



**EXCLUSIVE:**  
**The Gonzo Weekly**  
**Frank Zappa**  
**special**

**EXCLUSIVE:**

We talk to Billy James  
about his relationship  
with Frank Zappa

**EXCLUSIVE:**

Critiquing the new Frank  
Zappa DVD

**EXCLUSIVE:**

A new Frank Zappa book  
from Gonzo

**EXCLUSIVE:**

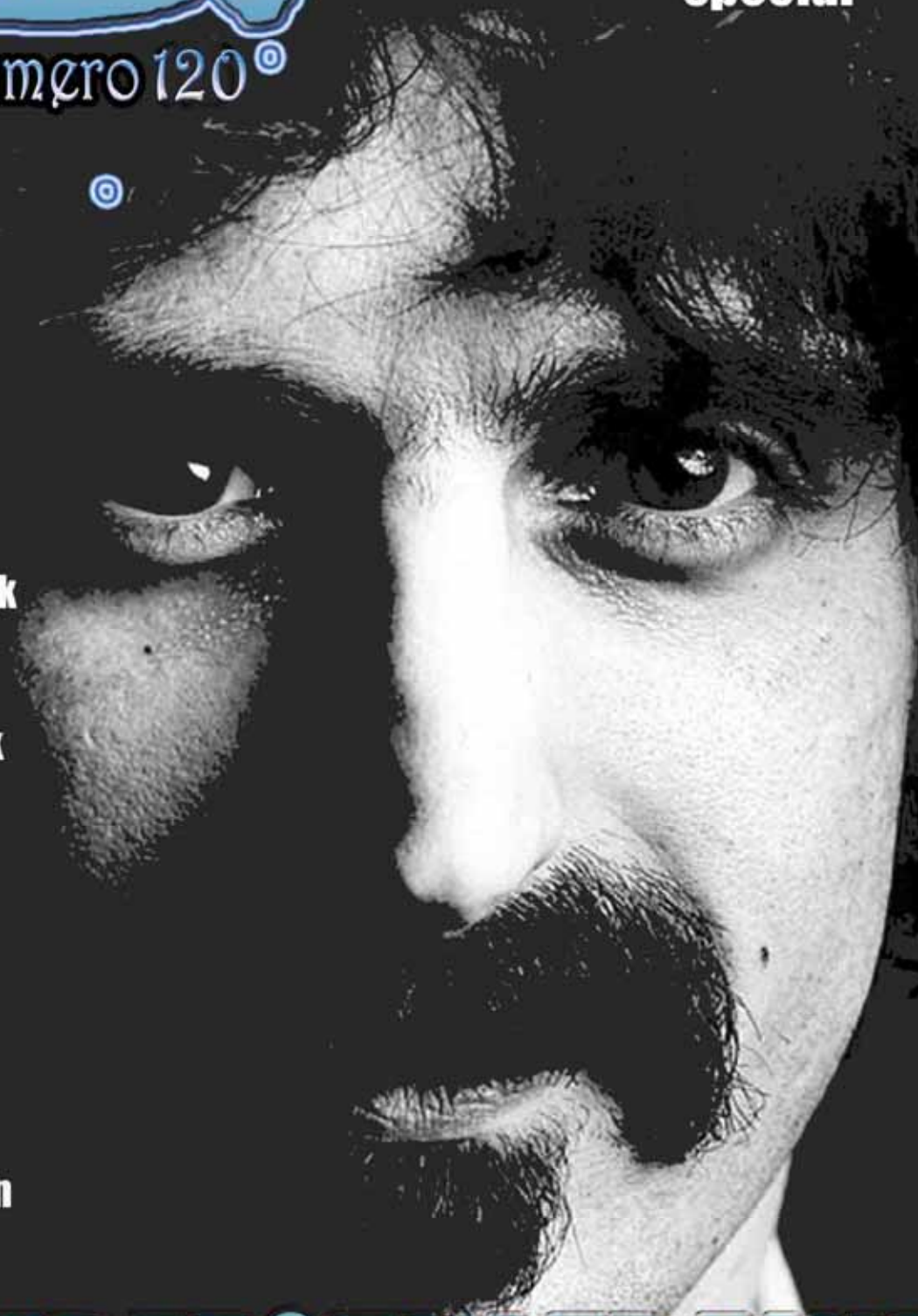
Jon looks at  
some FZ biogs

**EXCLUSIVE:**

Doug critiques Rick  
Wakeman box set

**EXCLUSIVE:**

Hawkwind in Warrington



**TO BE PERFECTLY FRANK**



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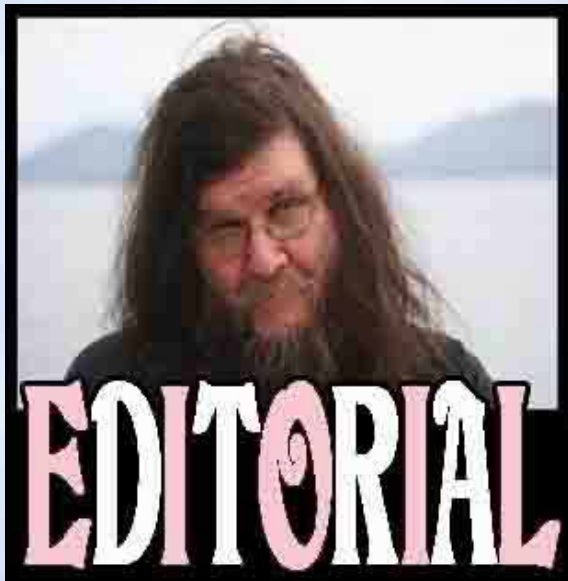


# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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

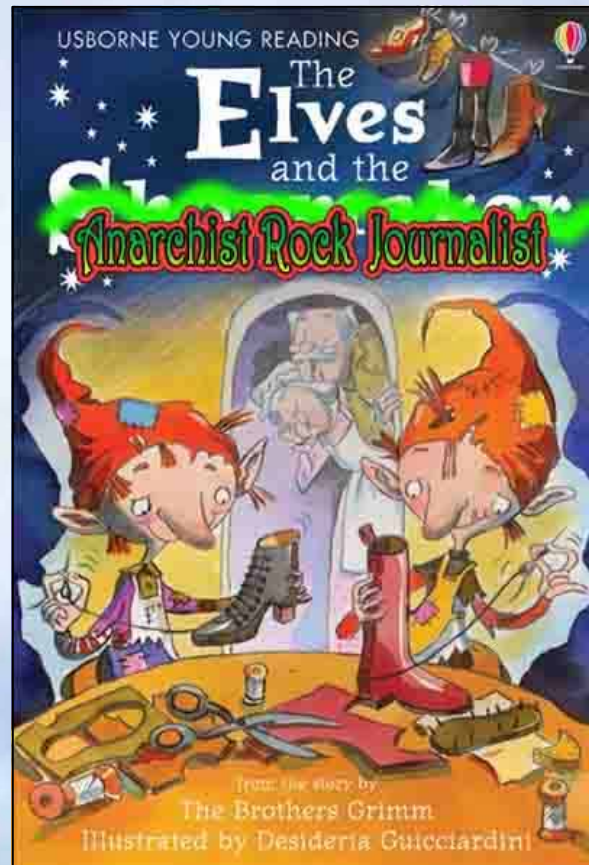




Dear Friends,

Welcome to another issue of the magazine which, each week, astonishes me by coming together with no visible means of support.

I don't know how it manages it, but it does, and I am very proud of it, even though I feel a strange suspicion that there is a band of elvin music journalists who come out when I have gone to bed, as they did to help the old shoemaker. But enough of that.



The truth is that all my various careers throughout my adult life have been managed





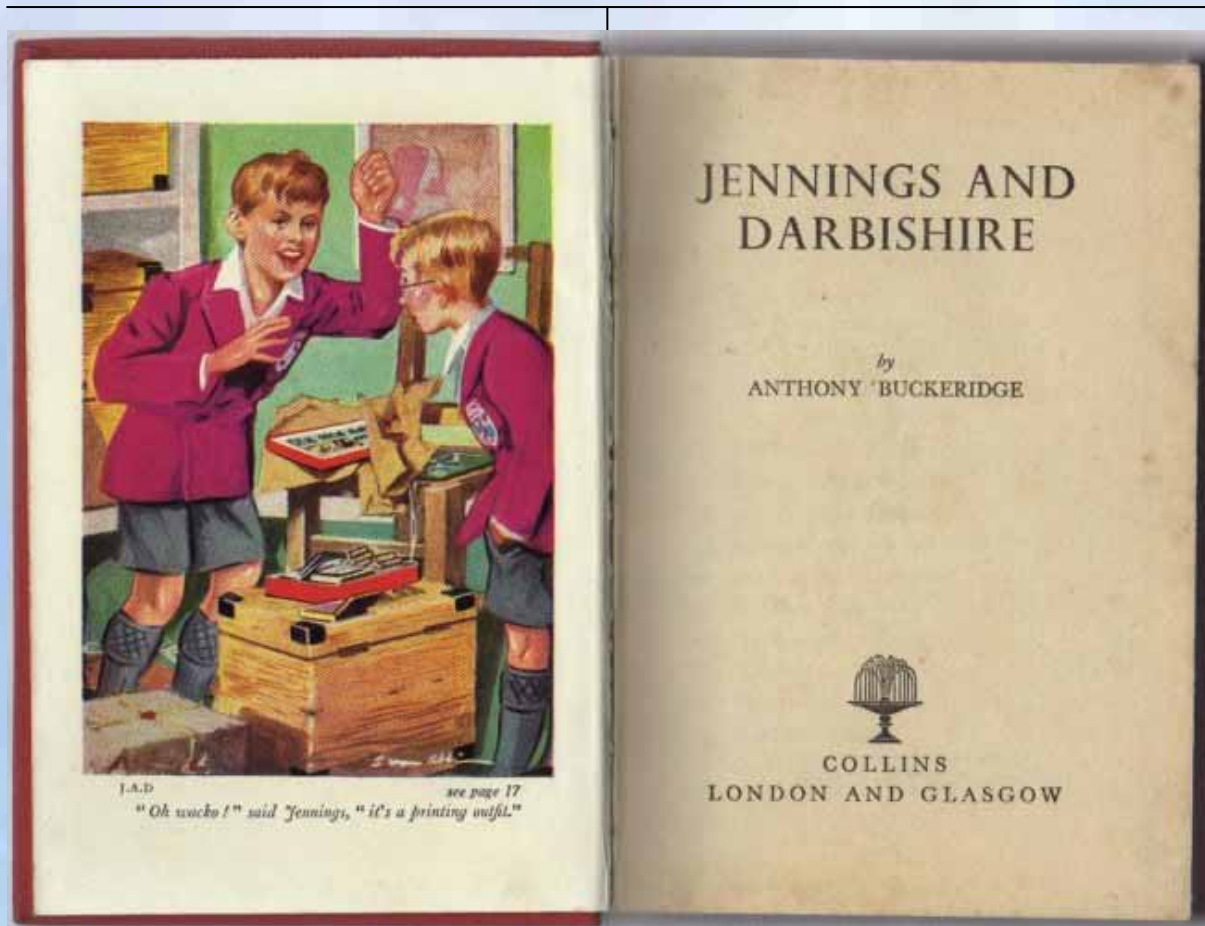
# the POWZO Annual 2015

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





more or less on a wing and a prayer. As I was expelled from school with four not very good O Levels, which are probably the equivalent of a degree today (shut up Jonathan, stop being bitchy) I was never trained to actually do anything. Even the career for which I eventually did train fell apart as Mrs Thatcher took a hatchet to the National Health Service, and basically the rest of my working and shirking life I have basically just made it all up as I went along.

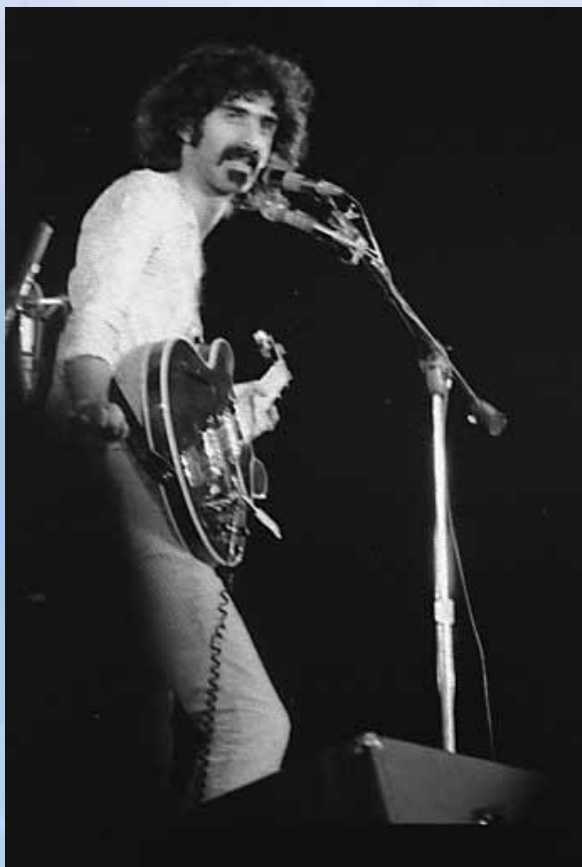
Luckily this absence of rules ties in pretty well with my anarchic view of life, and - on the whole - I have never found anything that I actually WANTED to do precluded from me just because I neither had the qualifications or the knowledge of how to do it. My journalistic career is basically

a case in point. Since I first edited the "Class Six and Upper Sixth Weekly" at Peak School, Hong Kong during the balmy early summer of 1970, after reading how Jennings and Darbishire did much the same in the eponymous book by Anthony Buckeridge, I have edited magazines on music, cryptozoology, tropical fish, politics and natural history. On each occasion I have had people trying to pressure me into editing 'themed' issues, and this is something that I have always resisted.

Basically this is because the vast majority of the periodicals which I have edited have been relatively wide in remit, and I wanted to keep it that way. Take fishkeeping, for example. Most serious tropical fishkeepers specialise in one

اللجنة لهم إذا كانوا لا تأخذ نكتة





specific type of fish. I like livebearers, for example. And I always felt that if you were going to have a special themed issue of the magazine covering - say - loaches, for example, that this would alienate everyone who was interested in keeping other kinds of fishes.

So why is this issue of *Gonzo Weekly* a themed one? And why have I waited a hundred and twenty issues in order to do it?

To answer the second question first, it is purely because of the distrust that I have of the whole concept of themed issues, as I have described above. And the answer to the first question is almost as straightforward. Basically I had so much material backlogged on this one specific artist that it seemed that I had very little choice. But the main reason is that the artist who is the focus of this issue is one of the few people in the canon of popular music of the past fifty years whom I think would actually deserve it.

The word 'Genius' is an oft used, and much misused one. As I looked for a dictionary definition of the word, I was surprised, but not unduly shocked, to find that there is no one definition of the term upon which everyone

agrees. It is one of those words which everyone understands but which nobody can define. I think that Arthur Schopenhauer came fairly close when he wrote that: "Talent hits a target no one else can hit; Genius hits a target no one else can see."

In the philosophy of Friedrich Nietzsche, genius is merely the context which leads us to consider someone a genius. In *Twilight of the Idols*, Nietzsche writes, "Great men, like great epochs, are explosive material in whom tremendous energy has been accumulated; their prerequisite has always been, historically and physiologically, that a protracted assembling, accumulating, economizing and preserving has preceded them - that there has been no explosion for a long time."

In the philosophy of Bertrand Russell, however, genius entails that an individual possesses unique qualities and talents that make the genius especially valuable to the society in which he or she operates. However, Russell's philosophy further maintains that it's possible for such a genius to be crushed by an unsympathetic environment during his or her youth. Russell rejected the notion he believed was popular during his lifetime that, "genius will out."

By my criteria Frank Zappa was a genius. Possibly the only true genius composer to come out of the baby boom. All sorts of other musicians and songwriters have been lauded with the appellation over the years, but - in my humble opinion, and as I am the editor of this blasted rag, my humble opinion is the one which counts - none of his peers single handedly broke as many barriers, and created such original music as did he. But what about The Beatles? I hear you ask. Well there were four of them, plus the very important input from Brian Epstein and Sir George Martin. Frankie had collaborators, but was on equal terms with none of them except perhaps for Captain Beefheart for a short while, and we all know how badly that ended.

Most artists (myself included) are vain and full of self importance, but, ironically, Zappa didn't have as high an opinion of his own work as many of the people who came after him. "All the good music has already been written by people with wigs and stuff", he famously said. In a career spanning more than 30 years, Zappa composed rock, jazz, orchestral and musique concrète works. He also directed feature-length films and music videos, and designed album covers. Zappa produced almost all of the more than 60 albums he released with the band The Mothers of



Invention and as a solo artist. While in his teens, he acquired a taste for 20th-century classical composers such as Edgard Varèse, Igor Stravinsky, and Anton Webern, along with 1950s rhythm and blues music. He began writing classical music in high school, while at the same time playing drums in rhythm and blues bands; he later switched to electric guitar.

Zappa was a self-taught composer and performer, and his diverse musical influences led him to create music that was often difficult to categorize. His 1966 debut album with the Mothers of Invention, *Freak Out!*, combined songs in conventional rock and roll format with collective improvisations and studio-generated sound collages. His later albums shared this eclectic and experimental approach, irrespective of whether the fundamental format was rock, jazz or classical. His lyrics - often humorously - reflected his iconoclastic view of established social and political processes, structures and movements. He was a strident critic of mainstream education and organized religion, and a forthright and passionate advocate for freedom of speech, self-education, political participation and the abolition of censorship.

In a genre mostly populated by self-aggrandising midgets he was a true giant, and I believe that he deserved every accolade that he has ever been given, including having a large proportion of an issue of a free online magazine edited by a fat bloke and his infantile cat dedicated to him.

Enjoy

Jon Downes

Frank Zappa, Jack White, Don McLean, Joan Baez, Passenger, Matt Johnson, Paul McCartney, Daevid Allen, Gong, Marillion, Ian Mosley, Strange Fruit, Friday Night Progressive, Patrick Whitefield, Jim McCann, Wilhelm Rottger, Tommy James, Mick Abrahams, Firemerchants, Dee Palmer, Atkins May Project, Wagner, Hawkwind, Karnataka, Paul Buff, Frank Zappa, Charli XCX, Garth Brooks, 5 Seconds of Summer, Ed Sheeran, Billy James, Gavin Lloyd Wilson, Spurious Transients, Focus, Hawkwind, Yes, Peter Banks, Alan White, Rick Wakeman, Chris Squire, Steve Howe, Bill Bruford, Tony Kaye, Xtul, Mamma cass Eliot, Elvis, Syd Barrett, Pink Floyd, Led Zeppelin, 1D, Lady Gaga, Neil Nixon, Todd Rundgren, Nosdrama, Riverland, Children of Bodom, Jaldaboath

#### 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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EX39 5QR

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Fax+44 (0)7006-074-925

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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 <sup>gonzo</sup> NEWSROOM

**YES WE HAVE NO BANANAS** Jack White is incredibly serious when it comes to his music, and even more serious when it comes to his guacamole and bananas. The much admired American musician made an appearance at University of Oklahoma this week and, after getting their hands on his contract for the evening, the student newspaper decided to let the world know all of White's crazy demands and backstage needs before he gets out on stage. It turns out however, that White may be one of the easiest stars ever when it comes to demands, asking for little and even skipping out on alcohol all together, but stressing one thing above all - that his homemade guacamole recipe is made just how he likes it. That and that there be no bananas anywhere in the building. **Read on...**

**THE DAY THE MUSIC WAS EXPLAINED** Don McLean will reveal the meaning of the lyrics to his hit song American Pie when the original manuscript goes under the hammer in New York in April. McLean has previously acknowledged that the beginning of the song is about the death of Buddy Holly, but has remained elusive about the rest of the track. "The writing and the lyrics will divulge everything there is to divulge," he told Reuters. The 16-page manuscript could fetch up to \$1.5m (£919,000) at auction. The 1971 song, which is McLean's best-known work, was named a Song of the Century by the Recording Industry Association of America in 2001. The six verses are understood to reflect the social upheavals of the 1960s and '70s. **Read on...**

**JOAN IS FOLKING GREAT** International folk star Joan Baez and chart-topper Passenger have been announced as the headliners for this year's Cambridge Folk Festival. The event at Cherry Hinton Hall, between 30 July and 2 August, will also feature singer songwriters Frank Turner and Joan Armatrading. Folk singer Peggy Seeger, who appeared at the first festival in 1965, is also on the bill. The festival has a capacity of 14,000. **Read on...**

**THE SOUL MINER STRIKES** Matt Johnson took some time out of his busy schedule to give a

rare interview exclusively to Music-News.com about his latest film soundtrack for Hyena, in cinemas today. A project directed by his brother Gerard Johnson. Matt Johnson told how writing the soundtrack had reignited his passion for music. 'In 2002 I put all my instruments away, I was quite disillusioned really and I took a lot of time off and lived abroad, and slowly it was through film soundtracks that I started to get my enthusiasm back. Also the pressure of not having to write words and having everything over analyzed, the feeling that you've got to make a statement all the time I suppose. It's quite freeing, I love being in the studio more than I love being on stage. So it was a natural thing for me to do.' On the inner working of his soundtrack recording process he said 'I see the scripts at the very start of the inception of the project and they will give me footage as it's going along. It's a different process than working purely within music as the music has to work with the images as well. **Read on...**

**THE ONE AND ONLY BILLY SHEARS** Paul McCartney announces a set of UK and European live shows as part of his 'Out There' tour, including The O2 Arena in May, plus shows in Birmingham, Liverpool and a headline slot at Roskilde Festival in Denmark in July - full set of dates below. The O2 Arena on May 23rd coincides with the 50th anniversary of 'Yesterday', to which Paul says, 'I'm often never aware of these anniversaries until someone points it out. People always say to me 'hey, did you know it was 30 years since this and 30 years since that', so it's impossible to stay on top of it all. But I never need an excuse to celebrate so it's always nice to hear! For me it's a happy coincidence that The O2 show falls at this time. It's great that people all over the world reacted so well to the song, it's all you can hope for!

