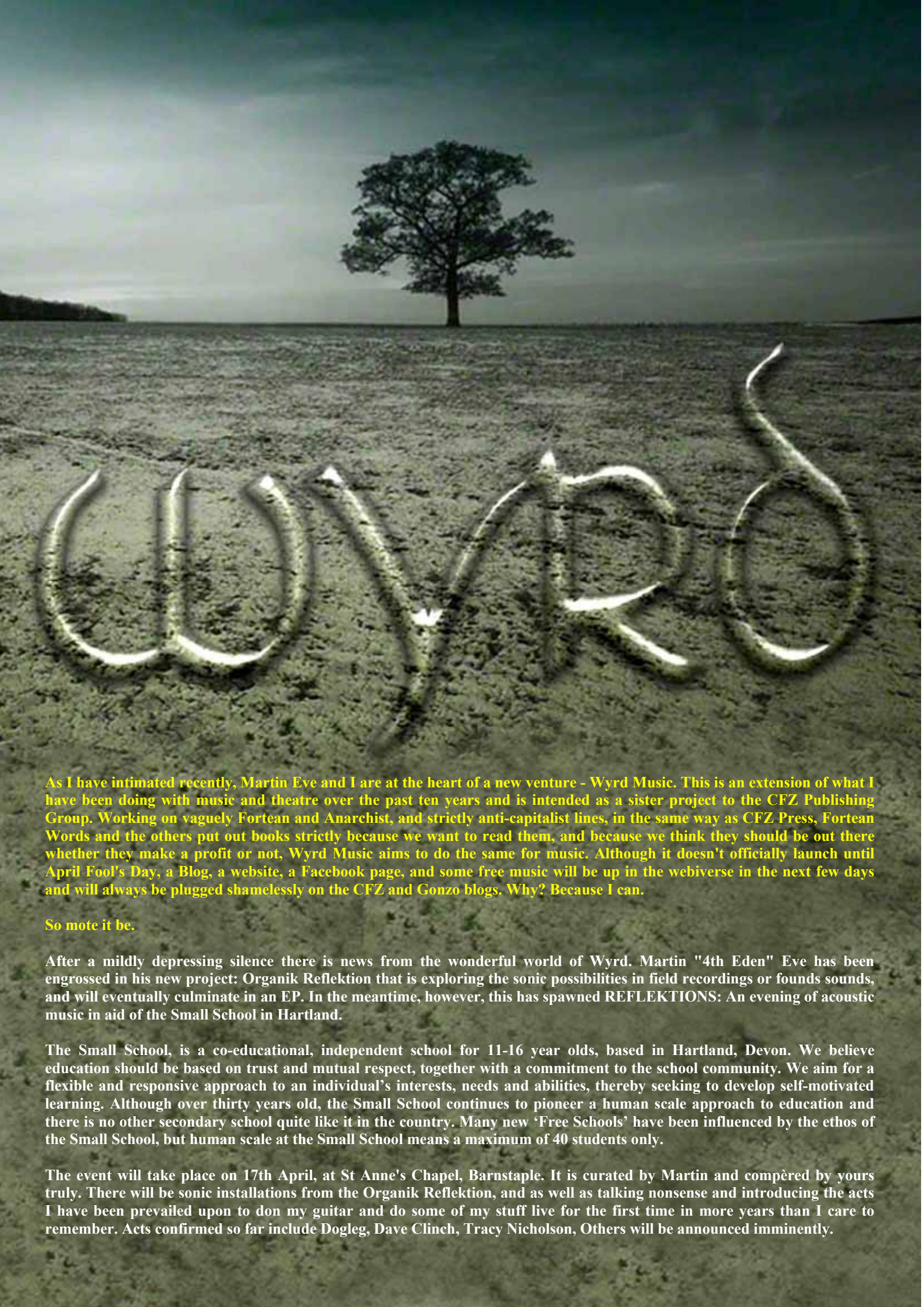
ALL TITLES CAN BE PRE-ORDERED FROM WWW.RICKWAKEMANSMUSICEMPORIUM.COM



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/>



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

So mote it be.

After a mildly depressing silence there is news from the wonderful world of Wyrđ. Martin "4th Eden" Eve has been engrossed in his new project: Organik Reflektion that is exploring the sonic possibilities in field recordings or found sounds, and will eventually culminate in an EP. In the meantime, however, this has spawned REFLEKTIONS: An evening of acoustic music in aid of the Small School in Hartland.

The Small School, is a co-educational, independent school for 11-16 year olds, based in Hartland, Devon. We believe education should be based on trust and mutual respect, together with a commitment to the school community. We aim for a flexible and responsive approach to an individual's interests, needs and abilities, thereby seeking to develop self-motivated learning. Although over thirty years old, the Small School continues to pioneer a human scale approach to education and there is no other secondary school quite like it in the country. Many new 'Free Schools' have been influenced by the ethos of the Small School, but human scale at the Small School means a maximum of 40 students only.

The event will take place on 17th April, at St Anne's Chapel, Barnstaple. It is curated by Martin and compèred by yours truly. There will be sonic installations from the Organik Reflektion, and as well as talking nonsense and introducing the acts I have been prevailed upon to don my guitar and do some of my stuff live for the first time in more years than I care to remember. Acts confirmed so far include Dogleg, Dave Clinch, Tracy Nicholson, Others will be announced imminently.

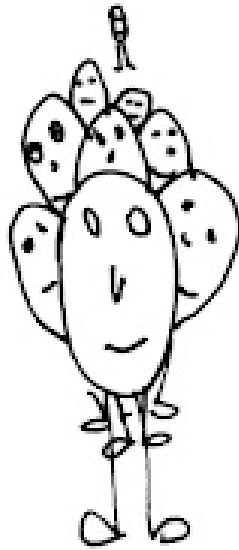


Reflektions

An evening of Acoustic Music
in aid of The Small School, Hartland

St Anne's Chapel, Barnstaple, 17th April 7:00pm

THE NINE HENRYS



The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks to Gonzo Multi-Media the Nine Henrys are brought together in a compendium of line art craziness.

"a five ya aad can draw better than that"
Authors brother.

THE WORLD'S FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

There are nine Henrys, purported to be the world's first cloned cartoon character. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. They mooch around in their minimalist universe suffering from an existential crisis with some genetically modified humour thrown in. I think Peter McAdam is one of the funniest people around, and I cannot recommend his book *The Nine Henrys* highly enough. Check it out at Amazon. Each issue we shall be running a series of Henrybits that are not found in his book about the nine cloned cartoon characters who inhabit a surreal world nearly as insane as mine...





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!!!"

LEONARD NIMOY DEAD@83

How many replays among the stars?
How many STAR TREK conventions?
How many guest appearances as a ghost?
Before you actually became one?
Now part of our childhood has gone
You will not be returning
except in re-runs of re-runs
where your ears will point to the future
and your makeup /special effects to our pasts!



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...



"I think it's my adventure, my trip, my journey, and I guess my attitude is, let the chips fall where they may." — Leonard Nimoy

It is indeed Mr Nimoy, may your journey to the last frontier be a smooth one.

Justin Bieber Collection - £10.00 or £30.00 buy it now



"Justin Bieber Collection: excellent condition, all like new.

1 x Justin Bieber Large Blanket (nearly the size of a single bed) never used.

1x Justin a Bieber Believe CD (Like New)

1x Justin Bieber Boyfriend (A4 Poster)

1x Justin Bieber 'Just Getting Started' Book

(Excellent Condition)

1x Justin Bieber Wristband

1x 'belieber' necklace.

Perfect purchase for any believer out there!"

Aaaargh, so this is what happens if you get the blanket wet. He's melting....he's MELTING!

"Ahhhhhhhhhhh!!! You cursed brat! Look what you've done!! I'm melting, melting. Ohhhhhh, what a world, what a world. Who would have thought that some little girl like you could destroy my beautiful wickedness."

I may have been tempted - yes sorely tempted, but, honest, it wasn't me with the bucket.

Huge Metallica Collection - £200.01

"Hi, you are looking at a huge collection of various Metallica collectable memorabilia and such.



I have been collecting this for many years now and due to financial issues have had to make the decision to let it go, a decision I didn't make lightly.

Anyway, please take a look at the pics and you will see exactly what is on offer, the only thing that is not pictured is the Master of Puppets stage set up with all drums, guitars, figures, sound and working lights as it is all bubble wrapped (no original box unfortunately). I will, if pestered enough, try and find time to set it up and take pics but for now here is a link to the exact same item:

http://www.amazon.com/Metallica-Action-Figures-Stage-Lights/dp/B00005NCCU/ref=pd_sxp_f_pt/192-8624054-7235949

This is a collection of many different types of memorabilia and the like so I will go ahead and list the best I can below but please do look at the pics for more detail and feel free to ask any questions."

There is certainly a long list, hence I have not been able to include it here. This must be quite heart rending to have to say goodbye to this collection. But it has got around 17 bids on it so far I believe.

Exciting stuff here:

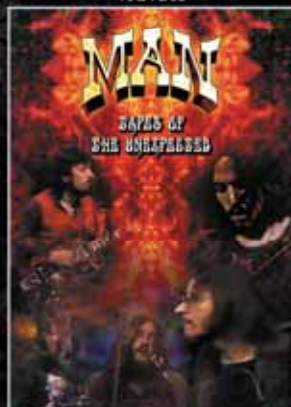
Rare collectable retro TCB ELVIS kitchen sink strainer - 9.99

"Something bit different for the discerning Elvis Presley fan..... bought in Memphis"

THE BITCH IS BACK

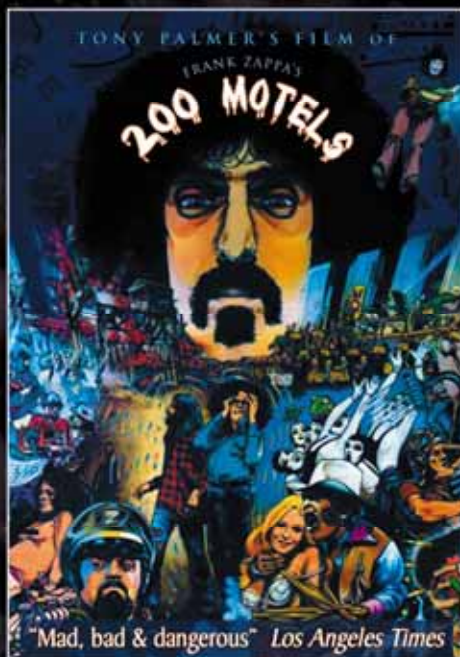
If it's groovy...it's in!

MAN
Tapes of The Unexpected
VPDVB68

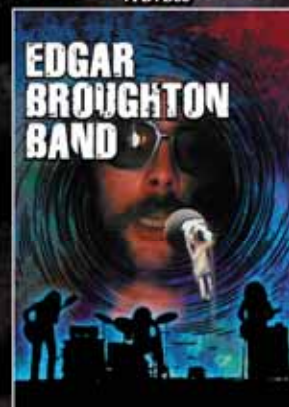


"Mad, bad & dangerous"
(Available for the first time on DVD)

FRANK ZAPPA'S 200 MOTELS
TPDVD127



EDGAR BROUGHTON BAND
Live
VPDVB66



RENAISSANCE
Kings & Queens
VPDVB67



PETER HAMMILL
In The Passionkirche Berlin
VPDVB65



THE STEVE HILLAGE BAND
Live at The Gong Family Unconvention
GWVP201DVD



VAN DER GRAAF GENERATOR
Live at The Paradiso
VPDVB64



PANIC ROOM
Satellite
FMCD001



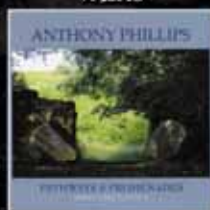
KARNATAKA
The Gathering Light
KTKCD005



PARADE
The Fabric
NAUTCD004



ANTHONY PHILLIPS
Pathways & Promenades
VP516CD



RICK WAKEMAN
Past, Present and Future
MFVP115CD



SPIRITS BURNING
Crazy Fluid
VP492CD



HAWKWIND
San Francisco 1999
HAWKVP48CD



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VOICEPRINT
GROUP OF COMPANIES

and:

Elvis / pop memorabilia / collectable – 1.99

“Genuine plastic bag from Graceland, the home of Elvis Presley. Approx 225mm x 150mm”

Let's have a look shall we children?



Sink strainer?
I find as soon as the water is drained out of the washing up bowl that they have a habit of floating serenely from their desired position and ending up

empty and scuppered at the side of the sink, which is not much use really when all is said and done. As for the plastic bag, I can't really be rude as I have a collection of plastic bags from BIBA!

Danbury Mint Cliff Richard 8" Plate 'The Best Of Luck' - £7.50



“Danbury Mint Cliff Richard 8" Plate 'The Best Of Luck'

You are buying a fine porcelain Cliff Richard plate created exclusively for Danbury Mint
Please see images as they help to describe this item.

This item is boxed in original polystyrene packaging.
It has a Certificate of Authenticity with serial No. 0326
Diameter 20.5cm (8 inches) approx
Excellent Condition”

This auction is to raise money for Hope House Children's Hospices so is not to be scoffed at.

Fungus plays 'biomusic' duet

“A duet for slime mould and piano will be premiered at an arts festival this weekend, giving new meaning to the term "culture".

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

Festival director and musician Eduardo Miranda has put the decomposition into composition: his new work uses cultures of the fungus *Physarum polycephalum*. This mould is the core component of an interactive biocomputer, which receives sound signals and sends back responses. The result is a musical duet between the fungus and Prof Miranda, on piano.”

Mouldy Old Dough indeed.