It feels like it has taken on a life of its own over the years. The song still is and always has been an important part of our live show. It's always very emotional for me to hear crowds singing it so loudly at my concerts and I'm looking forward to singing it along with the audience at the O2 in May.' **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...



### No matter how much one agrees with him this is going to cause trouble

Prince Charles risked provoking a new political and religious storm yesterday when he said Muslims living in the UK should follow British values.

In a staunch defence of Britain's 'Christian standpoint,' he denounced the radicalisation of young Britons by Islamic fanatics and said they should show more respect to 'the values we hold dear'.

People who had 'come here, were born here or go to school here' should 'abide by our values,' he said. His comments were made as he started a six-day tour of the Middle East, seen as another stage in assuming more of the Queen's international duties.

Read more: <http://www.dailymail.co.uk/news/article-2944283/Charles-tells-UK-Muslims-abide-values-Prince-says-come-live-Britain-respect-us.html#ixzz3TcYCw0FY>



### Wiping the smile off his face

Chinese authorities have seized almost 8,000 rolls of toilet paper and another 20,000 packages of tissues embossed with unflattering images of Hong Kong's pro-Beijing chief executive.

The items - featuring Chief Executive Leung Chun-ying - were to be sold at a market in Hong Kong during Lunar New Year celebrations later this month.

Read more: <http://www.dailymail.co.uk/news/article-2944651/Chinese-authorities-seize-7-600-rolls-TOILET-PAPER-carrying-image-Hong-Kong-s-pro-Beijing-leader.html#ixzz3TcXQsQpK>



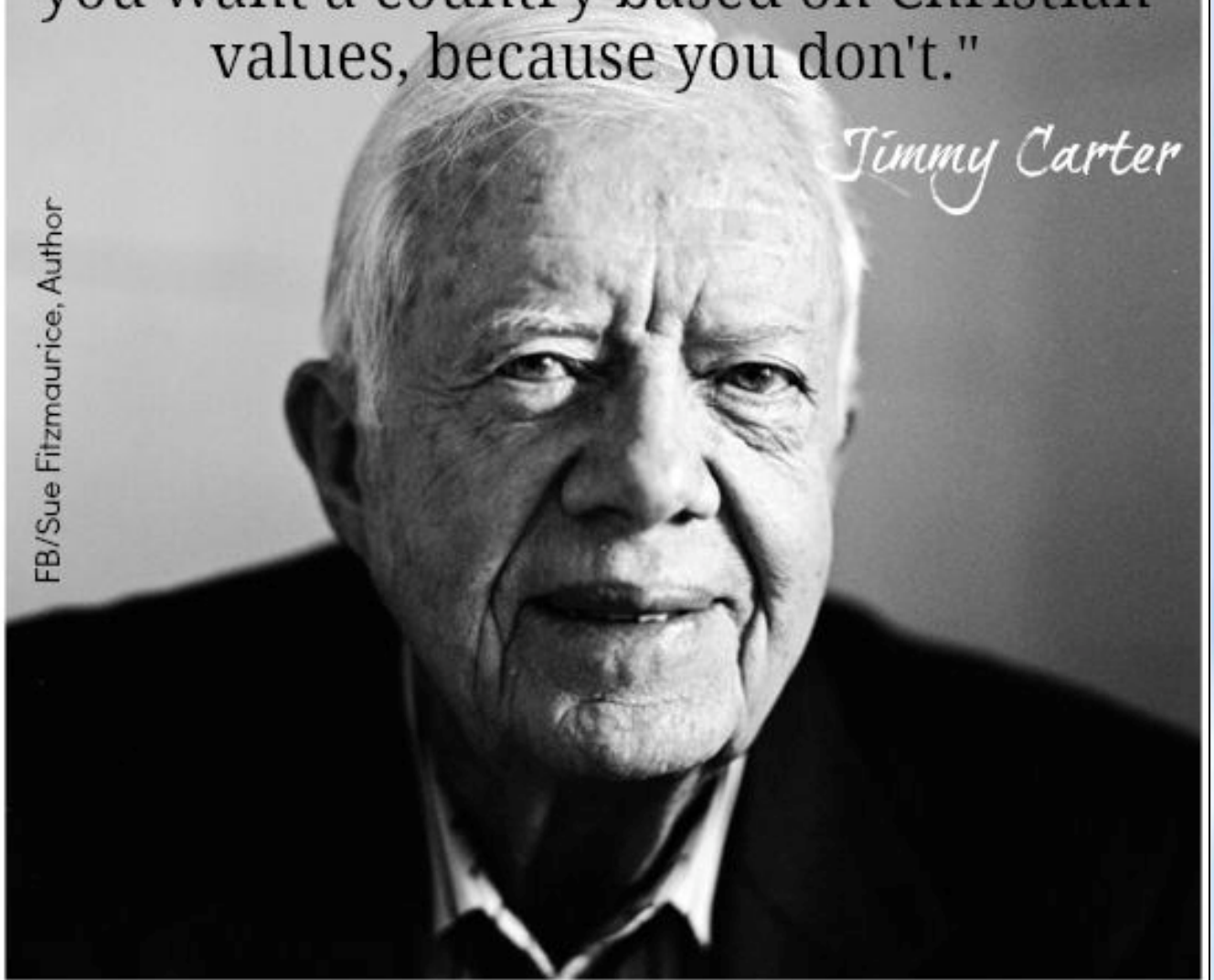
# Democracy



"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





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## 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



There is another celebratory gig for our dear friend Daevid Allen.

## Gong Family Gathering @inSpiral – A celebration for daevid allen

- We celebrate the life of Daevid Allen, with a unique line up of musicians from the extended family of Gong. Our intention is to beam Love and Positivity across planet earth, destination Australia, to reach Daevid.
- LIVE – Inspiral Gong, Magic Twins
- Solo DJ sets from Steve Hillage + Miquette Giraudy
- Gong members Dave Sturt, Ian East, Kavus Torabi

perform as 'Inspiral' Gong to support and celebrate Daevid Allen all profits directly to the Ailing Alien who is preparing to leave the Planet but needs a new comfy pillow right now

- Mark Robson and Graham Clark, Daevid Allen's two musical siblings from the Magick Brothers, both have long musical associations with Daevid, going back over 25 years. Maestro violinist Graham has a long career playing acid rock, trip hop, salsa, jazz and improv as well as being in Gong Maison Mother Gong and Magick Brothers. Singer, keyboardist/didg and Whistle player Mark has long tread the boards of psychedelia and folk with Kangaroo Moon and more recently, with Here and Now.
- The night begins with a rare ambient/techno DJ set from Miquette Giraudy, who need no introduction as long standing Gong Synth player

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)



and half of System 7. Closing the night with a DJ set is none other than the other half of System 7 and legendary Gong guitarist, Steve Hillage, with a sensitive and eclectic selection of ethereal dance music.

- Psycho-active decor by Liquid Elf - The little Green Planet / Liquid drops
- All profits from this event go directly to daavid allen in Australia.
- Join the Telepot Radio Gnome Global Trancemission

Tickets: £17 Advance (inc B/F) from Access All Areas // £20 on door (Limited)

#### IMPORTANT TICKET INFO:

Due to venue capacity, we have to limit ticket sales. Advance tickets are selling very fast and we advise getting them soon especially if you are travelling any distance to the show. When the advance tickets are gone, there will be a limited amount of £20 cash tickets available at Access All Areas Network in Camden. We can't guarantee there will be many door tickets available on the night.

<http://www.accessallareas.org/>

FRIDAY 10th APRIL  
**GONG**  
FAMILY GATHERING  
9pm - 1:30am

We celebrate the life of  
**DAEVID ALLEN**,  
with a unique line up  
of musicians from the  
extended family of GONG.  
Our intention is to beam Love  
and Positivity across planet  
earth, destination Australia,  
to reach Daavid.

Gong members  
**DAVE STURT, IAN EAST, KAVUS TORABI**  
perform as  
**INSPIRAL**  
**GONG**

The  
**magick**  
Twins

MARK ROBSON  
and GRAHAM CLARK,  
Daavid Allen's two  
musical siblings from  
the Magick Brothers

PSYCHO-ACTIVE  
DECOR BY LIQUID ELF  
The little Green Planet / Liquid Drops

Solo DJ sets from  
**STEVE HILLAGE**  
and  
**MIQUETTE GIRAUDY**

bon machi!

ALL PROFITS FROM THIS EVENT GO DIRECTLY TO DAEVID ALLEN IN AUSTRALIA  
TICKETS: £17 ADVANCE (INC B/F) FROM ACCESS ALL AREAS // £20 ON DOOR (LIMITED)

**inspiral** 250 Camden High St, London NW1 8QS  
www.inspiral.co | 0203 370 3797

the week that's past



# The Gospel According to *BART*

My favourite roving reporter sent me this interesting factoid straight from the desk of Marillion drummer Ian Mosley who was a friend of my dear wife many moons ago in another age:

Ian here - my good friend Mark Pardy has written a book about my drumming. Here's what he has to say:

"A new book is available all about our favourite drummer. "Ian Mosley, Marillion's Heartbeat". Authored by Mark Pardy, it is a style and analysis study of Ian's playing, aimed at drummers, with transcriptions from the entire Marillion catalogue and photography by Andy Wright. Recorded examples are accessible on the author's web site. It features interviews with producer Mike Hunter and the man himself. It is a tribute to Ian's stature in the lexicon of progressive rock drumming, and a must for any drumming Marillion fan. The book is available at Amazon.com and createspace.com"

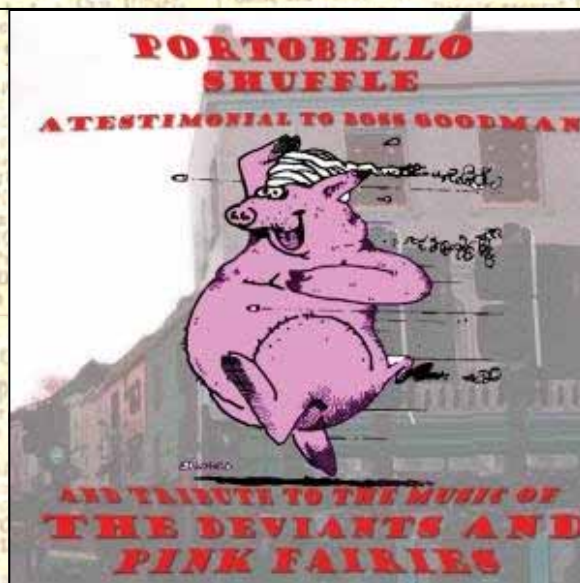
What can I say..

I'm extremely flattered that a musician of Mark Pardy's standing has taken it upon himself to spend a considerable amount of his valuable time and energy getting this book together. I think I owe him a large drink - or does he owe me?

Here's hoping that anyone purchasing the book finds it as informative as I have.

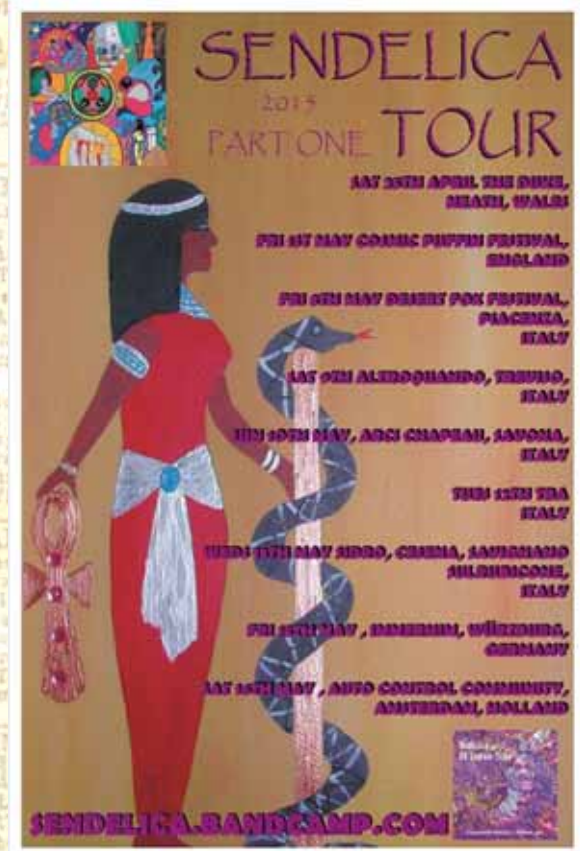
Now off to do some practice...

Cheers...Ian.



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



our way....

the week that's past





# Peculiar News of the Week







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

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

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

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# STRANGE FRUIT



Strange Fruit is a unique two-hour radio show exploring the world of underground, strange and generally neglected music. All shows are themed and all shows set out to give the most hardened of sound-hounds some new delight to sample. The show is also unique in providing homework for undergraduate students on North West Kent College's Foundation Degree in Professional Writing (who dig up many of the odd facts featured in the links between tracks).

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



## Strange Fruit 110 - They Should Have Been Bigger Than The Beatles

A collection of songs from artists who never quite made it. Featured Album: Urge for Offal: Half Man Half Biscuit

### Tracks

- 1 The Boys: Brickfield Nights
- 2 Mountain: Theme for an Imaginary Western
- 3 The Gun Club: Ghost on the Highway
- 4 The Television Personalities: King and Country
- 5 John Cale: Childs Christmas in Wales
- 6 Half Man Half Biscuit: Westward Ho! - Massive Letdown
- 7 Defunkt: Razors' Edge
- 8 Dillard & Clark: Train Leaves Here this Morning
- 9 Yo La Tengo: Stockholm Syndrome
- 10 Half Man Half Biscuit: Old Age Killed my Teenage bride
- 11 The Long Ryders: Looking for Lewis & Clark
- 12 The Paddingtons: Some Old Girl
- 13 Black Rebel Motorcycle Club: Whatever Happened to my Rock'n'Roll
- 14 Eddie and the Hot Rods: Teenage Depression
- 15 Big Star: September Gurls
- 16 Clayson and the Argonauts: Landwaster
- 17 The Flamin' Groovies: You Tore Me Down
- 18 Gram Parsons: Return of the Grievous Angel
- 19 Peter Perrett & the One: Daughter
- 20 Luna: Slash Your Tyres
- 21 The Saints: Know Your Product
- 22 Half Man Half Biscuit: Urge for Offal
- 23 Half Man Half Biscuit: My Outstretched Arms
- 24 Television: Marquee Moon
- 25 Spirit: Mr. Skin
- 26 House of Love: It's All Too Much
- 27 Jeff Buckley: The Last Goodbye

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:

Sweet Hole

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

THEO

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

[THEO/656605707769844](http://www.facebook.com/pages/THEO/656605707769844)

Dave Kerzner

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

Mark Wingfield

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

Leon Alvarado

[http://www.facebook.com/pages/Leon-Alvarado-](http://www.facebook.com/pages/Leon-Alvarado-2014-Music-From-An-Expanded-Universe/693392357446802)

[2014-Music-From-An-Expanded-](http://www.facebook.com/pages/Leon-Alvarado-2014-Music-From-An-Expanded-Universe/693392357446802)

[Universe/693392357446802](http://www.facebook.com/pages/Leon-Alvarado-2014-Music-From-An-Expanded-Universe/693392357446802)

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Faint Signal

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[Signal/261440247282353](http://www.facebook.com/pages/Faint-Signal/261440247282353)

Luiz Bertoni

[http://www.facebook.com/pages/Luiz-](http://www.facebook.com/pages/Luiz-Bertoni/100755237964)

[Bertoni/100755237964](http://www.facebook.com/pages/Luiz-Bertoni/100755237964)

Listen  
Here

# Friday Night Progressive





**Patrick Whitefield (born  
Patrick R. Vickers, 11 1949 –  
2015)**

Whitefield was a British permaculture teacher, designer, author, and consulting editor for *Permaculture Magazine*. He was regarded as one of the leading and pioneering permaculture authorities in Europe.

He was born Patrick Vickers, in Devizes, Wiltshire, and grew up on a smallholding in Somerset before studying agriculture at Shuttleworth College in Bedfordshire. After several years working in agriculture in the Middle East and Africa, he returned to Somerset and bought a flower-rich hay meadow, the White Field near Butleigh, to maintain it as a nature reserve. Thereafter he took his name from the field, which, after 25 years, he transferred to the care of the Somerset Wildlife Trust.

As well as producing vegetables, Whitefield

undertook a variety of traditional country crafts, and for a period was a prominent member of the Ecology Party. He was an influential British exponent of the permaculture system from 1990, developing his own approach. He was interviewed in several television programmes advocating permaculture, including the BBC's *It's Not Easy Being Green* (2006) and *A Farm for the Future* (2008).

He was the author of *Tipi Living* (1987), *Permaculture in a Nutshell* (1993), *How to Make a Forest Garden* (1996), *The Earth Care Manual* (2004), and *The Living Landscape, How to Read it and Understand it* (2010). He taught on various courses in England, including at Ragmans Lane Farm in Gloucestershire. He also worked as a permaculture design consultant, and set up Patrick Whitefield Associates to pass on his skills and experience to a new generation of teachers.

He died at his home in Glastonbury, Somerset, on 27 February 2015, aged 66.



**James "Jim" McCann  
(1944 – 2015)**

McCann was an Irish entertainer and folk musician. Although a solo artist for most of his career, McCann was a member of the folk group the Dubliners from 1974 until 1979. As a young man, McCann attended University College Dublin as a student of medicine, but became interested in folk

# THOSE WE HAVE LOST



music during a summer holiday in Birmingham in 1964. He began to perform in folk clubs in the area, and, upon his return to Dublin, he joined a group called the Ludlow Trio in 1965. In the following year, the Ludlow Trio had a hit with their recording of Dominic Behan's "The Sea Around Us", which reached number one in the Irish charts.

The Ludlow Trio broke up in the following year, and McCann began a solo career, releasing an album, McCann, and making several appearances on several folk programmes for Telefís Éireann.

Amongst other pursuits, he spent the next few years involving himself in theatrical productions (starting with Maureen Potter's "Gael's of Laughter" in 1968), and he toured throughout Ireland and Britain. He released a second album, McCanned, made a television special called Reflections of Jim McCann, and then hosted a series called *The McCann Man*.

It was on *The McCann Man* that he met fellow folk artist, Luke Kelly of The Dubliners. During this appearance, Kelly did his only televised performance of the Phil Coulter song "Scorn Not His Simplicity", a song that he chose to perform sparingly out of respect to the subject matter (Coulter's intellectually disabled son).

McCann subsequently performed alongside Kelly in the original cast of Jesus Christ Superstar in 1973, in the role of Peter. In April 1974 Kelly asked McCann to join The Dubliners temporarily, to replace Ciaran Bourke during a period of illness. However, he became a permanent member soon afterwards, when Ronnie Drew left the group to pursue a solo career. McCann remained with The Dubliners until the end of 1979, during which he toured incessantly, also recording several albums with the group.

He did rejoin The Dubliners in 2002 for their 40th anniversary tour and later at Vicar Street in 2012 for their 50th. Jim's death was announced by his family on 5 March 2015. He had been battling throat cancer for some time.



### **Wilhelm Christian "William" Röttger (1948 – 2015)**

Röttger was a German label owner, music manager and gallery owner. Röttger co-founded the influential German techno label Low Spirit and managed the music festival Mayday. William Röttger grew up in the Westphalian village Lippborg. Since the late 1960s he was political active. In the 1970s he was scientific assistant of art teacher Otto Lenz at the Pädagogische Hochschule Westfalen-Lippe. Lenz was the father of Maximilian (WestBam) and Fabian Lenz (DJ Dick). Besides he worked as a anti-authoritarian kindergarten teacher. Röttger was also a photographer and writer for periodicals such as Informations-Dienst zur Verbreitung unterbliebener Nachrichten, the Munich Blatt and Die Tageszeitung.

He organised music events and brought musicians and bands like Einstürzende Neubauten, Killing Joke, Gang of Four, Fad Gadget, Hans-A-Plast and Deutsch-Amerikanische Freundschaft to Münster. In 1983 Röttger arranged WestBams first DJ performance in the Odeon club in Münster.

Röttger moved to Berlin in the early 1980s, where he worked as photographer and retailer. After he unsuccessfully had offered WestBams tracks to different labels, Röttger together with WestBam, DJ Dick, Klaus Jankuhn and Sandra Molzahn founded their own label Low Spirit in 1985, which became the most successful German techno label of the 1990s. Röttger died on 28 February 2015 of cancer, surrounded by his family.

# THOSE WE HAVE LOST





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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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

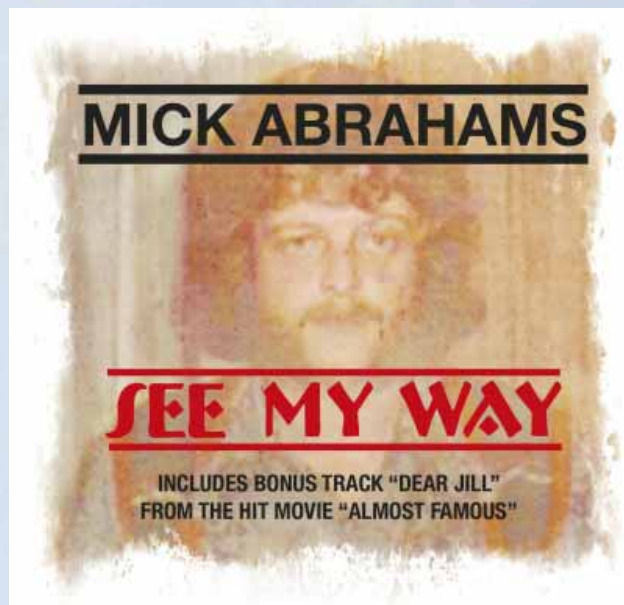




**Artist** Tommy James  
**Title** Live at the Bitter End  
**Cat No.** 3061  
**Label** Aura

In his illustrious career, Tommy James has had 23 gold singles and nine gold & platinum albums! His hit songs have been covered by such superstars as

Prince, Billy Idol, Joan Jett, and R.E.M. He continues to tour around the world, doing press and radio interviews all year long. His book, *Me, the Mob, and the Music*, is a best seller on Simon & Schuster.