Elvis , king of rock and roll , diamond collection – £19.99



Vintage Take That Dolls Robbie Williams and

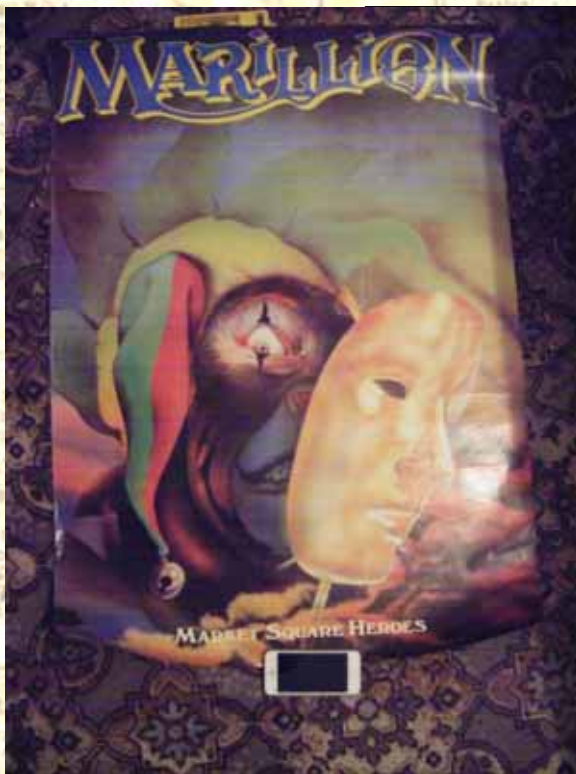
“The king of Rick and roll by ashton drake , diamond collection because has a real diamond in ring , lovely item , used as a show item in my elvis collection , will come with original box and certificate , thanks for looking , purchased from America approx 10" by 8"”

Great pose and makes a nice change from the usual tatty tat tat.

MARILLION COLLECTERS POSTERS - £400

“MARILLION COLLECTERS FULL SIZE POSTERS X9 THE MARQUEE X1 ALL IN GOOD CONDITION WOULD PREFER TO SELL AS ONE LOT BUT MAY SPLIT FOR THE RIGHT PRICE. SIZE OF POSTERS ARE FREAKS 39X53inch FUGAZI 24X34inch CULT MAGNEM 24X34inch SUGAR MICE 24X34inch WARM WET CIRCLES 24X34inch MISPLACED CHILDHOOD 24X34inch INCOMMUNICADO 37.5X26inch THE LAST STRAW 35X23.5inch MARKET SQUARE HEROES 35X24.75inch THE MARQUEE 39X59inch”

I have my own reasons for having a soft spot for Marillion, and this would be a nice collection for



an avid fan, but I can't help thinking that £400 is rather excessive.

There are collectors' items, and there are collectors' items. And here are a couple of extreme collectors' items here:

The Beatles: Former home of John Lennon's mother to be sold at auction

"A former home of Beatles legend John Lennon's mother is to be sold at auction.

The semi-detached property on Blomfield Road, in Allerton, Liverpool was home to Julia Lennon in the 1950s and 1960s.

News of the auction comes three months after a home once lived in by Lennon's fellow band member George Harrison was sold for £156,000. Other recent sales of Beatles memorabilia have included a toilet seat once owned by Lennon - which sold for £9,500 - and one of his guitars."

The Beatles: Paul McCartney's childhood home sells for £150,000

"McCartney was aged four when his family moved into the Liverpool home in 1947

The terraced house in Western Avenue, Speke, was where the musician lived with his parents from 1947 until the mid-1950s.

McCartney's mother Mary worked as a midwife at the time, and the family are said to have been well known in the community.

The sale was held at Liverpool's Cavern Club

where The Beatles often played."

Limited Edition The Beatles Vans- UK Size 4, Brand NEW with BOX! - £34.99



"Brand New in their original box! Limited Edition BEATLES Yellow Submarine Vans! UK Size 4. Never been worn or ever tried on!"

Sweet. This is one of those - quite often wished - times that I was a petite size 4.



Quite true Mr 'Boromir' Bean. Quite true.

Au revoir mes enfants





*North Devon Firefly
Faery Fayre & Ball 2015
Saturday 18th July*

12 noon till 1am

Clovelly Parish Hall

Wrinkleberry Lane

Clovelly, Devon EX395SU

www.spanglefish.com/northdevonfireflyfaeryfayreandball2015

Tel : 01237441999

Adult £10.00 Child under 16 £5.00

FOOD ALL DAY & LATE BAR



XTUL XV

IN THE GREY HALF-LIGHT BETWEEN FACT AND FANTASY

The next three days were quite possibly the longest, and the most emotionally charged of my adult life. I have no biological children of my own, but after getting together with Corinna in the spring of 2005 I soon began to love her two daughters as if they were my own. By the time that we got married two and a bit years later, I was thinking of them AS my own, and to be honest I don't think that I could love either of them any more than I do, even if they had been my own flesh and blood.

Although I was terribly excited at the prospect of becoming a grandfather for the first time, I was also acutely conscious of the fact that I was the only person in the family who had a qualification in any of the medical sciences, and as my nursing qualification was to look after handicapped people, the only obstetrics that I knew anything about were abnormal

ones, and although I tried to continually remind myself that the human race had been successfully giving birth for hundreds of thousands of years with a fair amount of success, I was only too aware of what could go wrong. The text from Aaron which had cheered and encouraged the others, had done the complete opposite to me, and I was frankly terrified. However I didn't want anyone else to know that so I kept my own council, and went outside for as many cigarettes as I truthfully thought that I could get away with.

Just outside the main entrance of the hospital was a huge, stainless steel doughnut shaped sculpture. There was an engraved brass plaque below it explaining what it was meant to symbolise, but it was so encrusted with pigeon shit as to be illegible. I assume that because it was positioned outside the main entrance to that part of the



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

hospital which housed the Maternity Wing, that the huge doughnut was meant to symbolise the female reproductive tract, but even to my mind that seemed a little crass, and laid it open to all sorts of amusing nomenclature of which the Latin Cloaca Maxima was the least offensive.

It was also the place where all the smokers of the hospital patient community congregated. There was a thing that resembled the racks on the bicycle sheds at my old alma mater, but which held heavy duty wheelchairs, there were a couple of the large freestanding ashtrays like the one that they used to have in the old dole office at Magdalen Road in Exeter back in the days that the powers that be believed that it was more than their lives were worth to deny cigarettes to the great unwashed. The presence of these ashtrays, which were over-brimming with soggy fag ends, was incongruous, as there was also a notice proclaiming that Norwich Hospitals were a smoking free zone. And every time that I went out there, even when it was pissing down with rain, there were patients in their dressing gowns, some with fairly major disabilities and some heavily pregnant, puffing away on their roll-ups.

The constant stream of apocalyptic messages from 'Lynnette' were beginning to wear away at the fragile barriers of my mental health: 'Xtul Lives Xtul Rules', 'No Sense Makes Sense', 'In my mind's eye I see fires in your cities' and 'helter skelter is coming down fast!' The stream of Xtul propaganda and misquoted pearls of wisdom from The Gospel according to Charlie kept on coming, and at one point I was having a hard time deleting them off my iPad as fast as they were coming in.

I chainsmoked, and tried to use music to boot out the increasingly tormented and tumultuous sensory input, but as I could only get hold of two albums from my Dropbox account, that weren't actually by Xtul, and they were a collection of Irish rebel songs sung by a tenor in a voice tremulous with emotion, to the accompaniment of an accordion player, a mandolinist, and a bodhran player who were struggling to stay in time and in tune, and a bootlegged copy of Scott Walker's almost entirely unlistenable 'Bish Bosch' album, this was not really a successful experiment. Then my headphones packed up, and I found myself watching the hustle and bustle of a busy general hospital at night through a haze of cigarette smoke whilst Epizootics blared out as loudly as I dared from the speakers of my little tablet.

This served as a suitably surrealchemical

backdrop to my increasingly frantic prayers.

I believe in God, but in a truly pantheistic way. To me, God is the universe and everything in it. "Thou art God" said St Foster to St Michael in SIASL. But as St Michael replied...who isn't. But the fact remains that I believe in a deity, even though I find it hard to explain my conception of the nature of the deity. But as I very much dislike organised religion, and will describe myself as a Christian Anarchist vaguely after the fashion of St Francis, and even then only if pushed, and believe that worship can only be as part of a 1:1 relationship between the supplicant and the deity, I don't really talk about my beliefs in such matters. But I do pray, although I don't think that I have ever prayed as hard in my life as the night that I sat out in mild drizzle beneath the foggy sky asking that my darling stepdaughter and her baby girl would both come through the experience of childbirth unscathed.

The biggest cultural event of late 2014 had been Kate Bush's return to live performance, and - totally unwittingly - I found myself mirroring one of her songs and trying to make a deal with God. If Olivia and the baby were OK, I told the Almighty, would he/she please take my life instead of theirs. But once again there was no answer.

Then suddenly I noticed that I was no longer alone. If I was the sort of writer who writes fairy stories, this would be the point that there would be a clatter of little hooves, and little Panne would have trotted out from behind the giant stainless steel doughnut to tell me that everything was going to be OK. If I was the sort of writer who wrote messianic fantasy stories, this would be the moment that the sky would open, and that a voice of the apocalypse would speak to me out of the riven clouds to tell me something important for good or for ill. But nothing of the sort happened. What did, however happen, was that I heard a squeak of a wheelchair, and looked around to see three extraordinary and apparently ill-matched people there besides me.

In the wheelchair was a middle-aged man with long, matted hair. He was wearing a long white bloodstained nightshirt which completely failed to hide the fact that he had no legs. And the wheelchair was being pushed by a tiny man with an ancient, wizened face and an enormously fat woman. All three of them were smoking and a halo of tiny insects appeared to be flying around the head of the man in the wheelchair, who was

lollled to one side, and was muttering continuously. All throughout the evening the procession of expectant mothers had been punctuated with a few amputees and other people who seemed not to have been dealt a very good hand of cards by a beneficent providence. I assumed that there was some sort of post operative physiotherapy department or something of that sort which shared a hospital entrance with the Maternity Department, and as statistically more people have babies than have limbs surgically removed, it would explain why there were more smokers out there in the drizzle by the enormous steel vulva than there were amputees.

Under other circumstances I would have been intrigued enough to try and find out what these three strange people were doing here, and who they were.

The simple fact that there appeared to be a slowly spreading bloodstain on the front of the wheelchair man's body itself merited investigation, and the fact that more and more tiny insects; mostly diptera and pyralid moths were circling his head should have intrigued me as both a Fortean zoologist and an entomologist. But it didn't. I was simply so steeped in terror at

not knowing what was happening upstairs in Delivery Suite C12 that I just didn't give a toss about anything else.

Then the man in the wheelchair began to speak, and in a cold, lifeless voice as solemn as a marble gravestone, and as still as a corpse, he spoke words that I knew very well indeed:

**"And a message flashed in the sky by the sun,
Be careful this is only a game"**

And the fat woman then leered at me with the sort of smirk that looked just like when a small girl pretends to be an adult, puts on makeup and does what she thinks is a sexy voice, but which just turns out to be mildly disturbing:

"Listen to him, he knows what he is saying"....

Just then my iPad beeped again. I looked down just in case it was a message from Aaron or Corinna about Olivia's progress. But it was another message from Lynette.

Without bothering to read it, I typed an answer: "Fuck off you mad bitch!", wondering why I hadn't thought of doing that before. Then I looked



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up to speak to my three strange companions. It had only been about thirty seconds, but they were gone, and there was no sign that they had ever been there, except for three half-smoked cigarettes on the ground, and a cloud of small insects in the air.

I finished my cigarette and went back inside the hospital and limped down the corridor to the canteen where Corinna, Mother, Shosh and Gavin had set up camp in a small semicircle of comfortable armchairs around a round table. I sat

down, joining them, and a few minutes later Corinna received a text from Aaron. Olivia had finally given birth and I was now a grandfather.

Whispering up unspoken prayers of thanksgiving to every deity I could think of, I joined in the general festivities which were still going on twenty minutes or so later when an exhausted looking Aaron turned up to fill us in on what had happened. It turned out that my worst fears had been justified and that it had been a difficult and painful birth, but that both Mother and baby





Evelyn were fine and completely out of danger.

The next forty eight hours went by in a blur. We took Aaron back to the house he shared with Olivia, and then went to my brother-in-law's house thirty miles away where we stayed the night on his floor. I am mildly feral, and the idea of sleeping on a floor wrapped in a blanket and using my old leather jacket as a pillow didn't phase me one instant.

After another day at the hospital, during which we went up to see Olivia on the Maternity Ward, and I met my granddaughter for the first time, we went back to my brother-in-law's house where we slept a second night on the floor.

The next day Olivia and the baby were discharged and we drove her home, and then left them to it, as we drove back to Oakham in Rutland, and then back to Devon. It was half-way back to Devon that I realised that since I had written back to Lynnette telling her to fuck off, I had received no further IMs from the Xtul camp, nor indeed from anyone else who wasn't family or friends congratulating us on having attained grandparenthood.

The journey home was uneventful, and we arrived home to a maelstrom of wagging tails and joyful barks from the dogs. Once we had got all our things in from the car, I was sitting in my study drinking a cup of tea, smoking a meditative cigarette, and reading the last few day's posts when my old friend and business partner Graham

came into the room.

Graham and I have been friends for a quarter of a century, and have worked together on various projects for nearly as long, and he probably knows me as well as does any other person on this planet with the possible exception of Corinna and my cousin Pene. I asked him whether there was anything that I needed to know about the various animals in the CFZ, or about anything else that might have transpired during our absence.

"Not really", he replied, "but there was one weird thing. This evening at about dusk I was in the garden and what looked like a young girl came up to me. I say looked like, because she was wearing a long black cloak and I could not see her face at all. She gave you a message. She asked me to tell you that she had to go away, but that you need to go to Britannia to ask why. I suppose that is something to do with your mortgage. That's with Britannia isn't it?"