**Artist** Mick Abrahams  
**Title** See My Way  
**Cat No.** HST177CD  
**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 Pig story 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.

Over the years he also recorded a number of solo albums, steeped in the delta blues DNA that had mystically been passed down to him by Robert Johnson. Mick is 70 now, and not in the best of health, but he still has the heart of a bluesman and the remarkable musicianship on this gem of an album pays testament to that.

Dave41 notes on Amazon.co.uk:

"In July of 2000, Mick released his first studio album in three years titled *"See My Way"*, and not surprisingly it had a newly recorded version of that Blodwyn Pig classic, and reunited him with another original member of that group, Andy Pyle.

This is another very strong album from Mick, since coming out of retirement. He wrote all but two of the tracks. Two of the tracks are new versions of tunes he recorded with Blodwyn Pig.



**Artist** Firemerchants  
**Title** Landlords of Atlantis  
**Cat No.** HST263CD  
**Label** Gonzo

Firemerchants are another one of those horribly unjustly overlooked bands that deserved so much better. They were formed by guitarist John Goodsall (BABYLON, BRAND X, SANDOZ) and drummer



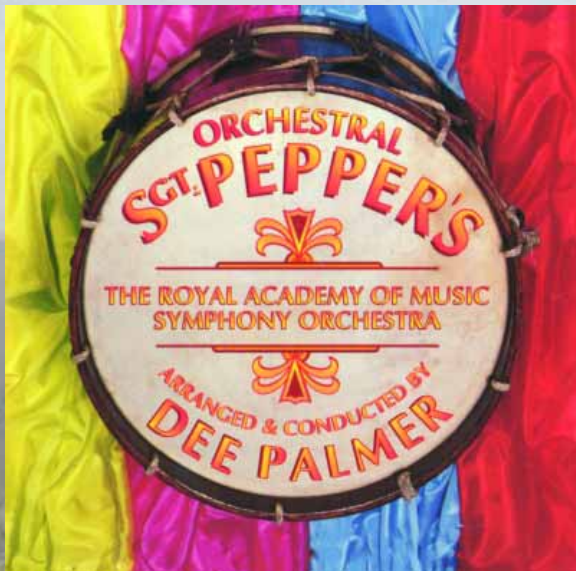
Chester Thompson (ZAPPA, WEATHER REPORT, GENESIS) who recruited bassist/percussionist Doug Lunn for a first album, FIRE MERCHANTS

The music combines the awesome Goodsall/Thompson fire power with a metallic edge. The guys make a lot of noise, do some fantastic playing and have exciting grooves. Imagine a more aggressive and electric version of BRAND X and you'll have an idea of what they sound like.

They have released two rock fusion albums to date, a self-titled LP in 1986 (whose CD version contains an extra track) and a CD in 1996.

The first (self-titled) consists of electric guitar improvisations with intense riffs and rhythms where Goodsall deftly shows off his pyrotechnics while Lunn and Thomson put down workman-like performances, getting the occasional spotlight along the way. This is an excellent album for those who enjoy electric guitar in a fairly heavy jazz-rock context. Their second album, "Lanlords of Atlantis", is still fusion but leans even more on the prog-metal side. It is solid enough for fans of Goodsall's axe-work, in fact for the most diehard proggy axe-heads. This is MAHAVISHNU's "Birds of Fire" meets DREAM THEATER. It smokes!

If the idea of "fusion meets metal" turns you on, then you're in for a sizzler with those FIRE MERCHANTS.



**Artist** Dee Palmer  
**Title** The Orchestral Sgt Pepper  
**Cat No.** HST304CD  
**Label** Gonzo

In June 1967 four long haired musicians from Liverpool released a long playing record. The critic Kenneth Tynan described it as "a decisive moment in the history of Western civilisation". Richard Poirier wrote: "listening to the Sgt. Pepper album one thinks not simply of the history of popular music but the history of this century." Time magazine declared it "a historic departure in the progress of music – any music". Newsweek's Jack Kroll called it a "masterpiece", comparing the lyrics with literary works by Edith Sitwell, Harold Pinter and T. S. Eliot, particularly "A Day in the Life", which he compared to Eliot's The Waste Land. The New York Times Book Review characterised it as a harbinger of a "golden Renaissance of Song" and the New Statesman's Wilfrid Mellers praised its elevation of pop music to the level of fine art.

A "decisive moment in the history of Western civilisation" huh?

Sgt. Pepper's Lonely Hearts Club Band is the eighth studio album by the English rock band the Beatles. In August 1966, the Beatles permanently retired from touring and began a three-month holiday from recording. During a return flight to London in November, Paul McCartney had an idea for a song involving an Edwardian era military band that would eventually form the impetus of the Sgt. Pepper concept. Sessions for the Beatles' eighth studio album began on 24 November in Abbey Road Studio Two.

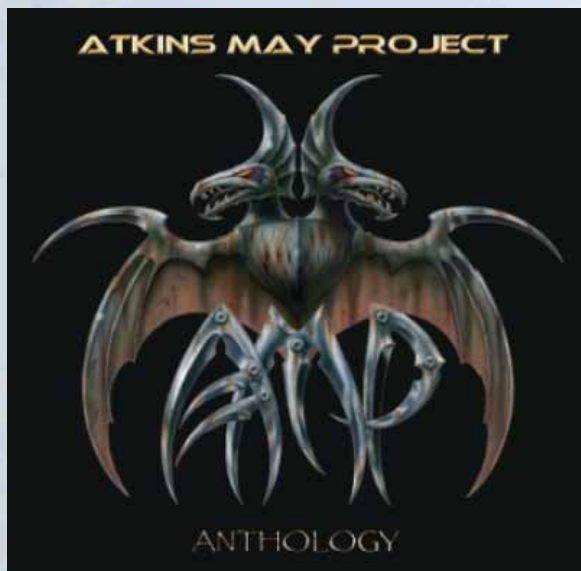
In February 1967, after recording "Sgt. Pepper's Lonely Hearts Club Band", McCartney suggested that the Beatles should release an entire album that would represent a performance by the fictional Sgt. Pepper band. This alter ego group would give them the freedom to experiment musically. During the recording sessions, the band endeavoured to improve upon the production quality of their prior releases. Knowing they would not have to perform the tracks live, they adopted an experimental approach to composition, writing songs such as "With a Little Help from My Friends", "Lucy in the Sky with Diamonds" and "A Day in the Life". The producer George Martin's innovative recording of the album included the liberal application of sound shaping signal processing and the use of a 40-piece orchestra performing aleatoric crescendos. Recording was completed on 21 April 1967. The cover, depicting the band posing in front of a tableau of celebrities and historical figures, was designed by the English pop artists Peter Blake and Jann Haworth based on a sketch by McCartney.

In 1994, Dee Palmer, possibly best known as having been an innovative and exciting keyboard player with Jethro Tull orchestrated this classic album for EMI at the famous Abbey Road studios



with the Royal Academy Of Music Symphony Orchestra, donating the lion's share of the royalties for the benefit of impecunious music students at the Royal Academy, having once been one himself.

A splendid wassname is guaranteed for all.



**Artist Atkins May Project**  
**Title Anthology**  
**Cat No.HST295CD**  
**Label Gonzo**

For the last four years the rock world has been buzzing with proof that good and evil can in fact work together in the form of former Judas Priest vocal legend and Holy Rage heavy metal frontman Al Atkins and Christian guitarist and music artist Paul May. Together these extreme opposites combine creating three excellent records available on Gonzo Multimedia.

There are enough doses of melody and metal madness to entice all fans of the genre, and while it is solid, honest, working-class heavy metal, it also has its roots in contemporary metal with some fine axe-work and killer choruses.

Al Atkins: More noted for forming UK's Judas Priest and fronting them for four years, and laying down the foundations that would see them eventually selling 40 million albums worldwide. He also wrote songs for them that went gold like Dreamer Deceiver, Never Satisfied, Winter, Caviar and Meths, and Priest's all time classic Victim of Changes. Al's unique powerful vocal style sites influences by noted rock singers Roger Daltrey, Paul Rodgers and longtime friend Robert Plant. Al has done countless radio and TV interviews worldwide and recently was filmed for BBC TV

British Heritage and Banger Films Canada for the metal evolution series on VH1. He has even written a book on his musical life about growing up in Birmingham, UK, alongside Robert Plant and Black Sabbath, called Dawn of the Metal Gods. Al has released 6 solo albums to date, toured the US twice, and has worked with Brian Tatler (Diamond Head), Dave Holland (Judas Priest), Dennis Stratton (Iron Maiden) and Bernie Torme (Ozzy/Gillan).

Paul May: Some people learn to play guitar, Paul was born (again) to play guitar! Paul has become respected for his passionate, soulful guitar work and noted for his explosive and exciting solos. As a world-class professional guitarist and songwriter, Paul has played and recorded sessions across the globe, touring and playing throughout the UK, Europe, USA and the Eastern block. Paul appears on around 50 albums to date, featured in both the secular and Christian arenas. Paul is also a record producer and has covered the entire spectrum of musical tastes in production. Paul has played, recorded with and produced alongside the bands and members of: Al Atkins (Judas Priest), Dave Holland (Judas Priest), Roy Wood (Move, ELO, Wizard), Jon Brooks (The Charlatans), Smokin Roadie/Tempest, MC5, V-Rats, Janus, A.N.D, Dave Rowley Band, Larry Norman and many others. Along with working with Al Atkins, Paul currently plays guitar with A.N.D and Temple Dogs.

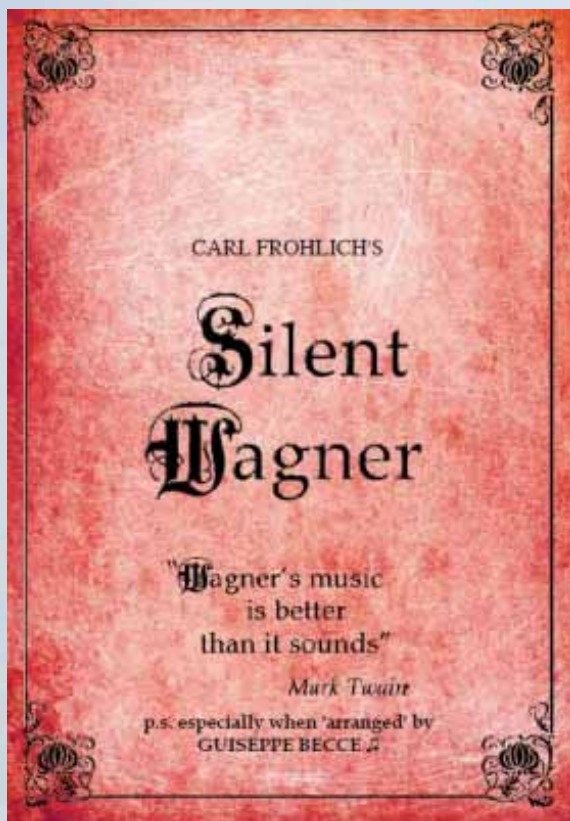
Now there is an anthology of the work of this remarkable band.....so far! Here's looking forward to the next half decade.

**Artist Wagner**  
**Title Carl Frohlich's Silent Wagner**  
**Cat No.TPDVD189**  
**Label Tony Palmer**

Finding a good print of this hitherto elusive film took an enormous amount of time (and money!!). Although we knew that the star of the film, Giuseppe Becce, had also composed (actually, more 'arranged' the collected works of Beethoven, Mozart and even Wagner himself) a score for full orchestra to accompany the first screenings of this 'silent film', locating the manuscript of that score and then having the music especially recorded proved an even bigger problem.

But here we are, finally. The Life and Works of Richard Wagner, directed by Carl Fröhlich, first released on 20th November 1913, now on a DVD complete with the music that would have been heard at its first screenings before the First World War.





It was also the first ever 'bio-pic', and as such about who else but Wagner? What is extraordinary, however, is that it predates D.W.Griffiths and Birth of a Nation, usually described as the first 'long silent', at a time when most 'silents' ran for 10 minutes at most. Fröhlich's film runs for over 80 minutes!

Fröhlich, the director, went on to have a chequered career. A member of the Nazi party from 1933, he was eventually appointed President of the Reichsfilmkammer, the Nazi trade organisation which controlled access to all film activities. At the end of the war he was arrested and, although de-Nazified in 1948, his studio having been badly damaged during the war never resumed production. His films were then confiscated by the Federal Republic !!! Becce, the composer, went on to write the scores for over 60 films, most famously The Cabinet of Dr Caligari and Das Blaue Licht for Leni Riefenstahl. Unlike Fröhlich he survived de-Nazification but died, forgotten, in 1973, aged 96.

No wonder it has taken me an age to get their film to its present state, but well worth the effort I believe. The music track is mad, but for me works wonderfully well with the subject matter, itself mad when you think about it. TONY PALMER



**Artist Hawkwind**  
**Title Space Ritual Live**  
**Cat No.HAWKGZ103DVD**  
**Label Gonzo**

Hawkwind are an English rock band, one of the earliest space rock groups. Their lyrics favour urban and science fiction themes. They are considered a key link between the hippie and punk cultures. Formed in November 1969, Hawkwind have gone through many incarnations and styles of music. Dozens of musicians, dancers and writers have worked with the group since their inception.

The original album Space Ritual Alive in Liverpool and London is a 1973 live double album recorded in 1972 by Hawkwind. It is their fourth album, reached #9 in the UK album charts and briefly dented the Billboard Top 200, peaking at #179.

The album was recorded during the tour to promote their Doremi Fasol Latido album, which comprises the bulk of this set. In addition, there are new tracks ("Born To Go", "Upside Down" and "Orgone Accumulator") and the songs are interspersed by electronic and spoken pieces making this one continuous performance. Their recent hit single "Silver Machine" was excluded from the set, and only "Master of the Universe" remains from their first two albums.



The Space Ritual show attempted to create a full audio-visual experience, representing themes developed by Barney Bubbles and Robert Calvert entwining the fantasy of Starfarers in suspended animation traveling through time and space with the concept of the music of the spheres. The performance featured dancers Stacia, Miss Renee, Jonathan Carney (later of the V8 Interceptors) and Tony Carrera, stage set by Bubbles, lightshow by Liquid Len and poetry recitations by Calvert. On entering the venue, audience members were given a programme (reproduced on the 1996 remaster CD) featuring a short sci-fi story by Bubbles setting the band in a Starfarers scenario returning to Earth.

In 2014 Hawkwind returned to this seminal piece of music in its entirety for the first time in 40 years, with a show at the Shepherd's Bush Empire (after a warm up show in Seaton, Devon the day before). The show was a benefit concert for various animal rights groups, and Gonzo are very proud to be releasing it on DVD.



**Artist Karnataka**  
**Title Secrets of Angels**  
**Cat No.KTKCD007**  
**Label Immrama**

Secrets of Angels is the new and hotly anticipated album from Karnataka. Featuring eight brand new tracks and showcasing a more dynamic and symphonic direction, the new album propels the band to powerful and majestic new highs. Recorded at Peter Gabriel's Real World Studios and Quadra Studios in London the new album explores themes from despair, anguish and the futility of war to love across cultural divides and culminates in the 21 minute opus and epic title track, Secrets of Angels.

The album features guest appearances from Nightwish's Troy Donockley on uilleann pipes and whistles, one of Ireland's top young harpists Seána Davey and a string section from the Royal Philharmonic orchestra. Karnataka rose to the forefront of the female-fronted symphonic progressive rock scene with the release of their landmark album Delicate Flame of Desire. Their follow up and critically acclaimed album The Gathering Light won best International Album at the World Prog awards.

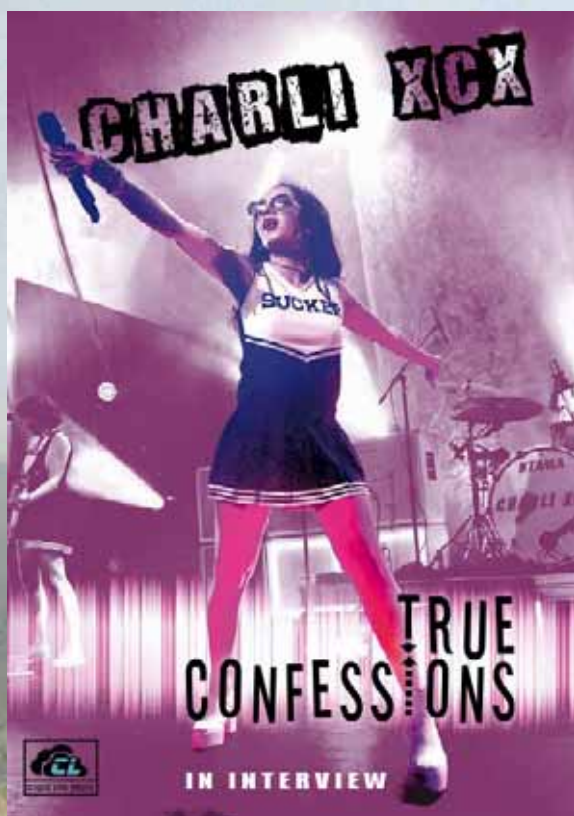
The band features an international line up of world class musicians. The beautiful voice of enigmatic lead singer Hayley Griffiths (Riverdance, Lord Of The Dance), the virtuoso fretwork of Italian guitarist Enrico Pinna, the melodic driving bass of Ian Jones, the innovative and symphonic orchestrations of Turkish keyboard player Cagri Tozluoglu all powerfully driven forward by the dynamic drumming of French sticks man Jimmy Pallagrosi. Together they create a beautiful tapestry of sound that transcends musical boundaries and showcases the band's sublime songwriting and musicianship all of which have won plaudits from Radio 2's Bob Harris, Rick Wakeman and many others. The band's powerful live performances have entranced and captivated audiences across the UK, USA and European mainland and also seen them perform alongside prestigious artists such as Robert Plant and Porcupine Tree. Karnataka will be launching the album with a full UK tour in March 2015.





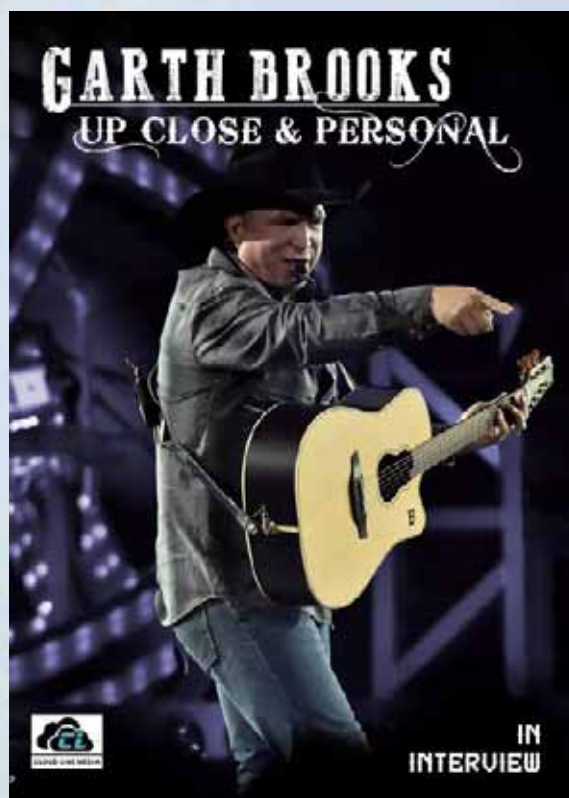
**Artist Paul Buff/Frank Zappa**  
**Title Paul Buff Presents**  
**Highlights From The Pal and**  
**Original Studio Archives**  
**Cat No.9516-2**  
**Label Crossfire**

From 1957 to 1964, Paul Buff owned Pal Recording Studio in Cucamonga, California. Musicians from all around came to Pal to record, and the studio produced classics like The Surfaris' "Wipe Out." Paul Buff moved to Original Sound Recording Studios in Hollywood and sold his Pal studio to Frank Zappa in 1964. Buff's studio wizardry is legendary, as evidenced by the 156 tracks on this DVD-sized collection. The 40-page colour illustrated booklet discusses all the artists and songs on the set, which includes 58 early tracks with Frank Zappa involvement. The CDs contain reproductions of the original record labels that Paul Buff ran in the early 1960s. Many of the tracks are making their CD debuts, and the original releases of these tracks would literally cost thousands if you could find them!



**Artist: Charli XCX**  
**Title: True Confessions**  
**Cat No. DOC6DVD**

Talented, beautiful, outspoken and defiant, Charli XCX has brought a freshness and a swagger back into pop music. With a unique sound that fuses punk attitude with a dancefloor sensibility, the young star has quickly risen to international fame. This DVD features interviews from across her career, in which Charli discusses music, life, love, partying, fashion and everything in between, and they capture a rising star who's passionate and driven while also looking to live her life to the full.



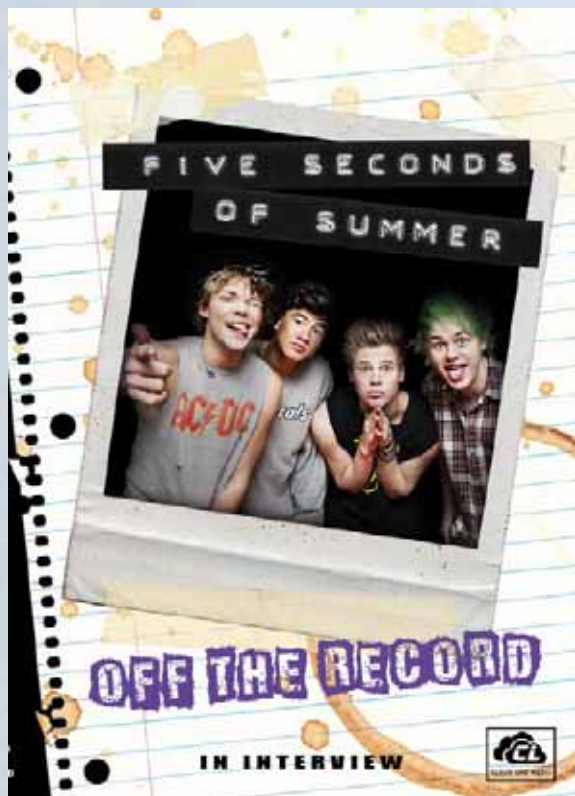
**Artist: Garth Brooks**  
**Title: Up Close and Personal**  
**Cat No. DOC1DVD**

When Garth Brooks first appeared on the musical landscape in 1989, few could have predicted the meteoric rise that would follow. Bringing a rock sensibility into Country music, he not only proved a commercial and critical phenomenon, but also revitalized the genre itself, propelling a fading musical form firmly back into the mainstream. Across the next decade he would become the biggest-selling artist of the era, gaining a wide international audience whilst receiving accolades and awards worldwide. And after a lengthy period out of the spotlight, Garth Brooks has finally returned to reclaim his mantle as the King of Country.