I suddenly felt an extreme rush of guilt. I had forgotten all about Panne, and even before I looked in her cupboard I knew that she was gone. But before I could think, or even say anything there was a thunderous knock on the door. I shouted "Come In!" And to my shock there were two uniformed policemen and a sinister looking man wearing a long, dark, overcoat standing on the doorstep....



CAPTAIN'S LOG: Dateline, Saturday afternoon, rural Gloucestershire

Our journey is well underway. We have driven over a hundred miles and have not only passed Bristol, but have reached the Michael Wood services on the M5. Here we spent over fifteen quid on coffee and the sort of things that I only ever eat when we are on a motorway, because everyone knows that when you are on a motorway you enter a whole new realm of space-time where the laws of nature do not actually apply, and where chocolaty bun things are not injurious to a person with diabetes. My main ambition for this journey, apart from seeing my grandsprogs is to try and buy the new Bob Dylan album on CD so that I can listen to it in the car.

So I go into the little shop and make a beeline for the record section. Yes, indeed there is a rack of shelves emblazoned with the sign 'New and Classic Albums by Classic Artists' so I actually had high hopes that the new Dylan album might be lurking there. But, of course, it wasn't. There were several records by Daniel O' Jesus H, bald headed club footed freaking Donnell, the soundtrack to *Grease*, and greatest hits that I already own by The Beach Boys and The Who. The rest were horrid three CD bargain packs of Techno Classics, Reggae Classics, and 'Songs every Grandfather wants to hear'. As I am a Grandfather, and the songs I would want to hear on this particular journey would be by Nico, Throbbing Gristle, Crass, The Mahavishnu Orchestra and possibly Sun Ra, and certainly the new album on which Bob Dylan re-interprets the songs of Frank Sinatra, I had high hopes of this package. But it consisted of songs by Doris Day and various people that I had either never heard of, or wished that I hadn't, and I made loud protestations of disgust which unfortunately attracted the attention of a sales assistant. She asked me what was wrong in an overly combative manner, and I explained to her that as a Grandfather I had every intention of taking the people responsible for this unpleasant artefact to court under the Trades Descriptions Act on the basis of the fact that this

package should have been entitled 'Songs that a Grandfather wouldn't be seen dead in a ditch with'. I then made my excuses and left...



SPURIOUS TRANSIENTS: Portraits of a landscape

"Recorded during 2012-2014 in Pembrokeshire and Ceredigion, "Portraits Of A Landscape" is a collection of musical pieces inspired by the Welsh countryside where the ancient landscape is juxtaposed against contemporary industry. The album is split into two distinct halves with tracks 1-5 reflecting the industrial landscape, while tracks 6-9 celebrate living alongside nature within the Welsh countryside. credits"

Gavin Lloyd Wilson is an old mate of mine, and although I knew that he was a musician (he is one of the on/off bass players for Welsh psych-wizards Sendelica) until now I have never actually heard his music. SO what does one do, when an old mate sends you a copy of his new musical project, with a covering letter admitting that it is well within the avant garde area of the musical spectrum? Well, to

be brutally honest, one approaches with extreme caution. I hate reviewing my friends' records, because it puts one in a totally impossible situation. If it is good, then one always feels worried that people will think that you are only giving it a good review because of your friendship with the artist, and if it is bad...let's not even go there.

As most people know, I am massively overstretched for most of the time, and although I have music on in my office all the time, there is always a teetering pile of CDs waiting for me to play them, and so I make no apologies for the fact that this record has been hanging around on my office desk for some time waiting for me to play it. But as anyone who has even slightly read this week's issue will be aware, we are spending the week on the road visiting my stepdaughters and granddaughter, and are in a hire car with a rather nifty sound system, so I have brought along a whole slew of records that I have been waiting to play. And this is one of them.

I really shouldn't have worried, because this is an excellent, though massively peculiar record. For years I have been trying to make truly organic music mixing field recordings, acoustic instruments and electronica. To date the best I have managed are the opening and closing tracks of my last album (check it out on Spotify if you feel the need) but Gavin and his band have gone even further. This album, which has moments of very real beauty, is an unholy mixture of folk, psychedelic, electronic and avant garde music. Imagine Can, Throbbing Gristle, Ummagumma era Pink Floyd, and Fairport Convention having a tea party at which Roger McGuinn (in his raga rock phase) was given a birthday present of a whole slew of digital delays, and you might come close. But you wouldn't really. Because this music is indescribable, and crosses so many genres that it is totally impossible to classify.

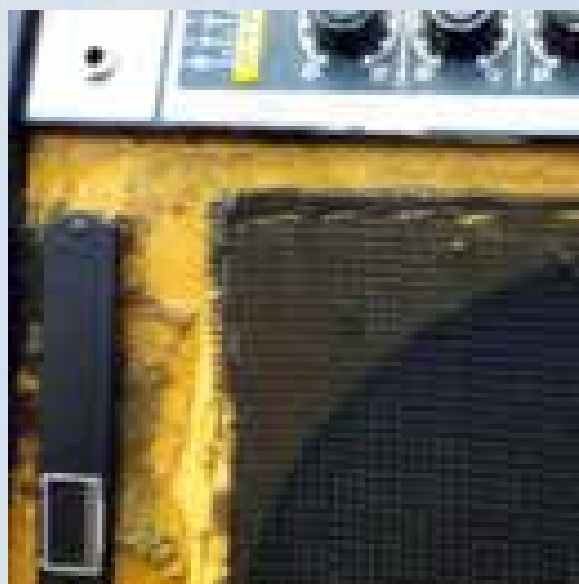
But parts of it are very beautiful, others very scary. But it is almost impossible to turn off.

There is a new zeitgeist in the air, and various musicians and composers across the universe are tapping into it. And when, in however many years it takes, the music historians are writing the history of this gloriously insane time, this record will be seen as one of the major landmarks.

CAPTAIN'S LOG: Dateline, Sunday lunchtime, urban Rutland

Memo to self. Neither Corinna or Mother like me referring to the proprietors of an Oakham supermarket, which I think should probably not be named, as Neo Fascists because their café didn't serve breakfast, or have anything diabetic friendly that I actually wanted to eat, and didn't even have

free wifi. And I should probably also note that the local council are not half-witted dwarves who would benefit from a zombie apocalypse just because there weren't any comfortable chairs left in the café and I was forced to perch on an uncomfortable wooden chair that was several sizes too small for me, and eating something that will probably hasten my demise from diabetic complications. And no, they didn't have the new Bob Dylan album.



THE RELATIONSHIPS: Phase

"The Relationships are legendary purveyors of tweedy psychedelia and sparkling powerpop from Oxford, England. Their music mixes twelve-string guitar, postpunk urgency, and touches of prog with classic English songwriting in the vein of the Kinks, Robyn Hitchcock, and XTC.

Songwriter Richard Ramage and guitarist Angus Stevenson first crossed jangly guitars in mythic 80s ensemble Here Comes Everybody, which also featured Peter Momtchiloff and soon to become a founder member of John Peel favourites Talulah Gosh and inspired Andy (Ride/Oasis) Bell to buy his first guitar. Diversifying via Razorcuts (Angus) and The Anyways (Richard), our two heroes regrouped in a desolate 90s landscape of grungy indie and Britpop-by-numbers to create the Relationships, who soon caught the eye of Californian label Tweekitten. The band's EP Country Catalogue (1998) and first album Trend (2000) followed. Andy Bell stepped in to contribute some wig-out guitar to the album, and Amelia Fletcher (Talulah Gosh, Heavenly) put down some lovely backing vocals too.

With rhythm section Andy Smith (formerly of The Bigger The God) on bass and top sound engineer

Tim Turan on drums the Relationships released their second album Scene on Trailer Star records of Nottingham (2005) and third album Space on Big Red Sky (2009). In 2014 they release fourth album Phase on Big Red Sky."

Not for the first time in my life I wonder why the record that I have just listened to, and the exquisitely crafted press blurb that I have just read, seem to have little or no relationship to each other. Don't get me wrong. I like this record very much indeed but I would have described it as sounding like a glorious piece of miscegenation between Barclay James Harvest and the Divine Comedy. I would have gone on to explain my theory that as musicians, and the folk who listen to them, are no longer spring chickens, that rock and roll is no longer a young man's game, and so the lyrical concerns of songwriters in general are changing, and how refreshing it was to hear a band like this write songs about stuff that the listeners of my generation are more likely to be listening to.

I would have bitched slightly about the heavily processed drum breaks on one of the records, but would have then tempered that by explaining that unless you are Keith Moon, Ringo Starr on side two of Abbey Road, or possibly Ginger Baker at various times in his career it is impossible for you to produce a drum break, let alone a drum solo, that doesn't make me want to projectile vomit. I would then probably have gone off on a totally irrelevant rant about the electronically treated drums on Bonzo's Montreaux on Led Zeppelin's Coda, and have lost 95% of my readership in trying.

I really like this record, and am going to investigate other material by the band as soon as I get back to my particular brand of reality back in Woolsery. In the meantime I am going to let this particular brand of neopsychedelic whimsy lull me through the long and interminable journeys across the arterial network of motorways which criss-cross this sceptre'd isle.

CAPTAIN'S LOG: Dateline, Monday night, rural Norfolk

For years I used to refuse to eat at McDonald's because of their heinous record of environmental crimes, but recently they have not only cleaned up their act, but opened restaurants that are open all night long, so even though it is 2am somewhere west of King's Lynn, we can get a cup of coffee and something to eat. I think we must look a rum crew. Corinna goes first, looking like a galleon in full sail. As she gets older she becomes more and more like a cross between the hippy analogue of an aristocratic County lady and the mad cat woman on *The Simpsons*. Following her are me, dressed in black

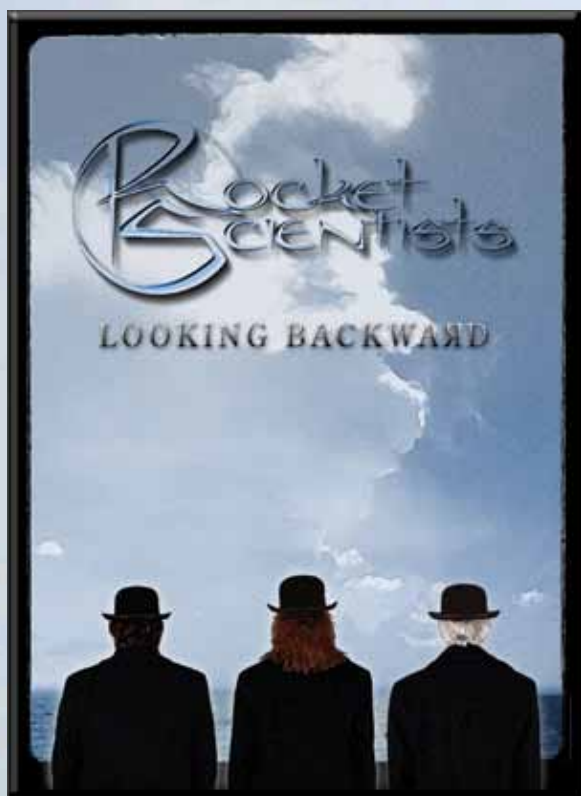
with Crass T-shirt and leather jacket looking like an ageing Groupie for the Anti Nowhere League, and - holding my hand- Mother who seems to get smaller, and more delicate looking, every day - like an anthropomorphised dunlin tiptoeing across a salt marsh.

The three of us bluster into the restaurant where - apart from a couple of surly looking youths in hoodies, and two very gay truck drivers - we are the only customers. I am leaning heavily on my walking stick, which makes clacking noises like Blind Pew's crutch (if you don't know what I mean you either have a dirty mind, or have never read *Treasure Island*) on the polished polycarbonate floor. There is music playing and I immediately start to laugh.

The trouble is that I have a particularly loud and piercing laugh, and it has been said that when I find something amusing, people know all about it a quarter of a mile away. Some years ago we were in ASDA, coincidentally at the same time as my adopted niece Jessica and her family. We were at opposite ends of the hangar-like building and unaware of each other's presence. However, I found something amusing and started to laugh and Jessica was so mortified at the possibility that she would become tainted by association with someone with such an embarrassing laugh that she refused to go across and greet us, despite me being her favourite uncle. For similar reasons I was always forbidden to go and collect her from school.

Corinna glared at me and jabbed me in the ribs with her elbow as I chortled away. "What on earth are you making such a spectacle of yourself for?" She hissed *sotto voce*. Between gasps I tried to explain. The song was being performed by a bint with a sultry tremolo, and featured the refrain "Our Day will Come" which is and has been, the motto of various terrorist organisations across the globe including the Provisional IRA, and I had been giggling at the image which came into my mind's eye of Gerry Adams, Martin McGuinness *et al* on backing vocals dancing like the horridly effeminate blokes in The Floaters back in the day. "Hi, I'm Martin and I am Sagittarius" he would lisp scowling at the camera.

I thought (and still do think) that this was a massively amusing concept. However, Mother, Corinna, and the slightly vacant looking chap behind the counter looked horrified, and obviously don't find terrorism amusing. So I kept my own council for the rest of our sojourn in the restaurant and was not at all surprised to find that the new Bob Dylan album was not one of those selected to be on the playlist of Ronald FM or whatever the in-house radio station was called.



ROCKET SCIENTISTS: Looking Back

"Rocket Scientists was formed in the late 1980s by keyboardist Erik Norlander and vocalist / guitarist Mark McCrite. The two released their first CD, "Earthbound", in 1993 joined by then - session bassist Don Schiff. Schiff quickly became a part of the band for their second release in 1995, "Brutal Architecture", and the three toured in the US and Europe in 1997 culminating in the live CD, "Earth Below and Sky Above: Live in Europe and America". In 1999, Rocket Scientists released "Oblivion Days", raising the bar on already high expectations.