This DVD features filmed interviews with Garth from across his illustrious career in which he talks



candidly about his music, his life, his fans and his phenomenal success. The interviews reveal a humble and earnest yet humorous musician who is both passionate and focused, and one whose talent and decency have not been affected by his fame.



**Artist: 5 Seconds of Summer**  
**Title: Off the Record**  
**Cat No. DOC4DVD**

Michael, Luke, Calum and Ashton. Back in 2011, they were just a group of Australian school friends posting videos of their band, 5 Seconds of Summer, onto YouTube. Within two years, after attracting the interest of major record labels and with the endorsement of One Direction, they would become a global phenomenon. Bucking the trend of recent all-male chart acts, 5SOS offer something new – a pop-punk band of gifted musicians who write their own material and bring rock energy into the mainstream.

This DVD features over 100 minutes of interviews with the band collected from across their brief career, in which they discuss music, life, love, partying, fame and everything in between. The interviews reveal four fun-loving, energetic and ambitious individuals looking to make great music while living life to the full.

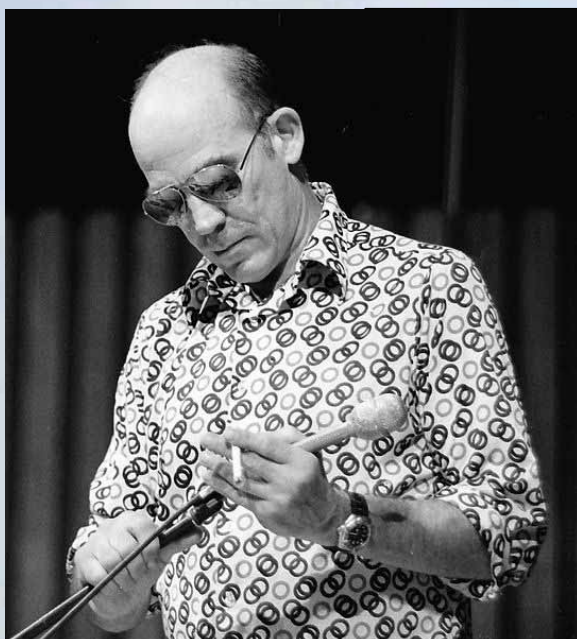


**Artist: Ed Sheeran**  
**Title: Off the Record**  
**Cat No. DOC5DVD**

Having first begun releasing music way back in 2005 while still in his early teens, Ed Sheeran's steady rise to the top has been hard won. First conquering his native Britain before winning over audiences across the globe, with the support of prominent collaborators and colleagues such as Elton John, Jamie Foxx and Taylor Swift he has finally emerged on the world stage as the most talented singer-songwriter of his generation.

This DVD features over two hours of filmed interviews with Ed Sheeran, from his early days as a developing and ambitious young musician to his present-day status as a global star. Ed reveals himself to be a down-to-earth yet charming artist with a real passion and dedication to his music and a sharp sense of humour, fully prepared to discuss his work and his life with a refreshing honesty.





## WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

"I was thinking; my mind was running at top speed, scanning and sorting my options. They ranged all the way from Dumb and Dangerous to Crazy, Evil, and utterly wrong from the start."

Hunter S. Thompson

# ver GONZO Weekly BACK ISSUE BONANZA

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

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

But it does the biz as Graham would say, and it contains links to all sixty-nine back issues. I will be guided by you, the readership as to what else should be on the magazine's website. There will also be special things there which are only available to subscribers, which as the subscription costs now't, is—I think—a reasonably good deal.

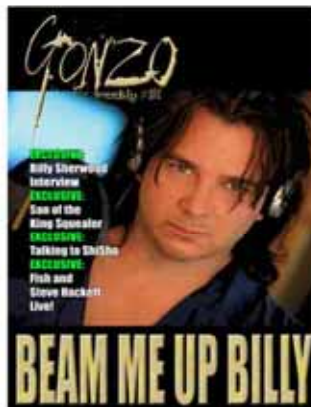
Somewhere along the line I will call upon members of my ever expanding Robot Army of the Undead and get someone to transfer all the back issues from the Mailchimp format in which they were originally composed, to this swish new page turney flip book thingy. But it ain't gonna happen any time soon because - believe it or not - the rigours of putting out a 70 page magazine every seven days with a team of volunteers, and a budget of twenty five quid, are quite considerable.

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



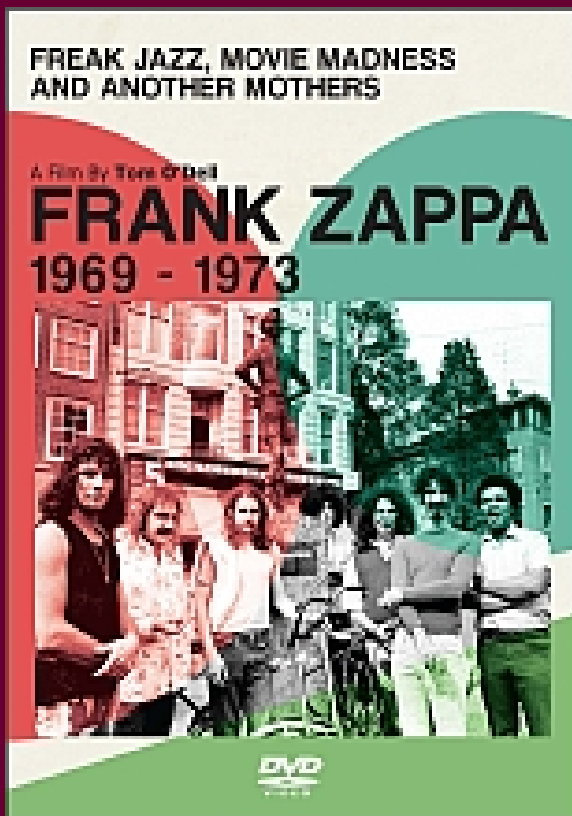








# Jon and Billy discuss Frank



Freak Jazz Movie Madness & Another Mothers  
Frank Zappa 1969-1973  
a film by Tim O'Dell  
Run Time: 157 minutes

"In August 1969, to the dismay of many fans, Frank Zappa disbanded the original Mothers of Invention.

Feeling constrained by the musical abilities of certain members, he cleaned the slate and set about assembling a new group. Hand-picking superior talent from a variety of musical genres, by 1970 the second incarnation of the band was unleashed. This film focuses on the sophomore Mothers, looking too at the very different projects that book-ended their brief existence; Zappa had incorporated ideas from free jazz and fusion into his music to produce three eccentric albeit influential solo albums. As the new decade dawned and the musical landscape shifted this prolific but often-overlooked period in Frank

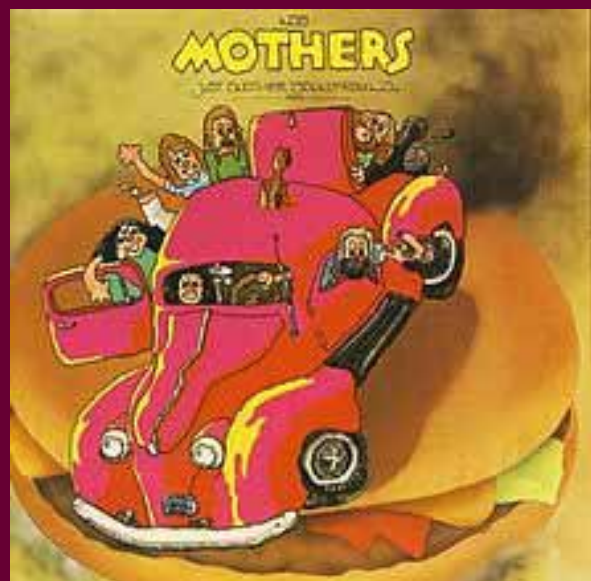
Zappa's career remained a pioneering era for a modern day composer who often confounded both audiences and critics, but who refused to

compromise. Includes new interviews with; George Duke, Aynsley Dunbar, Don Preston, Jeff Simmons, Mark Volman, Max Bennett, Sal Marquez, Ian Underwood plus 200 Motels director Tony Palmer, biographers Ben Watson and Billy James and Mojo Magazine's Mark Paytress."

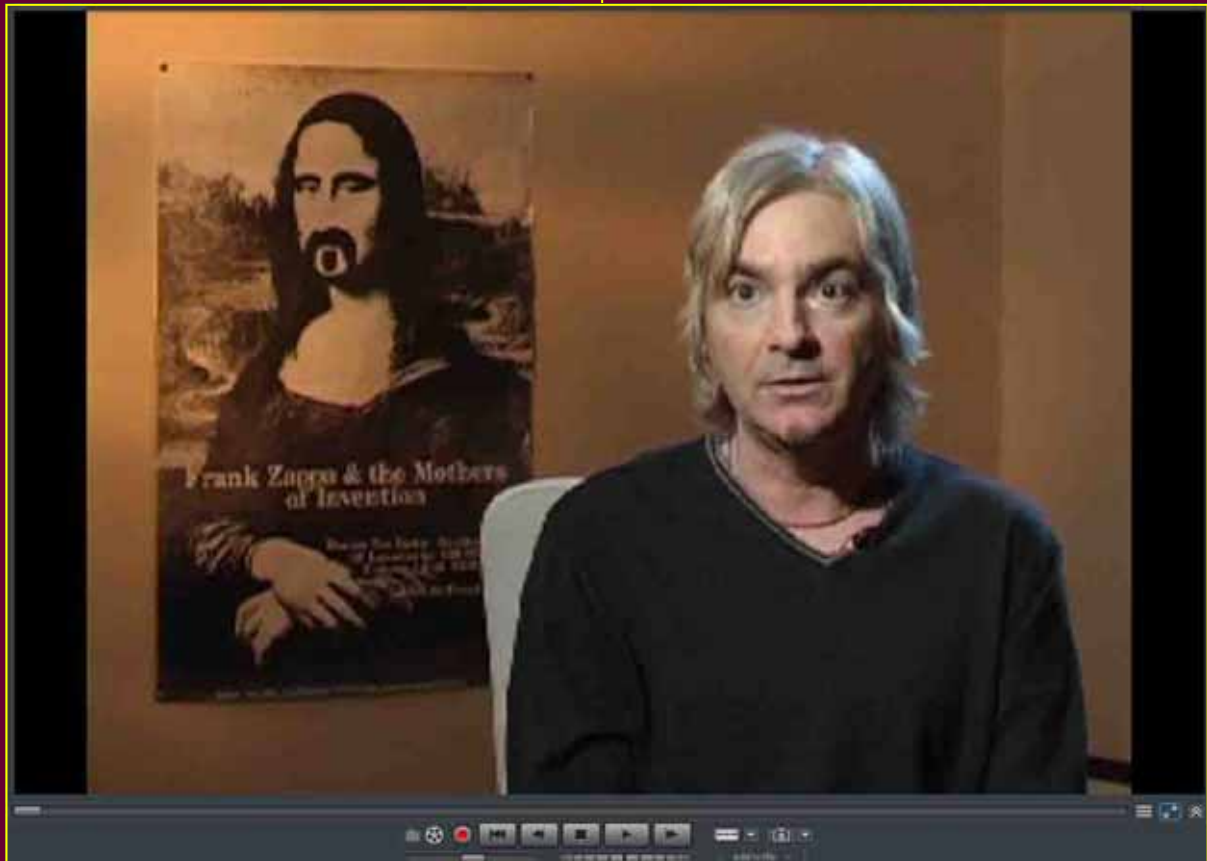
Like all the Chrome Dreams films that I have seen this is an undeniably excellent documentary. Indeed, it is a pity that the people who make the documentaries for mainstream BBC television are not as grounded, objective and focussed.

This is a peculiar time in the FZ chronology for many fans, being the interregnum between the demise of the original Mothers of Invention, and Frank Zappa's commercial resurgence with albums like Overnight Sensation and ( ' ) Apostrophe in the mid 1970s. It is a time that produced two of my favourite FZ albums, Waka Jawaka and Just another band from LA, which contains one of Frank's most unjustly overlooked long form songs, Billy the Mountain.

The song is an intricate and absurd story in a parody of the rock opera style about a talking mountain named Billy and his wife Ethel, who was "a tree growing off of his shoulder." The lyrics are a satirical myriad of imagery of popular culture, the







city of Los Angeles, the demise of urban America, and overall absurd juxtapositions of situations. While many of the details were improvised as the song was performed from town to town, the general structure of the song remained the same.

When I first heard the album in 1978, I was in a strange place, and totally missed out on the fact that this was a parody of the concept of a rock opera. Indeed I was yet to realise that most of what was touted to us out in consumerland as rock operas were actually vulgar, overblown bullshit, and that actually Frank Zappa was spot on in his attempts to ridicule them. No, the parodic elements of the story completely went over my head, and I just enjoyed the album because it made me laugh, and because I have always been a fan of Flo and Eddy's mannered vocals.

In complete contrast, the next album, Waka/Jawaka (also known as Waka/Jawaka - Hot Rats), the fourth solo album by Frank Zappa, released in July 1972, was the jazz-influenced precursor to The Grand Wazoo (November 1972), and, as the front cover indicates, a sequel of sorts to 1969's Hot Rats. According to Zappa, the title "is something that showed up on a Ouija board at one time."

Whereas Just another Band from LA has all the

overblown comedic elements, I have always thought that its successor was one of the most tightly arranged and meticulous recordings in the FZ catalogue. Unlike so much of the progressive rock of the time, the complex time signatures and key changes weren't done to show off or be clever, but because that was exactly what the song demanded.

If only because of these two records, this particular era of Frank Zappa's career has always been dear to me, so I was very much looking forward to watching the DVD. Then I discovered that one of the major contributors was our old mate Billy James, PR Guru with Glass Onyon, and mainman of the ever shifting Ant-Bee project.

So I gave him a ring.....

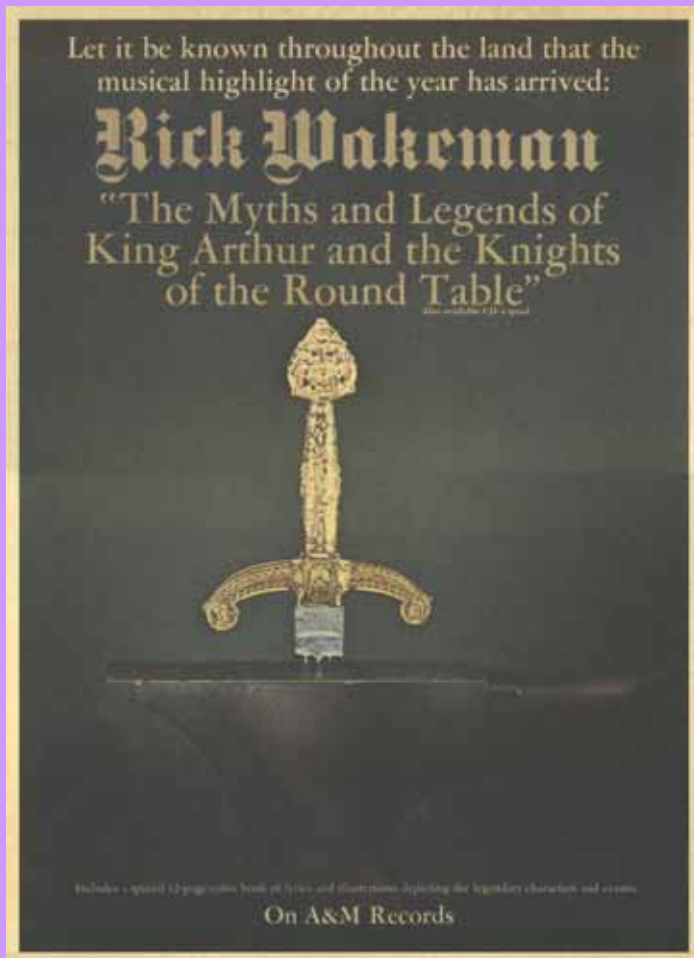
**Listen  
Here**



# Douglas Harr

## Ear Candy for the Hungry Audiophile

### WAKEMAN'S QUADRAPHONIC ARTHURIAN LEGEND



Rick Wakeman's third album, *The Myths and Legends of King Arthur and the Knights of the Round Table* (1975), is a masterpiece of orchestral progressive rock. It's also the first time Wakeman made a studio album sporting all of his gear, with complete orchestra, English Chamber Choir and 'Nottingham Festival' vocal group, given that prior release *Journey to the Center of the Earth* was recorded live, not in studio, and subsequent conceptual album *No Earthly Connection* skipped the complete orchestral treatment. Thus Arthur stands as a milestone in Rick's early career, and is one of the greatest demonstrations of the potential of symphonic rock and the "concept" album ever recorded.



From the opening narrative "Whoso pulleth out this sword from this stone and anvil, is the trueborn King of all Britain" to the closing refrain from singer Ashley Holt, "gone are the days of the Knights" on "The Last Battle", the album fuels the imagination about these times, while sonically amazing us throughout.

Rick's playing on the record is fantastic – between the beautiful grand piano, amazing synth leads, and other keyboards, it stands the test of time as a favorite for many fans. Listen to Rick's piano and harpsichord backing "Arthur", to his Moog synth leads on "Sir Lancelot and the Black Knight" and "Merlin" and throughout, it's a magic voyage. This would be the last record to include Gary Pickford Hopkins on vocals, and he hits some of his best leads and harmonies while accompanying Ashley, who stayed on as lead vocalist for the English Rock Ensemble. While some fans decried the melodramatic sound of these vocalists, it could be argued that their presentation was most fitting to Rick's concept albums, resembling something plucked from the rock theater of the time – think *Hair* or *Godspell* and you've got the sound they achieved – to these ears amazing.

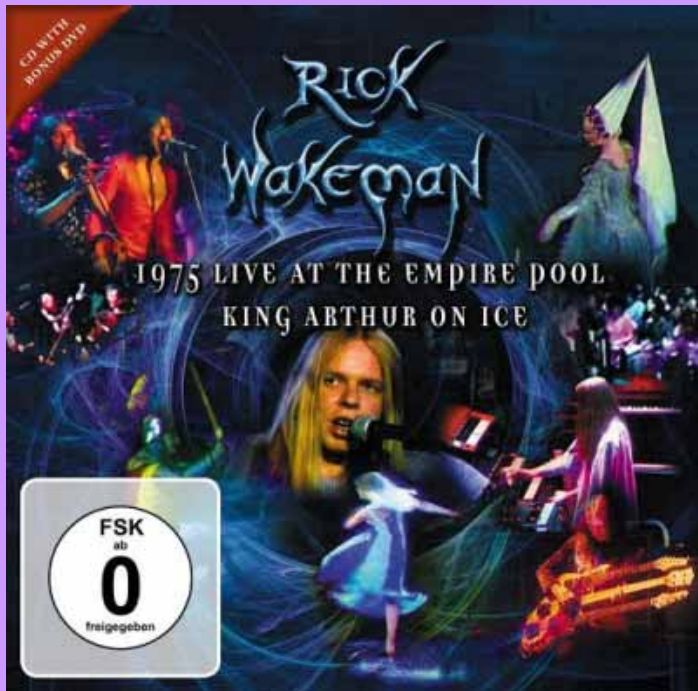
Engineered by Paul Tregurtha, Arthur always sounded amazing



on record. Rick's keys, including piano, harpsichord and moog synthesizers, were frequently heard alternating left to right and back in the field of sound to psychedelic effect, definitely making this a record to love on headphones, and one of the greatest uses of stereo sound at the time. The LP was even released in "quadraphonic" sound for the few audiophiles back in the 70's who were set up with four speakers and the required gear. Over the years there have been numerous re-releases of Arthur on CD, from bare bones sell-through to paper sleeve editions and beyond. The feature of this latest Universal Music release is the inclusion of quad mixes on a second DVD. The complete list of mixes:

- 96/24 MLP lossless remastered Stereo
- 96/24 MLP lossless 5.1 remastered Quad
- DTS 96/24 5.1 remastered Quad
- Dolby Digital 5.1 remastered Quad

While the quad versions may appeal to some, particularly those looking to recreate their experience with that format, I found a distracting lack of punch to the sound, and muddiness in the rear channels that spoiled the sound to these ears. In contrast, the MLP lossless Stereo mix is a crystal clear stereo presentation - absolutely stunning and the best I've found in the CD format. If you don't have this music on CD, or your copy is one of the aged sell through versions, this release is a must have. The set also contains a complete booklet with a new Wakeman interview that includes a teaser indicating we may again see the show staged on ice. In fact, no discussion of Arthur would be complete without recalling that the original concert was staged in London on ice, with 58-piece Orchestra, 48-piece Choir, and 19 ice skaters. Film of this show exists, and can be found on DVD at Gonzo Multimedia.



**Wakeman's King Arthur Live – Recorded live at The Empire Pool Wembley**

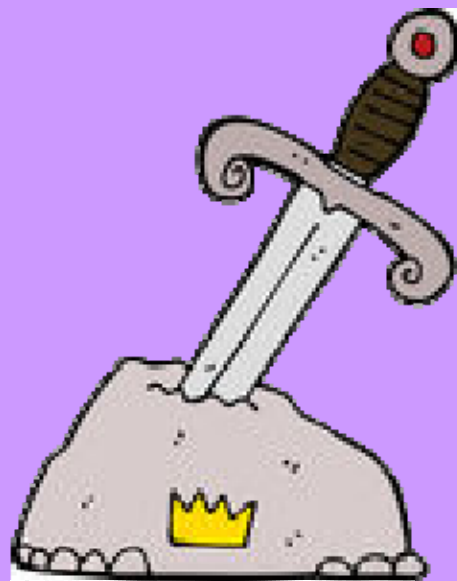
[http://www.gonzomultimedia.com/product\\_details/15664/Rick\\_Wakeman-Live\\_At\\_The\\_Empire\\_Pool\\_-\\_King\\_Arthur\\_On\\_Ice.html](http://www.gonzomultimedia.com/product_details/15664/Rick_Wakeman-Live_At_The_Empire_Pool_-_King_Arthur_On_Ice.html)

It's a wonder we have this film of Rick Wakeman presenting the King Arthur story on ice Wembley, then the Empire Pool. Fans will already know the story of how this show came to be, and it's place in progressive rock history. That we may see it on video, with clear shots of Rick playing piano and other keyboards simultaneously, the stage surrounded by castle walls, and skaters representing the historical figures, is really unbelievable. Early on during one of the opening numbers, Anne Boleyn, for example, Rick takes a moog lead which develops into a monster solo - we see this in detail via bird's eye view.

After the "ice has been broken" with a few tracks, Rick introduces the centerpiece simply: "this is King Arthur and the myths and legends of the round table." With that a voice rings out with to introduce Arthur, and Rick's synth lead sounding as a trumpet heralding the future King is chilling – a simple but beguiling phrase that introduces the majestic framing melody of the whole piece. As the vocals to Arthur begin, we get the best shot on film of Ashley and Gary delivering their parts, and when they hit the segment "a churchyard in the wood, the sword and anvil stood, and Arthur drew the sword out of the stone" the orchestra, choir, bells and entirety of the band bring the accompaniment to wild crescendos.

With Guinevere, we get the first effective use of the ice, with a royally clad skater Pat Pauley playing the queen, and her court attending, the queen actually pulling off some athletic, flowing moves. By the time we get to Sir Lancelot and the Black Knight, everyone is tuned in and warmed up – we get skaters clad as horsemen atop steed, in an effective use of costuming. The use of skaters to illustrate the story is well done – not Olympic grade, but nicely presented and fun to see.

From one perspective, the whole Arthur show could be considered a folly, and indeed it's been cited as an example of progressive rock excess, making a few lists, and possibly recalling a bit of Spinal Tap. But for those of us who were fascinated by the potential of rock theater, who loved Yes, Pink Floyd and Genesis, and the very visual, poetic stories they told, this was the golden age of art in rock, and Rick stood firmly at the center of this movement, as a shining example of what was possible. This video captures it, and 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 enjoying the recent 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'm still at it, at age 70, and continues to perform and record. His connection to Doug Flutie, this week's rant, and Thanksgiving, are here in this paragraph. Jon has, with the help of former Counting Crows bassist Mike Malley, recording a song for charity. The song, **The Family Circle** will benefit the Flutie Foundation, The National Autistic Society (Gonzo Multimedia's Rob Ayling), and Sahaja Yoga Meditation (Mike Malley). It's a way to **give back**, not only by these celebrities, but by you and I, in the spirit of Thanksgiving we all claim to be a part of, but do so little to participate in. To purchase the single, just go to iTunes to purchase Jon Anderson & Matt Malley's **Family Circle**: <https://itunes.apple.com/gb/album/family-circle-single/id911786898>. No Ranting or Raving on my part, just a simple request to help your fellow man is my message this time. Think of it as a small way to help. In the sports and music world, we all too often hear of the 'bad' stuff, and turn the page. Here's a chance to read the page, and feel a little better.

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



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](http://www.flutiefoundation.org) (Jon Anderson), Sahaja Yoga Meditation - [www.sahajayoga.org](http://www.sahajayoga.org) (Matt Malley) and National Autistic Society - [www.autism.org.uk](http://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](http://www.JonAnderson.com)

Matt Malley's official website: [www.malleyablemusic.com](http://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](http://www.autism.org.uk)
- Jon Anderson chose the Doug Flutie Jr. Foundation for Autism  
<http://www.flutiefoundation.org/>

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





## *Helping Families along the Way*

*Proudly Supporting People with Autism Since 1998*

### **AUTISM AFFECTS FAMILIES**

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

### **OUR MISSION**

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

### **WE ARE IMPROVING LIVES**

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



### **AND PROVIDING SUPPORT**

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

#### **Flutie Foundation Programs:**

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

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

PO Box 767 • Framingham, MA • 01701

LEARN MORE | [www.flutiefoundation.org](http://www.flutiefoundation.org)



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

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at the Cellar Bar  
and Art Gallery  
in Cardigan,  
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THE HONEY POT



plus  
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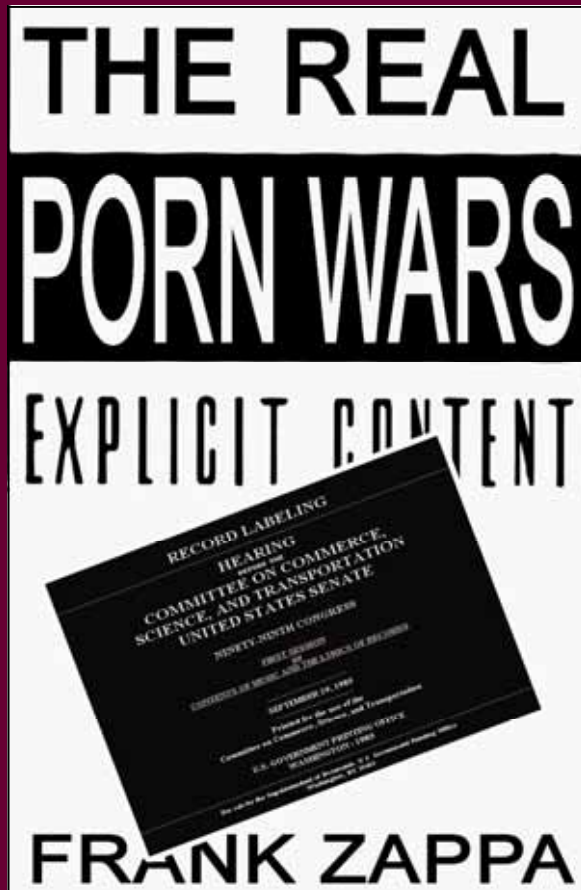
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(with a ticket)  
on Saturday night

[www.sendelica.bandcamp.com](http://www.sendelica.bandcamp.com)





# EXCLUSIVE EXTRACT FROM NEW ZAPPA BOOK



On September 19, 1985, Frank Zappa testified before the United States Senate Commerce, Technology, and Transportation committee, attacking the Parents Music Resource Center or PMRC, a music organization co-founded by Tipper Gore, wife of then-senator Al Gore. The PMRC consisted of many wives of politicians, including the wives of five members of the committee, and was founded to address the issue of song lyrics with sexual or satanic content.

Zappa saw their activities as on a path towards censorship, and called their proposal for voluntary labelling of records with explicit content "extortion" of the music

industry.

A new Gonzo book tells what happened.  
Here is an exclusive extract.

STATEMENT OF FRANK ZAPPA,  
ACCOMPANIED BY LARRY STEIN, COUNSEL

Mr. ZAPPA. My name is Frank Zappa. This is my attorney Larry Stein from Los Angeles. Can you hear me?

The CHAIRMAN. If you could speak very directly and clearly into the microphone, I would appreciate it.

Mr. ZAPPA. My name is Frank Zappa. This is my attorney Larry Stein.

The statement that I prepared, that I sent you 100 copies of, is five pages long, so I have shortened it down and am going to read a condensed version of it.

Certain things have happened. I have been listening to the event in the other room and have heard some conflicting reports as to whether or not people in this committee want legislation. I understand that Mr. Hollings does from his comments. Is that correct?

The CHAIRMAN. I think you had better concentrate on your testimony, rather than asking questions.

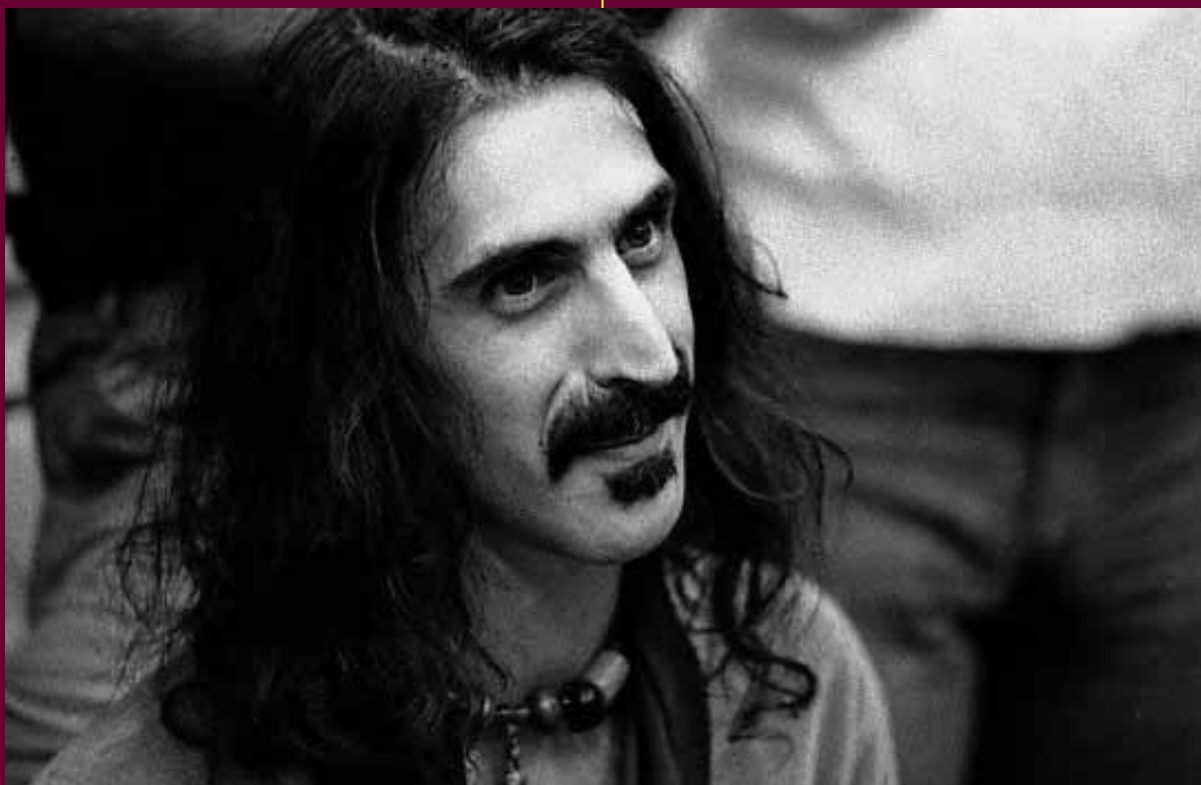
Mr. ZAPPA. The reason I need to ask it, because I have to change something in my testimony if there is not a clearcut version of whether or not legislation is what is being discussed here.

The CHAIRMAN. Do the best you can, because I do not think anybody here can characterize Senator Hollings' position.

Mr. ZAPPA. I will carry on with the issue, then.

Senator EXON. Mr. Chairman, I might help him out just a little bit. I might make a statement. This is one Senator that might be interested in legislation and/or regulation to some extent, recognizing the problems with the right of free expression.





I have previously expressed views that I do not believe I should be telling other people what they have to listen to. I really believe that the suggestion made by the original panel was some kind of an arrangement for voluntarily policing this in the music industry as the correct way to go.

If it will help you out in your testimony, I might join Senator Hollings or others in some kind of legislation and/or regulation, unless the free enterprise system, both the producers and you as the performers, see fit to clean up your act.

Mr. ZAPPA. OK, thank you.

The first thing I would like to do, because I know there is some foreign press involved here and they might not understand what the issue is about, one of the things the issue is about is the First Amendment to the Constitution, and it is short and I would like to read it so they will understand. It says:

‘Congress shall make no law respecting an establishment of religion or prohibiting the free exercise thereof, or abridging the freedom of speech or of the press or the right of the people peaceably to assemble and to petition the government for a redress of grievances.’

That is for reference.

These are my personal observations and opinions. I speak on behalf of no group or professional

organization.

The PMRC proposal is an ill-conceived piece of nonsense which fails to deliver any real benefits to children, infringes the civil liberties of people who are not children, and promises to keep the courts busy for years dealing with the interpretational and enforcement problems inherent in the proposal's design.

It is my understanding that in law First Amendment issues are decided with a preference for the least restrictive alternative. In this context, the PMRC demands are the equivalent of treating dandruff by decapitation.

No one has forced Mrs. Baker or Mrs. Gore to bring Prince or Sheena Easton into their homes. Thanks to the Constitution, they are free to buy other forms of music for their children.

Apparently, they insist on purchasing the works of contemporary recording artists in order to support a personal illusion of aerobic sophistication. Ladies, please be advised: The \$8.98 purchase price does not entitle you to a kiss on the foot from the composer or performer in exchange for a spin on the family Victrola.

Taken as a whole, the complete list of PMRC demands reads like an instruction manual for some sinister kind of toilet training program to house-break all composers and performers because of the lyrics of a few. Ladies, how dare you?





The ladies' shame must be shared by the bosses at the major labels who, through the RIAA, chose to bargain away the rights of composers, performers, and retailers in order to pass H.R. 2911, The Blank Tape Tax, a private tax levied by an industry on consumers for the benefit of a select group within that industry.

Is this a consumer issue? You bet it is. The major record labels need to have H.R. 2911 whiz through a few committees before anybody smells a rat. One of them is chaired by Senator Thurmond. Is it a coincidence that Mrs. Thurmond is affiliated with the PMRC?

I cannot say she is a member, because the PMRC has no members. Their secretary told me on the phone last Friday that the PMRC has no members, only founders. I asked how many other District of Columbia wives are non-members of an organization that raises money by mail, has a tax-exempt status, and seems intent on running the Constitution of the United States through the family paper-shredder. I asked her if it was a cult. Finally, she said she could not give me an answer and that she had to call their lawyer.

While the wife of the Secretary of the Treasury recites "Gonna drive my love inside you" and Senator Gore's wife talks about "bondage" and "oral sex at gunpoint"

on the CBS Evening News, people in high places work on a tax bill that is so ridiculous, the only way to sneak it through is to keep the public's mind on something else: Porn rock.

Is the basic issue morality? Is it mental health? Is it an issue at all? The PMRC has created a lot of confusion with improper comparisons between song lyrics, videos, record packaging, radio broadcasting, and live performances. These are all different mediums and the people who work in them have the right to conduct their business without trade-restraining legislation, whipped up like an instant pudding by "The wives of Big Brother."

Is it proper that the husband of a PMRC non-member / founder / person sits on any committee considering business pertaining to the blank tape tax or his wife's lobbying organization? Can any committee thus constituted find facts in a fair and unbiased manner? This committee has three that we know about: Senator Danforth, Senator Packwood, and Senator Gore. For some reason, they seem to feel there is no conflict of interest involved.

Children in the vulnerable age bracket have a natural love for music. If as a parent you believe they should be exposed to something more uplifting than "Sugar Walls," support music appreciation programs in





schools. Why have you not considered your child's need for consumer information? Music appreciation costs very little compared to sports expenditures.

Your children have a right to know that something besides pop music exists.

It is unfortunate that the PMRC would rather dispense governmentally sanitized heavy metal music than something more uplifting. Is this an indication of PMRC's personal taste or just another manifestation of the low priority this administration has placed on education for the arts in America?

The answer, of course, is neither. You cannot distract people from thinking about an unfair tax by talking about music appreciation. For that you need sex, and lots of it.

The establishment of a rating system, voluntary or otherwise, opens the door to an endless parade of moral quality control programs based on things certain Christians do not like. What if the next bunch of Washington wives demands a large yellow "J" on all material written or performed by Jews, in order to save helpless children from exposure to concealed Zionist doctrine?

Record ratings are frequently compared to film ratings. Apart from the quantitative difference, there is another that is more important: People who act in films are hired to pretend. No matter how the film is rated, it will not hurt them personally.

Since many musicians write and perform their own material and stand by it as their art, whether you like it or not, an imposed rating will stigmatize them as individuals. How long before composers and performers are told to wear a festive little PMRC arm

band with their scarlet letter on it?

Bad facts make bad law, and people who write bad laws are in my opinion more dangerous than songwriters who celebrate sexuality. Freedom of speech, freedom of religious thought, and the right to due process for composers, performers and retailers are imperiled if the PMRC and the major labels consummate this nasty bargain.

Are we expected to give up article 1 so the big guys can collect an extra dollar on every blank tape and 10 to 25 percent on tape recorders? What is going on here? Do we get to vote on

this tax?

I think that this whole matter has gotten completely blown out of proportion, and I agree with Senator Exon that there is a very dubious reason for having this event. I also agree with Senator Exon that you should not be wasting time on stuff like this, because from the beginning I have sensed that it is somebody's hobby project.

Now, I have done a number of interviews on television. People keep saying, can you not take a few steps in their direction, can you not sympathize, can you not empathize? I do more than that at this point. I have got an idea for a way to stop all this stuff and a way to give parents what they really want, which is information, accurate information as to what is inside the album, without providing a stigma for the musicians who have played on the album or the people who sing it or the people who wrote it. And I think that if you listen carefully to this idea that it might just get by all of the constitutional problems and everything else.





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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.



Pembrokeshire based musician and composer Gavin Lloyd Wilson writes:

“I have played in several bands over the years, none of which amounted to anything much but since moving to Wales in recent years I have found much more opportunity for meeting and playing with other musicians. I have played guitar, bass and Bass VI with **The Spookers** and for a few dates in 2014 I was asked to join renowned Welsh psychedelic/space-rock band **Sendelica** as occasional stand-in bassist (i.e. for those gigs when their regular bassist wasn't available). I also appeared on Sendelica's *Live At Crabstock* album, playing rhythm guitar on "(The Return Of The) Maggot Brain".

I have dabbled in recording on and off throughout the past 25 years or so. Recording as **Spurious Transients** and drafting in various friends and fellow musicians to assist, I have recently self-released my first proper album, influenced by krautrock, the avant garde, and the Welsh countryside in which I live, and entitled *Portraits Of A Landscape* “



# Gavin's Top 10

## **TEETH OF THE SEA - MASTER**

Teeth Of The Sea are one of my favourite contemporary bands. I find their own brand of information-age psychedelia quite breathtaking and really love the use of trumpet alongside the drums, guitars and electronics.

## **KRAFTWERK - COMPUTER WORLD**

The record that changed everything for me. Hypnotic, prothetic, funny, and very cool in equal measures.

## **ALICE COLTRANE featuring PHAROAH SANDERS - JOURNEY IN SATCHIDANANDA**

It's psychedelic jazz! What more is there to say?

## **LOVE & ROCKETS - LIFT**

I was always a big fan of Bauhaus/Tones On Tail/Love & Rockets but for me the final L&R album is their finest work, blending the classic three-piece guitar-bass-drums format with electronica and dark imagery.

## **GOLDFRAPP - FELT MOUNTAIN**

Alison Goldfrapp & Will Gregory's debut and definitely their best (even if I did enjoy their later more disco-orientated works). Very sophisticated, each and every track could have been from a James Bond soundtrack.

## **NEU! - NEU! 2**

Neu! were a real revelation to me. They were like Kraftwerk but with guitars (and yes, I am aware of the Kraftwerk connection). I was hard pushed to choose a favourite from their three classic albums, but I really enjoy their "proto-remixing" of the tracks from their single on side 2 of their second album. Genius!

## **SPARKS - GRATUITOUS SAX AND SENSELESS VIOLINS**

It was a difficult choice trying to name my favourite Sparks album. Of course "Kimono My House" is way up there at the top of the list, but this particular album was in constant rotation for a very long time in my house when it first came out. Dance music but with intelligence and wit.



# Gavin's Top 10

## **JOHN MARTYN - SOLID AIR**

Another difficult selection given Martyn's catalogue to choose from, but I think this one just nails it for me. There's that voice... the mesmerising guitar... the whole atmosphere.

## **LOVE - FOREVER CHANGES**

THE classic album of 60s psyche. Brilliant.

## **GONG - YOU**

Oh, which to choose from the original "Radio Gnome Invisible" trilogy of albums? I love both "Flying Teapot" and "Angel's Egg" but I have to decide upon "You" if only for that wonderful trippy segue of "Master Builder"/"Outer Temple"/"Inner Temple".







# c.j.stone

## VLAD THE IMPALER

### The Golden Cup

I guess most of you will have heard of Vlad III, Prince of Wallachia, also known as Vlad Tepes. One of his titles was Dracula, and he was probably the original for the central character in Bram Stoker's novel of the same name. He must have been one of the most evil people ever to have existed.

He is Romania's most famous historical figure.

"Tepes" means "Impaler". He got his name because impaling was his preferred method of execution. This is how it was done. The victim had his legs yanked apart, by horses attached to ropes, and then a sharpened stake about the size of a fist was inserted between the buttocks, up the anus. The stake was greased with pig-fat to allow ease of inserting, and to stop the body shock that might cause the victim to die too quickly. It was then pushed carefully through the body parallel with the spine so as not to puncture or damage any of the major organs. The impaled person was then lifted above the ground and staked into position where he would die slowly, probably over several days. Sometimes the stake was only partially inserted so that the force of gravity could be allowed to do its work, driving the stake through the body millimetre by millimetre, as the body slowly grazed its way down the stake, until it emerged out of the body, through the mouth or the upper chest cavity, and the victim died in writhing agony.

That "pig-fat" detail is particularly telling. It shows the care that Vlad took not to damage anything too much at first, so as to prolong the process. Greasing up the stake obviously eased the insertion somewhat, allowing for a more leisurely death.