At the turn of the century, Norlander, Schiff and McCrite all worked on solo projects in addition to backing symphonic rock vocal icon Lana Lane on several tours around the world. After an eight year hiatus, Rocket Scientists released its fourth studio album "Revolution Road" in 2006 to high accolades from the press and fans worldwide. In January 2008, Rocket Scientists released their first box set entitled "Looking Backward", a 5-disc collection containing remastered versions of their first three studio albums, "Earthbound", "Brutal Architecture" and "Oblivion Days", along with a 4th audio CD of new recordings of classic Rocket Scientists songs reinterpreted by the band in 2007. The 5th disc is a DVD-9 containing video of the 2007 sessions along with extensive interviews and historical archive footage from sessions going back to 1993."

Erik is a mate of mine and was kind enough to send me a care package of Rocket Scientists and other material of his about a year ago. I had only ever listened to it in the comfort of my own home, either in my office or in the sitting room. Now was the chance to see if my suspicions were correct. And they were. This melodic, and surprisingly complex music, cerebral and visceral at the same time, is the perfect soundtrack to long, psychedelic journeys across the English heartland. I cannot recommend them enough.

CAPTAIN'S LOG: Dateline Wednesday evening, Biddulph, Staffordshire

Watching the Brits (why the blinking flip did they have to stop calling them the British Rock and Pop Awards?) en famille with Mother, Corinna, Shoshannah and her husband Gavin. Who the fuck are all these people? I don't mean Mother, Corinna, Shoshannah and her husband Gavin, but the procession of thematically, almost identical, walking shop dummies who are paraded before the audience of overdressed marching morons, for them to cheer maniacally like the crowd at the Coliseum every time another gladiator was disembowelled. However on this occasion they were howling their support every time another nonentity got an award.

I used to think that I was reasonably hip, but I have honestly no idea who most of these people are, and truly don't care. Taylor Swift? What the hell is that all about? It's bland, it is unchallenging and it has the artistic relevance of a Wimpy bar advert. And she is one of the good ones.

Shoshannah, who is, by the way, my eldest stepdaughter, admitted that Taylor Swift is completely vanilla, and does nothing to offend or challenge people. And she is a fan!!!! Is this what Sid Vicious died for? Now my younger stepdaughter has joined in the fray via email and it turns out that she is a fan of this anodyne bollocks as well.

Christ on a bike. But if you think my reaction is extreme, I will just try and give a pen portrait of what my delightful wife is doing. She is almost foaming at the mouth with rage every time One Direction are mentioned. I love her to bits, but she is in danger of becoming a seething mass of bile, as the programme continues with a parade of women with big shoes, and young men who all look like they were part-timers at a DIY warehouse.

On comes Jimmy Page, who looks and sounds like he is auditioning for the job of Ant and Dec's



My stepdaughter Shoshannah demonstrates Madonna's latest dance move...

comedy foil. I doubt whether Uncle Aleister would have approved.

On comes Kanye West, (introduced by his wife) whose performance contains so many swear words that half of it has been muted and there are some very long and intriguing silences. Then comes Take That. Corinna sniffs peevishly and says one word..."pathos".

Then comes on a skinny blonde boy called George Ezra. My stepdaughter says that this is the weirdest example of a voice/face mismatch. I have to agree with her, but for the first time in the evening I see someone with genuine talent, and true star quality. He probably won't replace Wildman Fisher or Tom Waits in my affections, but he is obviously someone to watch.

Paloma Faith was excellent, and although I had vaguely heard of her, I had never heard her music before. I can, however, see why Shosh likes her so much, and like George Ezra, I shall be checking out her back catalogue once I am back in the office. Her acceptance speech for her award was also the best of the evening - funny, humble and engaging.

Then One Direction won the award for best

video, and I was startled by a Satanic sounding hissing from the other end of the sofa. Corinna was hunched over, her face purple with apoplectic fury as she hissed and mouthed swearwords at the screen like a woman possessed. The rest of us stared at her with barely disguised horror and I think all of us thought that she was going to transform herself into some winged daemon from the pit, and materialise on stage ready to rip out Ant and Dec's throats.

Then at the end Madonna is pulled to the ground and nearly garrotted. Within minutes it was on YouTube and jokes about it were proliferating across Twitter. All I would say to Madge is that she is a year older than me, and she really shouldn't be wearing shoes like that at her age.

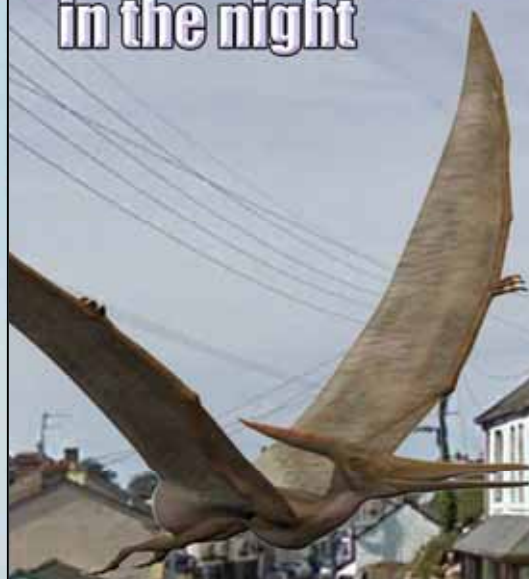
MUCH LATER...

"Did you see that *Brothers in Arms* is back in the Top Ten?" asked my delightful older stepdaughter, who has a distressing taste for eighties stadium music. "God, we are all going to hell in a handcart", I replied and wished I had some brandy.

But I didn't.

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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	

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THE WORLD OF KEV ROWLAND



CHASING VIOLETS JADE HEARTS (AOR RECORDS)

This is the second album from Sarah & Mélissa Fontaine, and the album has been written and produced by Frédéric Slama from the band AOR. Now, if you have ever come across any of AOR's albums then you may just have an idea of what this is going to be like. As well as Frédéric, musicians involved include Tommy Denander (Alice Cooper, Paul Stanley), Paul Sabu (Kidd Glove), Göran Edman (Yngwie Malmsteen), Mikael Erlandsson (Last Autumn's Dream), Bob Harris (Axe), members of Alien, Hardline & Lionville, Christian Tolle (David Reece) among many others. So, a great cast, so it must be a great album then? Hmm, in recent years I have been lucky enough to see both Heart and Pat Benatar in concert, and I was blown away by their musicianship and vocal ability – until you have heard Ann Wilson belt out "Barracuda" you haven't lived. But, this is obviously up to that standard as the press release says "With this new album, Chasing Violets will take you to melodic perfection with a sexy edge, killer songs, angelic vocals and unforgettable solos. 'Jade Hearts' is the perfect illustration of what pure AOR is all about and is the most impressive female fronted melodic rock album you can imagine, reminiscent of Journey, Heart & Survivor, with a glamorous touch."