This must be the most horrific death ever devised by anybody, worse than crucifixion even. It's not only



that the person dies slowly, in great agony. What is worse is the idea that the person has this alien object, this stake with its rough bark and splinters, running through their body, which they can feel from the inside, and that they will drift in and out of consciousness, always returning to this awful sensation, always awakening to the full horror of their predicament, with death as the only solace.

Imagine it, to wake from the restful state of sleep, emerging from that blissful unconsciousness, into this: this knowledge, this terror, this pain, this stench, this awful realisation, with this alien object rubbing up against your inner organs, your heart and lungs and liver, knowing that you must soon be dead, that these will be the only sensations left to you before you exit this world.

The peculiar thing is that the Romanian people are proud of him. He is seen as a great patriot in that he



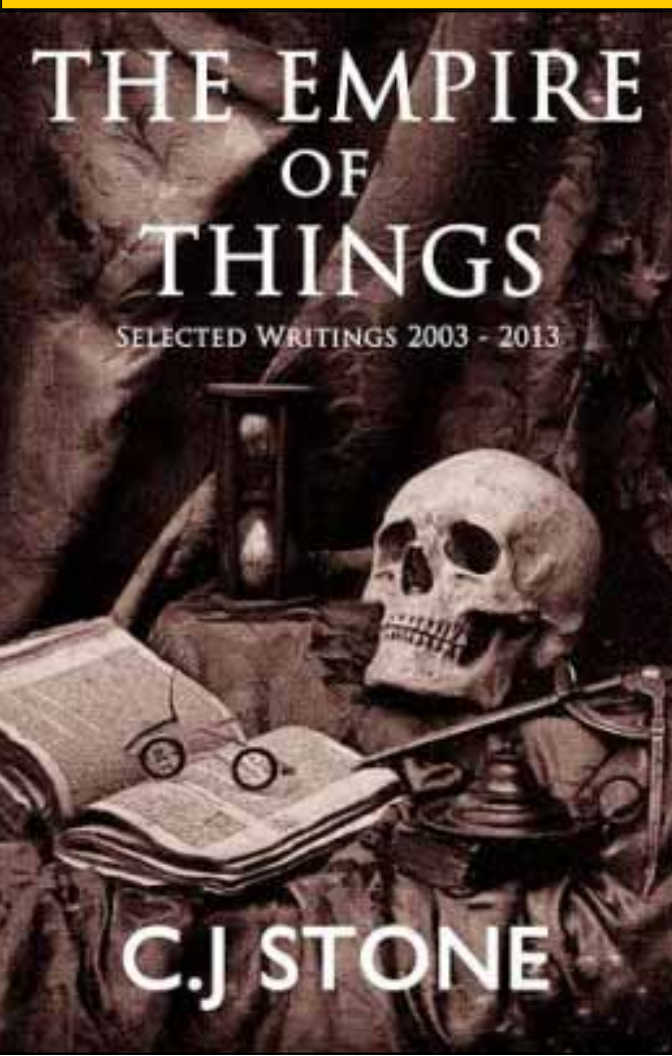


defeated the Ottoman Turks, and attained a brief independence for Wallachia, where he ruled. It probably helps that his main victims were Turks, Saxons and Hungarians, but he was not averse to staking up a few Romanians too, when he was in the mood. And indeed, there is a weird kind of moral certainty about him, an insistence on fair trade and honesty and an imposition, by these gruesome punishments, of a strict moral and legal code. Not

many people were willing to break the law under Vlad's watchful regime.

There is one story which perhaps gives you the psychology of all of this. It is that Vlad left a golden cup in the central square of Tirgoviste, the capital, and so feared was he, so far did his rule extend, that that cup remained untouched throughout his reign. No one dared steal it. And you can imagine this, too: the extent of Vlad's all-encompassing control, reaching into every home, every heart, every mind, in the form of a golden cup, symbol of his reign, which no one dares to touch. This, it seems to me, is true psychopathic terror. You can imagine the satisfaction he would feel, even in the confines of his remote castle, to know that this cup was there, accessible, but unmolested, in a public place. That cup would have been like an eye in every citizen's heart. Every time people passed it, they would know. Vlad is there. He is watching. He knows what we think.

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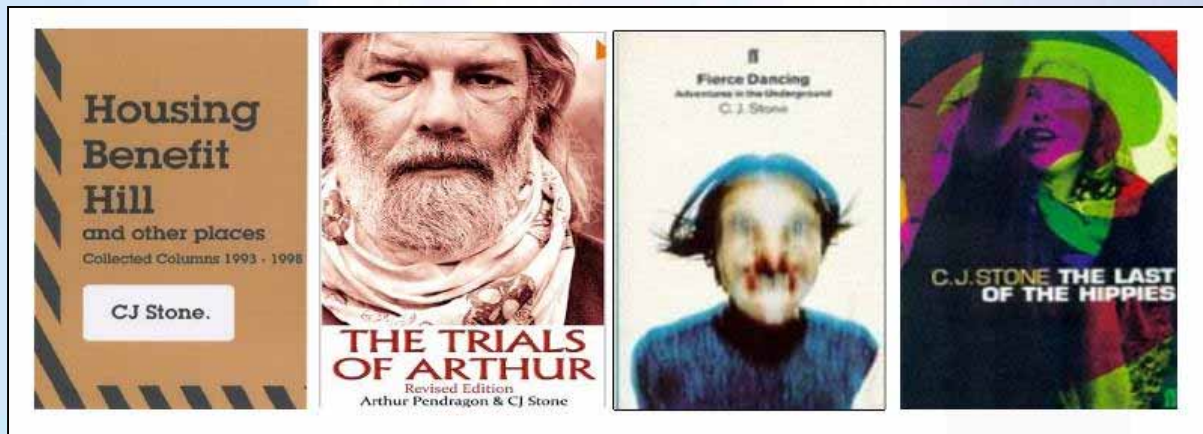
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**OTHER BOOKS BY  
C.J.STONE**





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..

Strolling past the Warrington venue at around 5pm, I was amused to hear the strains of Hawkwind playing a soundcheck, and I could clearly hear "Motorway City" as I proceeded on to the pub.

Actually, three bars in all, one of which had a chap behind the bar who clearly had a good attitude to his music! The venue is around the general capacity of ones



like Exeter Phoenix or Manchester Ritz 2, around the 1200 mark, I'd say. Given the somewhat prestigious nature of the







support band, many fans attended the 1-hour performance rather than prop up the bar. Headed up by original member Thijs van Leer they included the perhaps-obligatory "Hocus Pocus".

Hawkwind, too, played a 1970's single... but probably many were surprised at hearing "Shot Down in the Night". Actually, that was the main set-closer, and much had gone before: "Motorway City" was the set opener, and "Bom to Go," "Damnation Alley," and "We Took the Wrong Step" were also '70s inclusions. "The Age Of The Micro Man" also showed up.

The 21st Century was represented by the now-

customary inclusion of "The Hills have Ears" and "Seasons." And the new dancer had her runout during the three instrumentals, all of which were ambient to varying degrees... and generally resembling the territory covered by the middle section of "Hassan i Sahba" in previous years.

Hawkwind, as is generally the case, were well-prepared and well-received. And if there were the customary gripes afterwards about Dave Brock being too low in the mix, well, that's not exactly a new complaint!





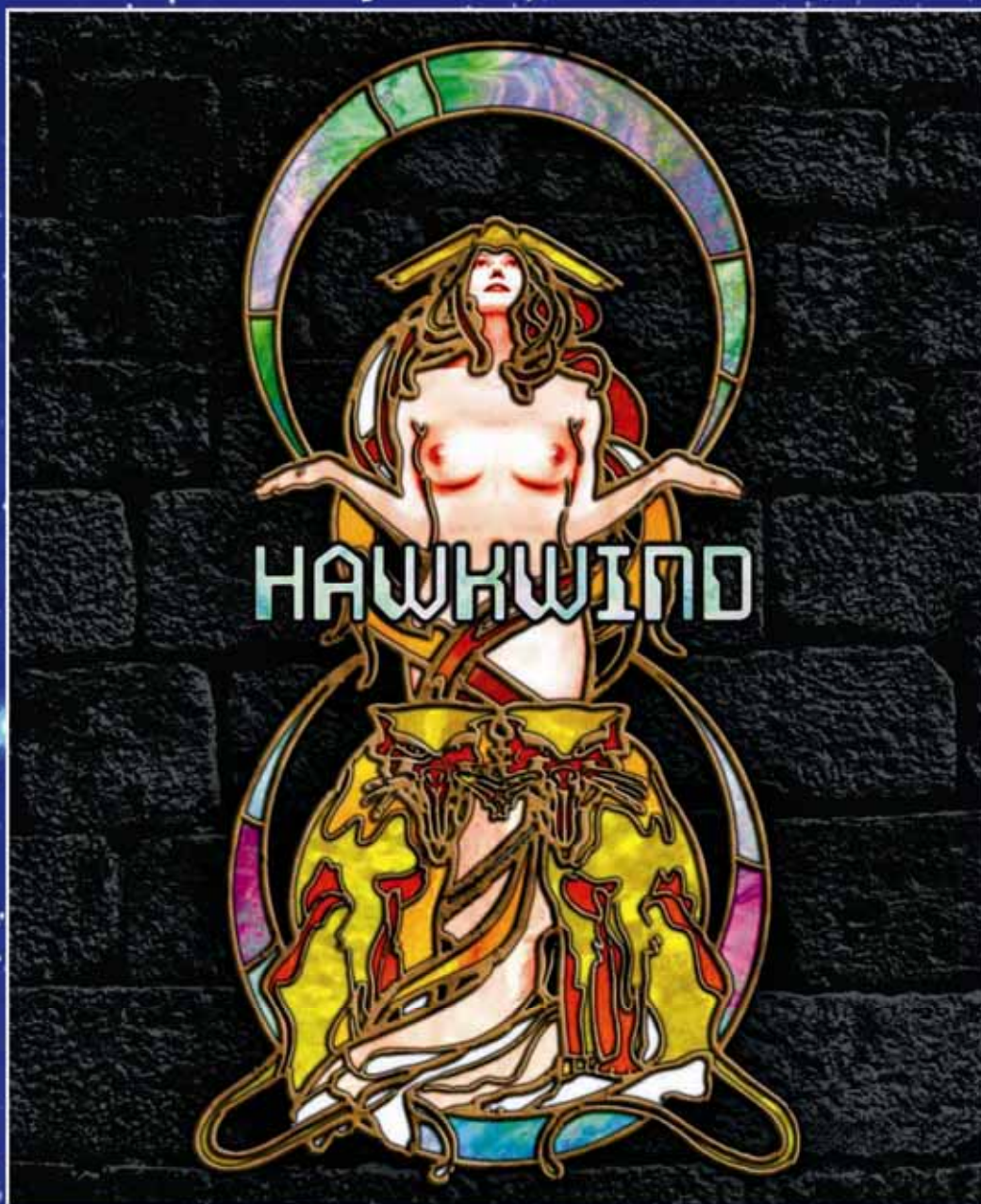




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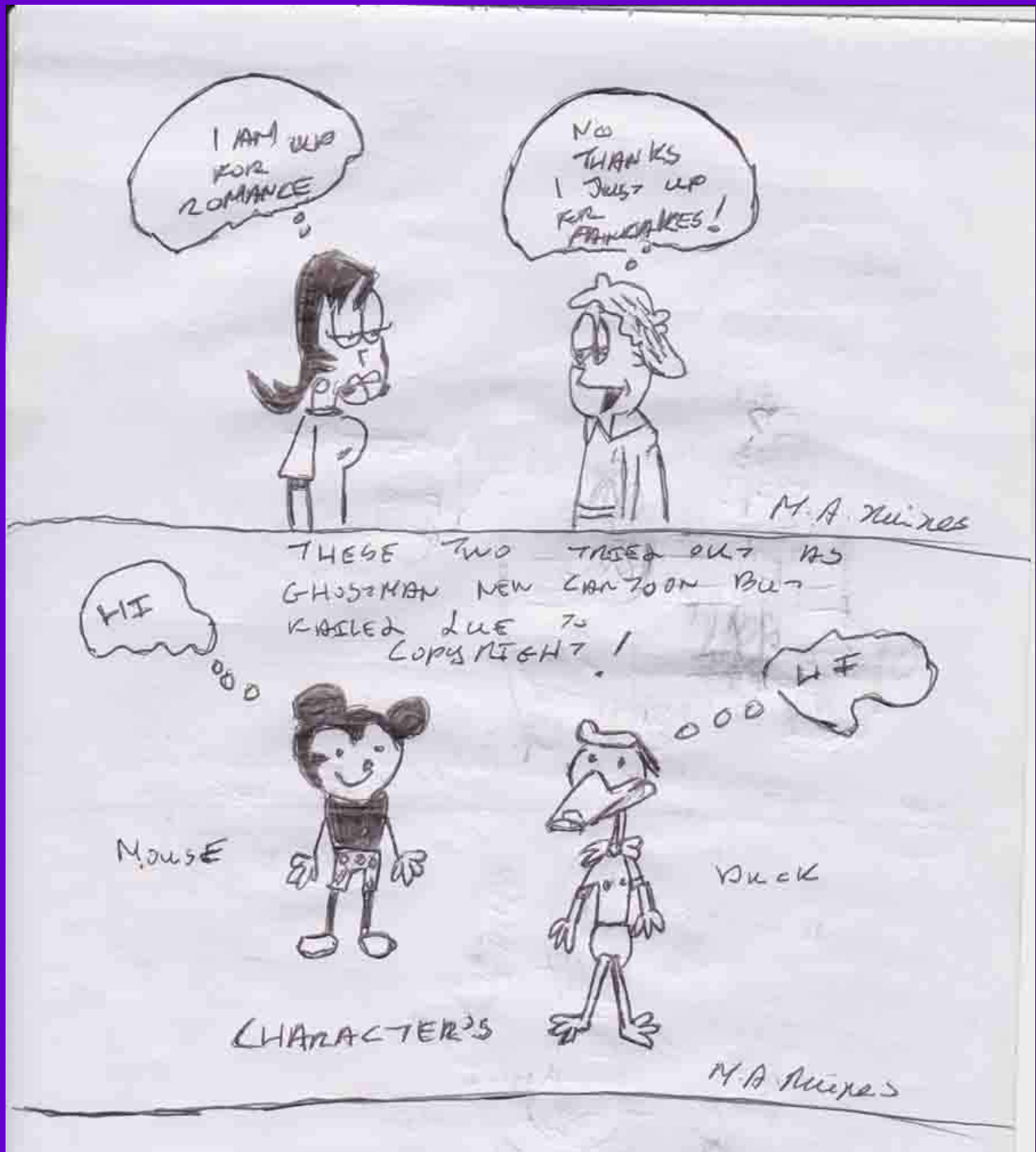
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THE WORLD OF GONZO ACCORDING TO

# Mark Raines





# THE



## CIRCULAR

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

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

There is quite a lot of news this week together with a bunch of archive stuff that has surfaced, and is truly worth investigation.

Starting off we have another review of the excellent Gonzo Multimedia release of the Mars Tapes by Empire, a band featuring original Yes guitarist Peter Banks.

The motherband have also announced a forthcoming archive release this week; a truly whopping collection of CDs from onstage in 1971 featuring Alan White's earliest days in the band. I shall try and get a review copy, but don't hold yer breath!

- **The Mars Tapes: Canadian Review**
- **YES ANNOUNCE LIVE ARCHIVE RELEASE**

**Good old Uncle Rick is once again doing good works. Check this out...**

- **Rock legend Wakeman joins lifesaving effort for Ruby Young from Rainham who is fighting aggressive cancer**

Next up is an interesting video examination of the equipment used by Chris Squire and Steve Howe on stage. A must for gear junkies...

- **Rig Rundown - Yes' Chris Squire & Steve Howe**

And finally a bunch of interesting archive stuff kicking off with a video interview with Bill Bruford explaining how and why he joined Genesis in 1976, followed by the latest in the truly excellent YESTerdays series at SomethingElse.

Finally, Tony Kaye sheds light on a minor mystery from the earlier phases of the band's career; why he was wearing a plaster cast on the sleeve of *The Yes Album*...

- **GENESIS/YES: BILL BRUFORD JOINS GENESIS**
- **Yes, "I See You" from Yes (1969): YESTerdays**
- **Tony Kaye discusses his scary Yes Album-era injury: 'We hit a car head on'**

I wish each week's crop was always this good, but one cannot always have what one wishes for (like a review copy of a 14 disc boxed set...

**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

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

So mote it be.

The first four acts have been confirmed for the Reflektions gig in Barnstaple, which is—as I am sure you all remember—a fundraiser for The Small School in Hartland. The acts are: Dogleg Tracy Nicholson Jim Watts Days Of Old

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.

They 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**





## Changing the world one gift at a time

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

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





# Thom the World Poet

Rob Ayling writes:

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

## RIGHT, PROPER, SALUTORY SONNET

WHEN WINTER,=RIGHT TO WITHDRAW WITHIN!

to sleep in suspended non-animation/Hiber Nation

Cool chill makes blood flow still/we slow down/dream

Deep as water/becomes ice.Slide on roads/sleet&frost

Yet now green buds burst from every tree branch

Green energies (weeds)prickle and rise.ANARCHY!

No more indoors under blankets hiding/shivering/denying

Now step outside.Smell?EVERYTHING IS ALIVE!

Of course your broken garden slops with wintered defeat

Frozen fruits and drowned vegetables/leave them be

Seek seeds for Spring plantings/dig and turn.

Move your clocks forward just to learn

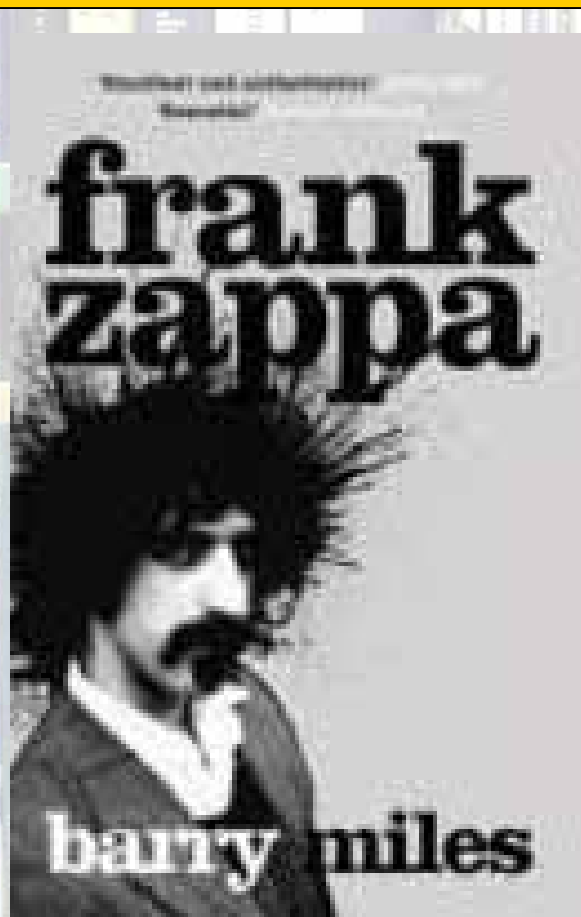
how fast life glows!And Light is just one lesson to learn-

Other is Old Sol-his very being BURNS!



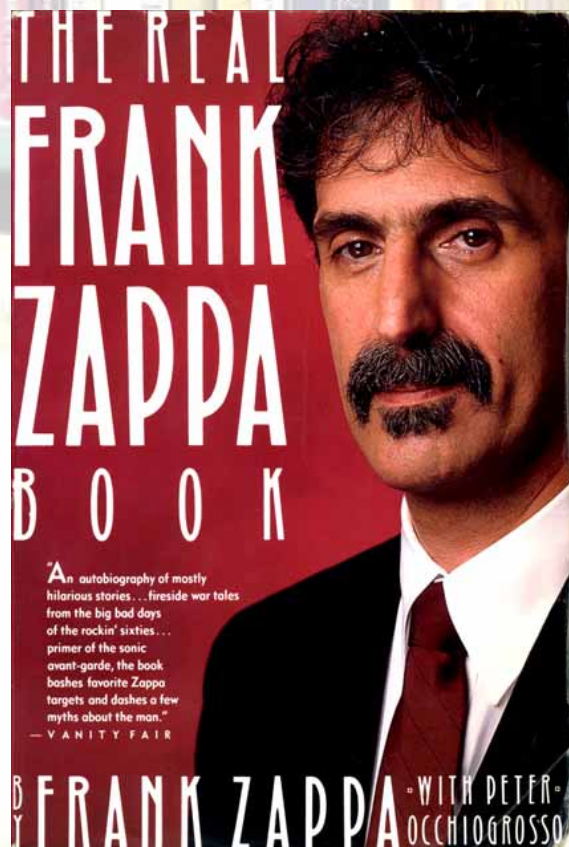
# Yer Gonzo Bookshelf

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



Frank Zappa: The Biography  
Paperback  
by Barry Miles (Author)  
Paperback: 384 pages  
Publisher: Atlantic Books;  
New edition edition

The Real Frank Zappa Book  
(Picador Books) Paperback  
by Frank Zappa (Author), Peter  
Occhiogrosso (Author)  
Paperback: 352 pages



Publisher: Picador; New edition  
edition (3 Aug. 1990)

These are not the only books about Frank Zappa that I have ever read, but I believe that they are the only two that I actually own. They are wildly different from each other, but although both are flawed IMHO, they are books that I would find no difficulty in recommending to the earnest seeker after truth who enjoys perusing these pages.

Barry Miles is somewhat of a counterculture legend. In the 1960s, Miles worked at Better Books, which was managed by Tony Godwin. Godwin was friends with Lawrence Ferlinghetti, with whom he would exchange Penguin books for City Lights publications. In 1965 Allen Ginsberg gave a reading



at Better Books that led to the International Poetry Incarnation, a seminal event co-organised by Miles. In 1965, Miles and his wife, the former Susan Crane, introduced Paul McCartney to hash brownies by using a recipe for hash fudge that they had found in *The Alice B. Toklas Cookbook*, and following the International Poetry Incarnation, Miles established the Indica Gallery and Bookshop, allowing him to meet many of the stars of the Swinging London social scene. Miles brought McCartney into contact with people who wanted to start International Times, which McCartney helped to fund, and it was at the Indica Gallery that John Lennon met Yoko Ono.

He is an accomplished writer, and I own several of his books, and - with the exception of this current volume - they are empathically written and give one warm sympathetic feelings about the persons described therein. However as Wikipedia describes, this book is different: "In a 2005 biography of Frank Zappa, in which he made no effort to conceal his disdain or disapproval of his subject, Miles criticized Zappa regarding his business-oriented approach to art and complaints about inefficient labor union regulations. Zappa regularly described himself as "a devout capitalist" and attempted to broker joint commercial ventures with business interests in the former Soviet Union following the end of the Cold War in 1991."

It is a strange and unsettling book, although the concept of a book written not only by someone who doesn't like his subject, but seems determined to communicate that dislike to all of his readers is a singular one. At least, it is one that I have never come across before. Miles' description of Zappa's attempts to sell frozen blueberry muffin mix to the inhabitants of the former Czechoslovakia are particularly upsetting for someone like me who is as much of an avowed anti-capitalist as Miles, but always hoped that the man who was, after all, one of my favourite musicians was singing from at least a vaguely similar hymn sheet to yours truly.

I had always imagined Zappa as a composer driven by his muse, and the discovery that he hardly touched a guitar during the last few years of his life, whilst devoting a lot of his time to making money, was as upsetting as Miles obviously intended it to be. The other book is the polar opposite. Whilst the Miles book gives an implacable and rather cold depiction of what the author perceived as an unlikeable and selfish man, Zappa's own book, which - as someone called Peter Fenelon writing on

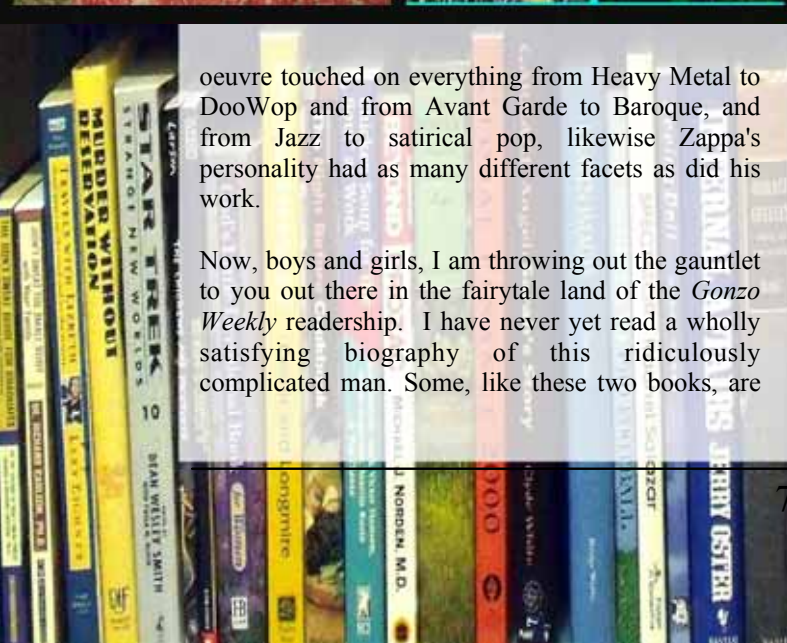
Amazon said - is not an autobiography, but is about as close as we are ever going to get to one, reveals a sweet, warm, and bizarrely childish man who loved his family very much despite the fact that they got in the way of his compositional activities. As Fenelon went on to write: "Basically it's Zappa's collected thoughts, rants, stories and tall tales about a number of issues, ranging from his childhood and early career via music -- the Mothers, his later bands, composing, the Synclavier, working with orchestras, life on the road, his hatred of Britain -- and heading off into the realms of religion, politics, "practical conservatism", the PMRC and a whole lot more besides.

If you do like Zappa's music, you'll love this book. The savage ironies and bizarre asides are all there. If you don't, it's a marvellous introduction to a whole new world of "stuff". Zappa was contrary, contradictory, inflammatory, infuriating, funny and fiercely intelligent. It's highly appropriate that this book manages to be all of those things. A fine tribute to a fine man."

How could two books, published only fifteen years apart, have reached such dramatically different conclusions? Perhaps we should ask Pauline Butcher Bird, someone who both knew and worked for Zappa, and who also authored a book on the man. She writes: "Having worked for Frank Zappa from 1968 to 1972 and lived in the Log Cabin, I feel I know Frank quite well. This biography brings him to life all over again. Barry Miles captures the complexity of the man brilliantly. I would add there is an emphasis in the book of Frank being a cold fish, but for some people, like myself, he was extremely warm and affectionate, something that without his saying a word, I would feel whenever I was in his presence. Even so, I think this is an excellent biography and I highly recommend it. One disappointment. I feel the book would have been enhanced had Barry Miles added a preface describing his own relationship with Frank, how he met him, when he interviewed him if at all, and so on. It would give the reader a better understanding of Barry Miles' personal perspective on Frank."

Considering that she was obviously very fond of Frank, and that most people agree that the Barry Miles book is somewhat of a hatchet job, one should, I think look at her statement in some depth. When one does, and when one talks to anyone else who knew him, one discovers that Frank Zappa was an immensely complex man, as complex as some of his most demanding music. And just as his musical





oeuvre touched on everything from Heavy Metal to DooWop and from Avant Garde to Baroque, and from Jazz to satirical pop, likewise Zappa's personality had as many different facets as did his work.

Now, boys and girls, I am throwing out the gauntlet to you out there in the fairytale land of the *Gonzo Weekly* readership. I have never yet read a wholly satisfying biography of this ridiculously complicated man. Some, like these two books, are

very well written and tick some of the necessary boxes, but nothing I have read yet has done for Frank Zappa what Philip Norman did for the Rolling Stones, or what Dave Marsh did for The Who, or Johnny Rogan did for The Smiths. Does such a book exist? And if it does, please recommend it to me, because I have a horrible idea that the wayward genius of Frank Zappa will have to be placed within historical context before anyone can truly write an engaging and full biography of him. And I don't know whether I shall live long enough for that to happen.





# XTUL XVI

## IN THE GREY HALF-LIGHT BETWEEN FACT AND FANTASY

I stared at the advancing policemen blankly. It has been over fifteen years since I had the boys in blue visit my house. That was back in 1997 after a young girl was killed in an inexplicable, and still unsolved murder, only a street away from where I had been living for many years, and where - in the aftermath of my own horrific divorce - my friend and partner in crime Graham Inglis spent much of his time. Being by far the weirdest and most non-conformist people in the little red brick estate, as well as the only single men, we were obviously going to be suspects. We were both quite happy to give DNA samples, having absolutely nothing to hide, but as we were questioned in some considerable detail about our activities that weekend, as said activities had involved Olympic levels of substance abuse, and a mildly debauched party, we were not particularly willing to share too many details with the rozzers.

But we were innocent. We knew that we were

innocent, and eventually - despite my suspicions that the Birmingham Six, and the Guildford Four were just about to be joined by The Exwick Two - we were eliminated from the enquiry, and although it took me two years to get back the Gurkha kukri that I had hanging on my wall, we essentially left the affair without a stain on our characters.

But on this occasion what on earth could I have possibly done. I kept the implacable look of injured justice on my face as I struggled to stay calm, wracking my brains to try and think what the hell I could have done wrong! "Yes, Officer. can I help you?" I said in the grimly patrician manner that has saved my bollocks from the fire on many occasions, and which even now seems to alert the plods to the fact that - contrary to appearances - they were not dealing with some crusty traveller, but an old fashioned English Gentleman.



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



However, on this occasion, the boys in blue looked singularly unimpressed as they surveyed the piles of mildly esoteric bric-a-brac which lay heaped in piles across my tiny study. Their companion in the black overcoat, whom I was rapidly beginning to suspect was more than plain CID, if only because that acronym stands for Criminal Investigation Department, and I honestly couldn't think of anything even vaguely criminal for which I could have been pulled up.

He looked at me with steely grey eyes. "I believe that you know a man called Daniel Miles," he said.

I slumped into my battered office chair. "What the fuck has he done NOW?" I asked.

I could see a flicker of humour pass for a fraction of an instant across his countenance. But it vanished almost immediately. "I don't think that there is any need for language like that, Sir", he replied, but I took a deep breath and said. "This is my house, and I will use any language I see fit here, officer. I will not be antagonistic and aggressive, but I am damned if I will temper my vocabulary to suit the sensibilities of an uninvited visitor. Now either arrest me, or sit down and we will discuss the matter like gentlemen..."

And much to my amazement, my high-handed attitude actually worked, and as he made no move to arrest me, I gestured to him to sit down. "I am afraid that I don't have enough chairs in here for your colleagues...", I started to say, but the ice was broken. He told the two uniformed policemen to go outside and sit in the car, and acquiesced like a lamb when I asked them to park up by the church rather than annoying my neighbours by blocking the lane outside.

They left. Graham was still hovering in the background, and I dispatched him for coffee and whisky. Much to my surprise the plainclothes policeman, who I suspected by now was almost certainly Special Branch, graciously accepted both. I didn't bother to ask him whether he was OK with me smoking, and lit one up anyway.

"You haven't answered my question," I said, sounding far more confident than I was feeling. "What the hell has that idiot Danny Miles done now?"

The policeman made himself comfortable and adjusted himself in his seat. "The trouble is, sir, that we don't know. We were hoping that you would be able to tell us."

I looked at him in silence. I would love to say that at this point I raised one eyebrow quizzically, but

although my wife, my adopted nephew Max, and even my mother-in-law, can do this undoubtedly impressive facial contortion, I can do nothing of the sort. So I just scowled at him, and asked another question, although this time I was pretty sure that I knew the answer. "Why me?"

He had the good grace to look mildly embarrassed. "Well, sir, you have helped us with our enquiries on previous occasions..."

I snorted. "And I am sure that your records will have told you that I was found to be entirely blameless on each of those occasions," I barked angrily, because - unlike most citizens of this sceptre'd isle - I have attracted the attention of the security forces on at least three occasions over the past twenty years.

The first took place during the last year of the John Major administration, when the Conservative Government was reliant on the capricious and stormy political friendship of the Ulster Unionists to stay in power, and was getting more and more concerned that anti-government interests from Britain and Ireland would team up to try and bring the government to its knees.

Well it so happened that in the spring of 1995 I had a telephone call from a very drunk ex-Royal Marine sergeant who claimed to have been in charge of one of the detachments of Royal Marines, who, ten years earlier, had been hunting The Beast of Exmoor. He claimed that they had shot a big black cat, but as they had been on private land without permission they had buried the body and vowed to say nothing about it. However, because my informant was down on his luck he was prepared to take me to the body...for a consideration.

I was sceptical, especially when, in an attempt to establish his *bona fides*, he told me (in confidence) that he had been part of a detachment of Marines acting as bodyguards to the then Princess of Wales as she visited her "Fancy Man" in rural Devon. This was months before the relationship between Princess Diana and James Hewitt became public knowledge. I had discussed the claims about the Beast of Exmoor in writing and on local radio, and because I had vaguely known Hewitt when we were both schoolboys (he was an egregious little shit even then) the increasingly paranoid Conservative administration decided that I was obviously trying to destabilise the royal family, and - according to several sources, especially *On the trail of the saucer spies, UFOs and Government Surveillance* by my friend Nick Redfern - my phone line was tapped for several months.

A couple of years later, the taps were renewed when



circumstantial evidence suggested that I was an IRA sympathiser (I wasn't but had friends who were) and even appeared in a drunken photograph taken at a gig by an Irish republican rock band, in An Poblacht. But again, the taps were removed eventually.

Most recently, in 2012, I shot a video for the title track of Merrell Fankhauser's Area 51 Suite. I'm rather proud of this. Not only is it the first pop video that I have directed which didn't feature either me, my band, or some mate of mine screaming avant garde nonsense, but I almost got arrested by Special Branch whilst making it. Although Area 51 is in Nevada, it was filmed in North Cornwall outside GCHQ, because of their impressive satellite dishes.

Worryingly for the state of the nation's security, the base security forces noticed the fat hippy with an expensive camera but failed to notice to relatively small teenagers (one dressed in an alien mask) and a large, bumbling dog with impressive jowls. The police were very nice to me when we spoke on the telephone, and I am pretty sure that I have avoided being sent to some secret interrogation facility on Diego Garcia, as they seemed to believe everything I said (which was good, considering that it was the pure and unadulterated truth).

So, I have attracted the nation of Britain's guardians of law and order on at least three occasions, and as I have written and spoken widely about my negative view of both the British and American governments (check out my book *Island of Paradise* for the really damning stuff) I am not at all surprised that I have a file on me, and that it remains open. But Danny? He is just an irritating small town conman, and - if I may steal Tim Good's phrase - of no defence significance whatsoever.

I said as much to the man from Special Branch, who was sitting back comfortably sipping my whisky. He looked at me quizzically for a few moments before saying. "But in your writings, Mr Downes, you have intimated that Mr Miles is quite capable of running a cult. Indeed, I believe he did so at one time, and you were a member." He picked up his attache case and got out a copy of my 2004 biography, in which I described some rather disturbing events during the autumn of 1981, when I was busy opening the doors of perception by the use of psilocybin, and Danny was playing mind games with the more gullible members of the North Devon alternative community.

He turned to the relevant chapter and read out loud:

I can't remember whose idea it was, but at the end of October someone suggested that we should follow in the footsteps of Carlos

Castaneda and indulge in a group psychedelic experience out of doors. The idea was to somehow contact the spirit of the sacred mushroom on the psychic plane, although it has to be admitted that most of those present (including me) thought of it more as a groovy and rather daring Halloween party. I was really looking forward to it until I discovered that in his wisdom Danny had decided to hold this experiment on Abbotsham Cliffs. In many ways this made a lot of sense. If there actually was a sacred mushroom spirit, it stood to reason that he would reside amongst the more tangible proofs of his existence, and as already stated, at the time at least, the best magic mushrooms in the area grew at Abbotsham Cliffs.

I was a little uneasy. Although ten years had passed and I had tried to put the matter out of my mind I had never entirely forgotten the events of June 1972. But, I rationalised wildly displaying a capacity for self-delusion that was remarkable even by my standards. *That* had been in the woodlands several miles along the cliffs. *And* it had been in summer. *And* we had been looking for the werewolf. This time we were engaged on a mystical quest for the spirit of the sacred mushroom. It was *obvious* that nothing nasty could possibly happen.

On Halloween night, seven or eight of us camped out on the flat land just behind Abbotsham Cliffs. There were three girls and four or five guys, all dressed in the punk styles that were then *de rigueur*. Cheerfully, we parked our cars in the lay-by, and in the late afternoon sunshine it was a cheerful party that walked the half-mile or so along the footpath to the cliffs. Although it was the end of October it was surprisingly warm, and the two elderly sheep grazing on the scrubland by the cliffs gave the place a delightfully bucolic air.

We built a large bonfire and as the final rays of the setting sun disappeared into the Bristol Channel, Danny, in his self appointed role of showman and shaman, came around and dispensed what he described as his "funky communion." It was a potent mixture of gin, mushroom tea, peyote and LSD and was the precursor to one of the most horrific nights of my life. It was a night that I shall certainly never forget, and which I seriously suspect will be permanently etched on the psyches of everyone involved.

The evening started pleasantly enough, because although the chemical mixture that we had ingested was incredibly powerful, the mixture of the pleasantly sylvan surroundings, and what we hadn't yet learned to call "chill out" music issuing from what we hadn't yet learned to call a "ghetto blaster" kept everyone in a mellow and happy state of mind.



Danny started to read aloud from *The Tibetan Book of the Dead* and then began to recite Aleister Crowley's *Hymn to Pan*. None of us realised at the time, but Danny was (knowingly or unknowingly) manipulating the situation like a master. Although everyone was hallucinating heavily by this time, the three girls in particular seemed heavily affected and, encouraged by Danny, started to behave in a most uncharacteristic manner.

Despite their Mohicans and studiously torn clothes they were actually very reserved young ladies on the whole; but coaxed by Danny they started to become very affectionate and sensual. They danced rhythmically to the music and kissed and stroked each other, the guys in the group (including me) and particularly Danny.

One plump girl called "Sarah" [not her real name because I see her around Exeter sometimes, and she is now an eminently respectable, professional lady] who boasted the particularly unpleasant punk soubriquet of "Scab" even started to undress and dance semi-naked in the firelight.

It would be easy for me to pretend that some sort of totally far out hippy orgy then ensued, but it didn't. Most of the people who were there were too drunk, too stoned, and far too tripped out to perform sexually. I know I was, but again under coaxing from Danny, "Scab" and one of the guys coupled - I won't say 'made love' because there was no love, emotion or tenderness - just animal rutting in the firelight as Danny chanted lines from Crowley and the rest of us looked on giggling inanely and waving our hands about to the rhythmic beat of the music.

Eventually everyone passed out, and that was when the fear came.

I have spent more of my life than I like to admit in alternate states of consciousness. Once upon a time I believed it was because I was exploring a genuinely alternative route to spiritual self-empowerment.

Nowadays I believe that all that is rubbish. If there is such a thing as an interventionist God, and for me personally the jury is still out on that one, I am sure that he or she would not wish the objects of his/her creation to perform acts of supplication by poisoning themselves. Although the concept of trying to second guess a deity is a pretty dodgy one, the theories of trying to reach nirvana through substance abuse is a pretty dodgy one. I haven't taken psychedelics since that terrible night in 1981. These days when I go to a different place it is usually with

alcohol, or prescribed tranquillisers and occasionally with the fruit of the poppy. And these days, when I take drugs it isn't to reach some magickal and non-existent nirvana - it is purely and simply to blot out the fear.

I am convinced that the fear first came to me on All Hallow's Eve 1981.

The policeman looked at me in silence for a few moments before continuing...

"We have received information that Mr Miles is involved with another cult of young people in North Devon, and this time the casualties are likely to be far more than just three elderly sheep. What do you know about it?"

I replied fairly honestly. I agreed with the policeman that the events taking place in the dank forests on the Cornwall/Devon border were both sinister and worrying. But as far as I could see the police were barking completely up the wring tree.

"Have you heard a song called 'Black Flags Rising'?" he asked, taking me completely aback.

I nodded that I had.

"We believe that this is a reference to the black flags flown by Islamist insurgents in the Middle East..." And he looked terribly shocked when I burst out laughing.

"Danny a radical Muslim? Nonsense..." I spluttered, and tried to explain that the black flags in the song were a reference either to Saruman's banners in *Lord of the Rings*, the Anarchist black flag, or to this line from a famous Irish rebel song...

"The black flag they hoisted, the cruel deed was over,  
Gone was a man who loved Ireland so well,  
There was many a sad heart in Dublin that morning,  
When they murdered James Connolly, the Irish Rebel"

But this was all obviously too much for my unwelcome visitor, who obviously had no idea what on earth I was talking about.

"So you are saying that they are Irish Muslim anarchists, then sir?"

And I had to spend the next ten minutes trying to explain to the bloody man that I meant nothing of the sort, and that I was a seriously disabled music journalist and zoologist who spent his time breeding tropical fish and raising money for animal welfare projects, and that I was not the new Lord Haw Haw apologist for a band of fundamentalist Irish Muslims, and that I knew next to nothing about what Danny was





doing and cared less.

Of course, I wasn't being entirely truthful. I knew more than I was admitting, but the more I thought about it the more I worried about the safety of poor Panne. Truthfully I didn't care what happened to Danny, Mr Loxodonta, Lynnette or any of the others, and suspected that the world would quite possibly be a better place without them.

But I was not prepared to be the agent of their destruction if it also meant the destruction of a sweet little goatgod from the woods who had done nothing more to me than ask for my help and eat my wife's chocolate.

So I obfuscated, bluffed and carried out all the tricks of verbal prestidigitation that I knew how to do.

I knew that the policeman knew that I was hiding something, and I knew that he knew that I knew he did. But, thankfully, even in our crumbling democracy, I knew that I was safe from being arrested on suspicion of treason, just yet, and so I continued to lie, and the policeman continued to probe until we both got tired of the charade and he went home, and I went upstairs to join Corinna and the dogs in bed.

However, unusually for me, I lay awake for hours with a million and one things going round my head. But by the time I finally went to sleep, just as the pale fingers of dawn were tracing filigree patterns across the early morning sky, I knew exactly what to do next.

I would have to do exactly what I had been told back in Norwich. I would have to go and see Britannia.





*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](http://www.spanglefish.com/northdevonfireflyfaeryfayreandball2015)*

*Tel : 01237441999*

*Adult £10.00 Child under 16 £5.00*

*FOOD ALL DAY & LATE BAR*





# 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...

Evening all. Let us start as we mean to go on shall we.....



### THE BEATLES

Better than Justin Bieber since 1960.

And that, dear chaps, is the last we shall hear about JB in this issue, thank goodness. I don't think my sensibilities could stand seeing his name in print again this week.

Righto...are you all sitting comfortably? Then I shall, no doubt, begin...and go on a bit ....then wander off in boredom no doubt, but we shall give it a go.



**Vintage Rare Mamas & Papas 1970'S Mama Cass Elliot Doll Showbiz Babies Clone - £45.00**



“This Is A Very Rare Little 5 Inch Mama Cass Elliot Doll.  
Bought In London In The Early 1970'S.  
I Believe Her To Be A Lookalike Of The Hasbro Show Biz Babies In The 1960'S.



She Is Still In Her Original Packet With Plastic Clip.  
Rare Collectible Doll & Piece Of Music Memorabilia”

I really don't remember Mama Cass Elliot having blond hair, but maybe she did? I also don't remember her looking like this doll either! Mind you, looking at the two photos again, I suppose you could say that the head shape is correct.

For a change this week, whilst perusing the eBay auctions, I decided to start from the most expensive for a change. Don't ask me why – just some exuberance on my part perhaps, but I did find these two items up there amongst the best of them (and I am sorry that there are no photos to accompany these, but they basically had 'copyright'

emblazoned right across them)

**Elvis Presley Owned Famous Lion Head Ring Graceland - £75,000.00**

**Elvis Presley Owned And Worn Mint Green Pajamas Baptist Hospital April 1977 - £30,000.00**

Okay 75 grand for a 'famous' ring is not necessarily out of the ordinary, but 30 grand for a pair pyjamas? Even if they are mint green, and worn, that is something like 12 grand per leg and 6 grand for the gusset!