There's a saying here in NZ which seems quite apt, "Yeah/Nah", which means 'no'. The only thing going for it are a few really good guitar solos but they are few and far between. This album is over sanitised, over long, too many keyboards but not enough drums and guitars, with vocals that are weak at best and some of the worst lyrics I have come across for ages. The best thing about writing this

review is now that it is done I don't have to play the album again. Ever.

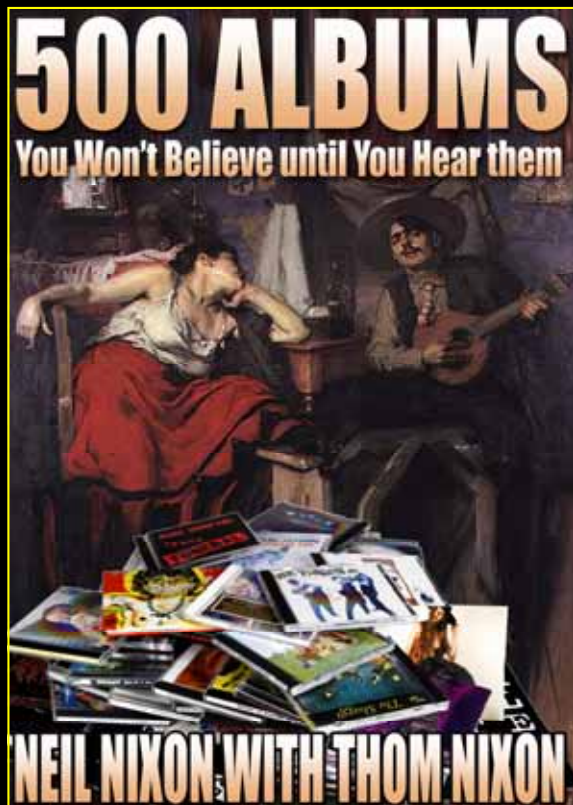


PEST THE CROWNING HORROR (AGONIA RECORDS)

Pest are proud of what they do, which according to their website is Swedish black metal 'played in the old vein, no females or keyboards involved'. The duo have been around since 1997 and comprise Equimanthorn (bass, guitars) and Necro (drums, guitars, vocals), and I certainly understand their comment as this is very much black metal as it used to be. In fact, viewed against what we currently perceive to be black metal, this actually has at least as much in common with NWOBHM. It is almost as if this is an album that has been rediscovered and while the production is clean it does remind me in many ways of early Darkthrone, with some elements of Celtic Frost and early Venom thrown in for good measure.

There is little of the high pitched ultra fast guitar picking or blast beats, and overall there just isn't the menace that tends to come across these days as it is far less intense and far more naïve. Because of that it almost has a novelty value, as it is the best part of 30 years out of time, but it is actually a far better album than that. They do mix it up and "Holocaust" shows that they can go a lot heavier and up to date when they wish to, just that they often don't want to do that.

All in all this is one of those BM albums that I have found the more I have played it the more I got out of it and it definitely has something going for it. It has been five years since the last album and I for one hope that the next one doesn't take nearly as long.



This book, which was released by Gonzo earlier this year is an erudite catalogue of some of the most peculiar records ever made.

The authors 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 leads you to new discoveries, and makes your life slightly better as a result.

Each issue we are featuring one of these remarkable and peculiar records in a crass attempt to flog you the book.

The Addicts: The Addicts Sing (Word, 1963)

What? Well-meaning wailing in a mainstream style from newly saved smack-heads and the like.

There's more nobility and less car-crash fascination about this collection than there is with most of the myriad of low-budget "miracle" musical efforts of the sixties, wherein the likes of the "The Handless Organist" and "The Braillettes" were obliged to parade



their deformities as part of a package that presented their music as a triumph over cruel adversity. That – basically – is what is on offer here, but The Addicts Sing simply sounds like more of a triumph because it pitches itself, market wise, expertly into niche territory.

These are Bronx boys gone wrong – by way of mental health issues, addictions and the like – and music is their salvation. As befitting the wisdom of addiction treatment programmes and self-help, then and now, the belief in a higher power is essential to their recovery, and the gospel performances here (classics and originals) are testament to that. Vocally, these boys aren't half bad, though they're not exactly The Beach Boys.

But, the real killer here is the perfect location of the music halfway between standard gospel group and full-on doo-wop. A couple of cuts are more doo-wop than gospel and for most of the duration the "soul" on offer suggests strongly that the newly found faith in the Lord under-pinning this venture goes hand in hand with a love of late fifties doo-wop, and the boys are hitting on higher powers like The Platters too. It may not always be that spiritual.

Frankly, for most of the album these boys sing like they want to impress girls. Consequently, they perform with a passion that is primal and spiritual at the same time, knocking out a version of a standard like "I Believe" that stands out from the – massive – collection of covers available.

A curio for sure, and one worthy of investigation more for its history than massive musical merits, but – most certainly – a cut above much of its freak-show peers, and all the better for that.



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Eliwagar

From Norway, Eliwagar play neofolk/pagan folk metal.

Runahild - vocals, hardanger fiddle, flute, cello, bowed lyre, langleik, mouth harp...

Session musicians:

Bjørn - guitar

Roar Ruus Finsås - bass

Wargnar: drums

“Eliwagar was born from an ancient call to my Hyperborean roots in the December of 2006 at the winter solstice.” (Website)



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

Website

<http://www.eliwagar.no/>

You Tube

Ægishjálmur

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

Haaleygirland

<https://www.youtube.com/watch?v=mwo3PTYw5fg>

We returned last night and while Mother and Corinna did their own inimitable things, I settled into the office and transferred all the stuff I had written this week into the magazine template, and am feeling rather pleased with myself that despite having been away all week, roughly the same amount of work as usual has been completed on the magazine. I would like to proffer big thanks to Graham who did a wonderful job while I was away. He is off on HIS travels tomorrow as it is his turn to pick up a hire car and travel across country, to see his mother.

I always like this time of the year; the winter is just about over and as spring begins, I usually get enthused with energy and positive vibes and produce a lot more than I would at other times of the year.

This is probably a good thing, because there always seems to be a whole lot more to be done at this time of year than there is at other times, but whether this is a chicken and egg situation I am never too sure.

There are, however, all sorts of things in the pipeline both with Gonzo, The CFZ, Wyrd and every other thing that I use to fill my life up. I am planning to start a library and a Wildlife



Rehabilitation Unit, for example (as if I didn't have enough to do).

But as far as I am concerned, the universe sets you challenges and if you rise to the occasion then your karma is immeasurably more positive than it would be if you didn't.

But this week, probably because of the young ladies upon whom I lavished my affections this week (two Stepsprogs and two Grandsprogs) I am feeling remarkably chipper, and positive enough to meet whatever the multiverse decides to throw in my direction.

It probably won't last, but I cannot remember feeling as happy as I do now in a long time.



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