**Syd Barrett (Pink Floyd) Original Owned & Used Paintbrush & Paint - Us \$600.00 (Approximately £392.93)**



“12" Pro Arte paint brush and 3.5" Aquafine tube of raw umber paint both owned and used by Syd Barrett. These were originally auctioned off by Cheffins in the UK in a larger lot of Syd's painting materials and includes a copy of their Certificate of Authenticity. Also included is a Certificate of Authenticity from Tracks UK specific to these two items. This brush and paint were used on many of the original paintings done by Syd which were also auctioned off in Cheffin's 2006 auction of items from Syd's estate.”

Well art is an expensive hobby, you know. And as a lot of artists' paintings only get expensive after they have left this world for a better place it stands to reason that a paintbrush and tube of paint would be expensive too when all is said and done.

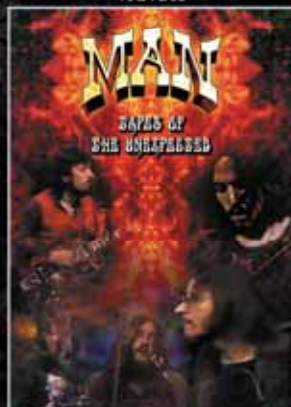


**THE BITCH IS BACK**



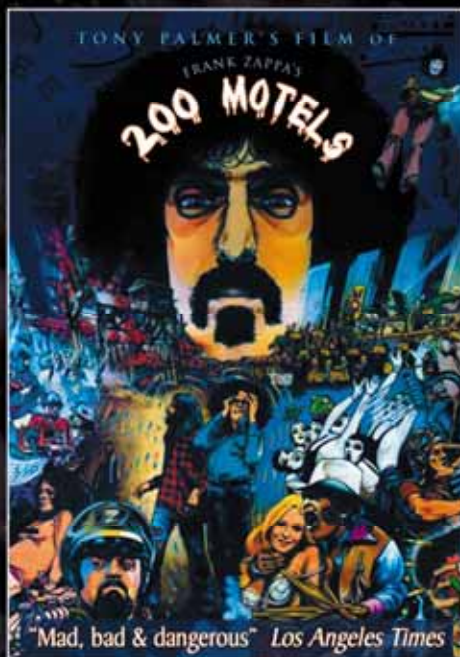
If it's groovy...it's in!

MAN  
Tapes of The Unexpected  
VPDVB68

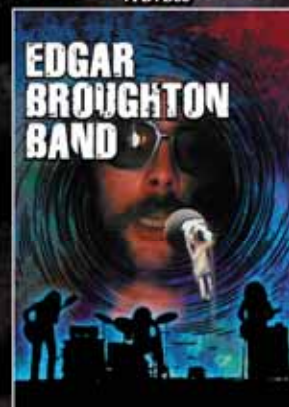


"Mad, bad & dangerous"  
(Available for the first time on DVD)

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



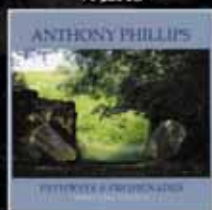
KARNATAKA  
The Gathering Light  
KTKCD005



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



**Beatles Paul McCartney signed Hofner Bass Guitar and Display Case - £3,500.00**



"The Guitar is secured in a stunning framed, presentation box (W120cm, L100cm, D20cm). This must not be opened without the presence of the guarantor. Includes Certificate of Authenticity, as assurance that the Left Handed Hofner Bass has been personally hand signed to the faux pearl pickguard by Paul McCartney. The authenticity of the signature is unconditionally guaranteed."

And oddly enough there is another auction for a similar - fairly unusual - item.

**Paul McCartney Engraved Replica Autographed Framed Hofner Display - US \$1,424.95 (Approximately £933.17)**



**"Paul McCartney Engraved Replica Autographed Framed Hofner Display.**

Signature Royale SKU# RPPM2101. This shadowbox has a replica, Hofner, Bass guitar with the laser engraved, replica, signature of Paul McCartney on the white pick guard. Matted and framed as shown with black and gold matt highlighting both the color image of McCartney in concert, and the black and gold informative plaque. All is mounted on a black fabric background. Black and gold "Leather" frame completes the collage. Approximate overall size is 49x26x4 inches. Ready to hang."

If you are interested in this, it may be prudent to bring your attention to the fact that the postage will be adding another whopping US \$719.53 (approx. £472.32) to the price.

**Pink Floyd Animals - Pink Plastic Presentation Pig French display PLASTIC PIG - £2,749.00**

"PINK FLOYD Animals - Pink Plastic Presentation Pig (Yes boys & girls and just in time for Christmas too.)"

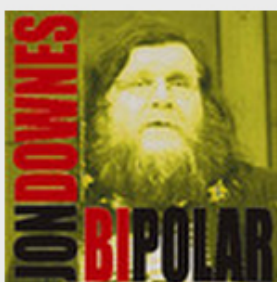
Okay, so no-one was interested then.

"You probably never actually knew that you wanted one of these but I can assure you that you do. This is an exclusively French 1977 original 31"" high by 48"" long [approx] nearly full size Piggie as seen on the front of the Animals LP sleeve with a 20"" long tray on its back for displaying a goodly quantity of said LPs above the banner PINK FLOYD ""animals"" as it says on the side of the tray.

Being made of plastic it doesn't eat much so you can do away with messy Stys fields mucking out etc. and just enjoy it for what it is.

**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

Lovingly shaded in various piggy hues with green for grass between its legs the ensemble is made from two halves of moulded pink plastic rivetted together to form a very sturdy unit indeed. It could even double as a crib should you so wish to torment your infant.

Near life size this is a sight to behold and would



probably be worth you contacting us for a postage / courier quote. We've never had one of these before and may have to wait another thirty years before we find another so don't be caught out and miss this opportunity to pick up one of the ultimate Floyd collectables!)"

I don't usually put all the blurb in when it is this long, but this was wittier than most so I thought 'why not?'. However, I do not think my daughter

**Vintage Take That Dolls Robbie Williams and**

would be all that happy if I turned up with this for my grand-daughter to sleep on!

**Led Zeppelin - physical graffiti - promotional rubiks cube - very cool rare item US \$295.00 (Approximately £193.19)**



"Led zeppelin - promotional rubiks cube for physical graffiti remaster - released on 2-24-2015. very cool piece - still factory sealed - will look even better with

cellophane removed - see pictures. measures 2 1/4 inches square. there are not many of these around - this appears to be the only active one on ebay."

I have to admit that this is a very clever promotional item.



REGULAR LINE OF PACKETS  
Between Norwich and Philadelphia.  
Sail on WEDNESDAY of each week.  
The line is composed of the following Packets:  
New Bed. James L. Day, 1 : 1 : Capt Nash.  
" " Mary H. Chappell, 1 : 1 : Capt. Griffin.

THE undersigned, by appointment from the Honorable  
of Patents, Agent of the U. S. Patent Office for  
casing and forwarding to the said models, designs or  
manufactures to be patented, & deposited there, which  
will be sent free of expense and risk and will disburse  
the prepare Certificates, Specifications, Assignments, and all  
the necessary Papers and Drawings; will make references  
into American and foreign works, to test validity of inven-

B. E. HUTCHINGS,  
(Successor to WM. LEGGATE,) 180 MAIN ST.  
MANUFACTURER and Dealer in HARNESSES, SADDLES,  
M. DIES, BRIDLES, Coach, Glasse and Draft COL-  
LARS. Also, Trunks, Valises and Carpet Bags. Coach  
Gly and Tug WHIPS, &c. &c. Repairing done at short  
notice.

PRATT, DOWNS & SCOTT,  
(Successors to T. W. & O. P. Buxton.)  
Office:—HARDEN & CO'S Office, 8 Court Street  
Boston; J. H. ENIGTS HAT STORE, 155 Main St.  
Worcester.  
Feb 25, 1877.



However, these little cuboids are frustrating to say the least and I have never been able to complete one. I never know whether to shout obscenities or admiration at those I have watched on videos who complete them in a matter of minutes, even seconds. However, if I was to admit the truth, it is probably the sound Rubik's cubes make when one is twisting and turning them that always lured me into trying them out. They do make exceedingly good sounds.

### 1D One Direction Messenger Picture Black Bag With Red Heart Tag Official NEW - £506.95

Yes, we have had one of these before presented to the hallowed shelves of the cabinet, but I have included it again because of two reasons; one is the ridiculous price, and the second is that I have a short, but funny, hair-raising, heart-stopping moment to relate with regard to this item. Whilst I was collecting my booty for this issue, the telephone rang, thus meaning that I had to remove my Gonzo Weekly beanie and replace it, rather swiftly, with my receptionist fascinator. Unfortunately one of

the cats had knocked my receptionist tools of the trade (ie my nail file and bottle of nail varnish) on to the floor, so I was left kind of naked for a minute and at a loss as to what I could do to keep my hands busy whilst speaking on the blower. So I did the only thing I could think of and decided that, whilst chatting, I should continue my search on the pc for fodder for this particular nosebag of delights.

So I saw this and proceeded to highlight to cut and paste. As we all know, females of my particular species can multi-task like no other, so it was not at all unusual for me to be able to hold a conversation on the dog and bone and continue to work at the same time on the pc. Imagine my dismay, horror and downright colour draining from the face moment though, when I realised that by accident I had pressed the 'buy it now' button and had been taken, rather rudely I feel, to the pay up now or be damned page. 'Oh globbits', I exclaimed inwardly (I didn't really; I said something much more colourful and understandable than that, but I am not going to mar these virginally pure pages with such things). Anyway, whilst still continuing with the phone call, I took a deep breath and quietly and furtively closed the page in question hoping that nobody had actually noticed my heinous error, and calmly continued on with the job of cutting and pasting, and pretending that none

of the above ever happened.

So that was my little tale to amuse, tantalise and titillate all who have even read this. I am quite prepared to acknowledge that one look of the picture would probably have caused most – if not all – of anybody flicking (or is that flipping?) through this issue of the *Gonzo Weekly* Flipsnack magazine to just pass this by with the disdain and loud snort one would – and could – only expect.

### Strange music memorabilia auction details found this week:

"One crew member of Lady Gaga's 2012 'Born This Way Ball' tour hit the jackpot when he picked up



one of her acrylic nails from the floor of the stage and it was auctioned off for \$13,000. The black and gold nail set had been specially designed for Gaga to wear at the launch of her Fame fragrance, and she lost the nail one day later at her show in Dublin, Ireland."

I bet she was gutted, but I bet he wasn't; he nailed it.





# **Weird weekend** 2015

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



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

The Small School, Hartland, North Devon  
[www.cfz.org.uk](http://www.cfz.org.uk)

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



THE ANTIDOTE FOR NORMALITY;

# YOU'VE NEVER HAD IT SO WEIRD

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

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

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



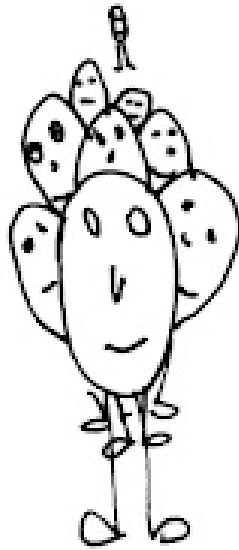


<b>FRIDAY</b>	
7 - 7.15	Intro
7.15 - 8.00	<b>Nick Wadham: TBA</b>
8.00 - 8.30	Break
8.30- 9.30	<b>Lee Walker</b>
Book Launch	
9.30 - 10.00	Break
10.00 - 11.00	<b>Lars Thomas: Microcryptozoology</b>
	<b>Silas Hawkins: A bedtime story</b>
<b>10.45-11.00</b>	<b>Raffle</b>
<b>SATURDAY</b>	
12.00 - 12.30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



# THE NINE HENRYS

GONZO  
MEDIA  
GROUP



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

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

THE WORLD'S FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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





# CLASSIC LOST BROADCAST RELEASES FROM

# GONZO

HS10370 DVD



ROCK OF THE 70's

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

## THE LOST BROADCASTS

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

HS10480 DVD



THE LOST BROADCASTS

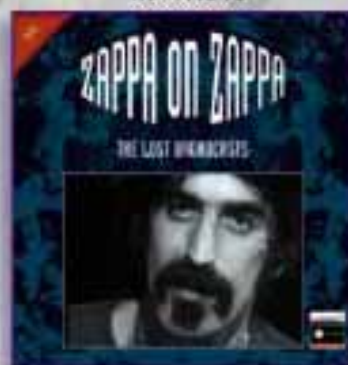
INCREDIBLE STRING BAND  
HS10650 DVD



CAPTAIN BEEFHEART & HIS MAGIC BAND  
HS11420 DVD



FRANK ZAPPA  
HS11090 DVD



CURVED AIR  
HS10580 DVD



LIVE 355 WHY NOT TUNE INTO  
GONZO WEB RADIO

ALL AVAILABLE FROM  
[www.gonzomultimedia.co.uk](http://www.gonzomultimedia.co.uk)







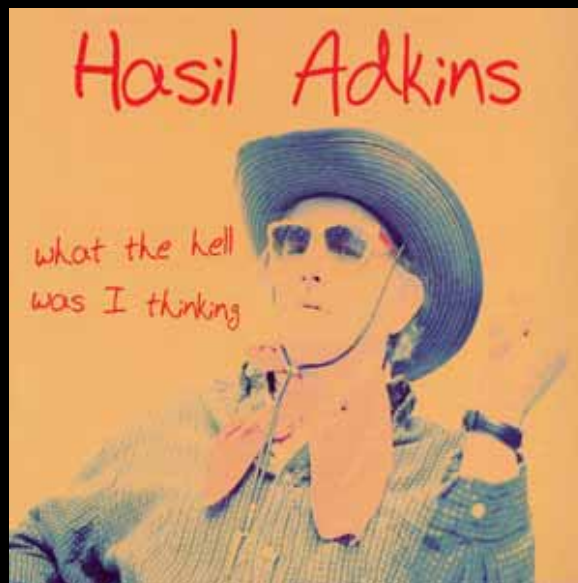
This book, which was released by Gonzo earlier this year is an erudite catalogue of some of the most peculiar records ever made. The authors have lined up, described and put into context 500 "albums" in the expectation that those of you who can't help yourselves when it comes to finding and collecting 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.

## Hasil Adkins: What the Hell Was I Thinking? (Fat Possum, 1998) What? Psychobilly superstar on top form!

Adkins was a major player in "outsider music" long before anyone had seen fit to name such a thing. Adkins remained a perpetual outsider who lived nowhere other than West Virginia and ceaselessly contributed to his own myth, to the point even he hadn't a clue about the truth, "The Haze" was a fitting nickname. Adkins' work carved much of the furrow that would subsequently be labelled Psychobilly. For all the apparent train-wreck qualities of his life, (his birth-date remained elusive, he claimed to



have attended school for precisely four days and many feel he greatly exaggerated the vast tonnage of songs he claimed to have written), Adkins' peculiar genius was honed with a determined focus on a prize, and with the singularity of vision that marks out many gifted musicians. However, Adkins' rabid focus saw him developing a brand of low-fi, raucous and rapid country rock 'n' roll with rambling, frequently incoherent, lyrics and a regular focus on trash-culture subjects like flying saucers, fried chicken and vivid references to violence and serious injury.

The mystery on the amount of songs he wrote revolves around the similarities between many compositions and his less than faithful rendering of his own best known songs on stage. For sheer jaw-dropping curio value Poultry in Motion – an entire album of songs devoted to his love of chicken – is probably worth checking out, but the late period What the Hell Was I Thinking? is – arguably – the best place for a first timer to start. It's atypical because of the – occasionally – lucid lyrics and clear production, and in its sporadic ballads. In fact, "Beautiful Hills" is nerve-chillingly poignant, slow, sad and insightful and ranks with the very best of his prolific output. By this point – Adkins was somewhere around 60 when the album was released – his voice was a dark, and lived in element of his work. The borderline insanity of a track like "Up on Mars" (recounting a visit to the red planet) shows it to full effect.

Elsewhere there's enough breakneck chaos, shambolic rhythms, thrashing away at a barely tuned guitar and shameless diving into God and drink (though not on the same song) to satisfy the faithful, and reward anyone investigating the legend but sceptical the recorded work will match what they've read. "Stay With Me" is one of a number of cuts that hit the throttle, hang on for as long as possible and don't so much finish as simply shatter into their constituent parts. Bear in mind this is one of Adkins' most focussed and thoughtful efforts and All Music Guide still note it is: "music at the edge of sanity: potent, but only in very small doses."



# THE WORLD OF KEV ROWLAND

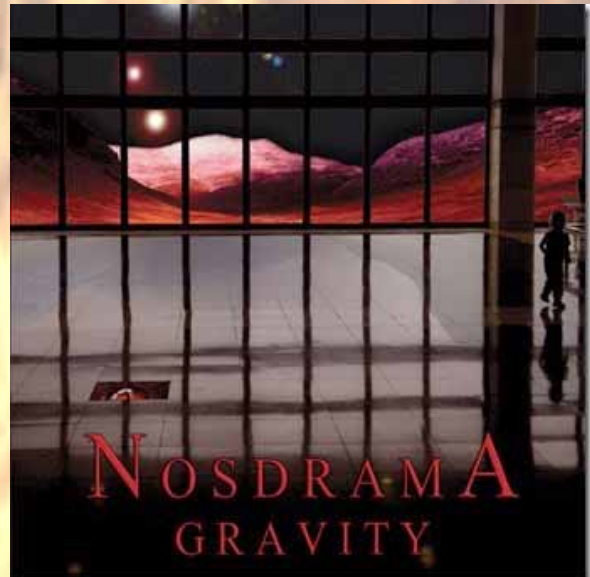


**TODD RUNDGREN**  
**STATE**  
(ESOTERIC ANTENNA)

In 1973 Todd released his fourth album where he made quite a statement, as he called it 'A Wizard, A True Star'. To me and many other fans he hit the nail firmly on the head, as here is a master songwriter, performer, producer, and someone who is able to do whatever he wants and be the master of that. Some of my favourite live albums are by Todd, and he has dared to do things such as perform without music, or allow fans to get on stage and pick up and play instruments and join in the fun. He has been a great band member (first in The Nazz and then the brilliant Utopia), and of course played guitar on and produced a certain album called 'Bat Out of Hell'. I was overjoyed a couple of years ago when I was able to tick another act off my 'must see' list when he appeared in NZ for the first time in his career to support an album of his interpretation of Robert Johnson material, and I stood in front of him as he blew me and the rest of the audience away with some brilliant guitarwork.

So, when I heard that he had a new album out and that it was in fact a double CD with a live concert on the second disc that I knew that it was essential and I eagerly put it into the player. It was then that I remembered something. Todd doesn't need anyone else around him to make a record as he can do it himself, and he is a musical magpie who isn't happy unless he is experimenting. Now, that's all well and good when he is in the area of hard rock or progressive rock, but when he goes off and does something within the dance area then that is something I can do without. I know that there must be those who think this is a wonderful piece of work, but I'm not one of them. The only thing that comes close to saving this is the second disc which is a recording from last November where he performed with the Metropole Orchestra in

Amsterdam but this lounge take on songs such as "Hello It's Me" and "Can We Still Be Friends" shows that he can sing, but isn't something that compares with "A Cappella" or any of his other live albums. Overall this is a real disappointment and I call myself a fan, let's hope the next one is better.



**NOSODRAMA**  
**GRAVITY**  
(INVERSE RECORDS)

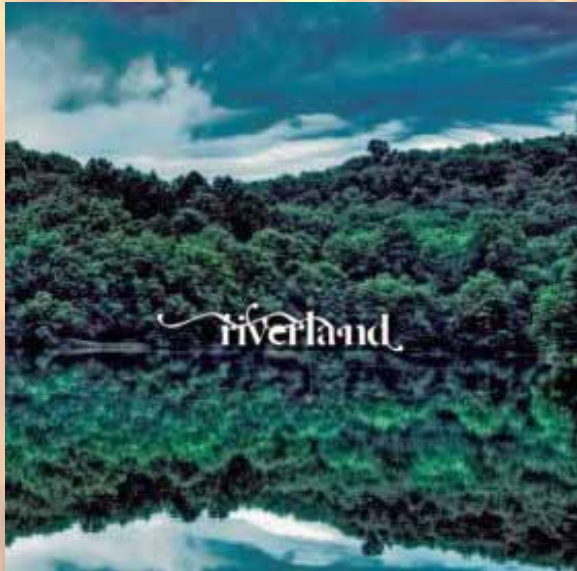
This is the fourth album by the Finns, but the first one that I have come across. If someone had asked me what country these guys were from I would probably guess a country where there were long periods of darkness as this is an album that is full of melancholy and dread emotion, as they bring together elements of bands such as Porcupine Tree and Opeth into something that is first and foremost progressive but also bring in elements of ambient black metal. The vocals from Ari Niemi (who also provides guitars) aren't necessarily depressing but they certainly lean towards that style. It is the vocals that are very much at the centre of everything they do, with the music rarely breaking forward as this is all about songs and providing the right accompaniment for the singer.

It is all about exploring music when building on minor chords instead of major, and definitely moving in different directions than the norm. Space is used as an additional instrument, and there are times when the album feels very intimate as opposed to overblown and in your face, although there is always the threat that the riffing guitars could suddenly take a turn for the heavier. The lyrical theme of the album is built from Universal spheres, the natural cycle of cosmology



# THE WORLD OF KEV ROWLAND

and human destinies. Apparently they used the word 'Gravity' to make the listener think about the how this affects all life forms, yet leaves the mystery of the unknown magnetism and its effect to spiritual world. Overall this is an interesting album that while not indispensable is certainly worthy of further investigation, especially if you enjoy your music to be not necessarily sad, but definitely gothic and dark.



## **RIVERLAND RIVERLAND (INVERSE RECORDS)**

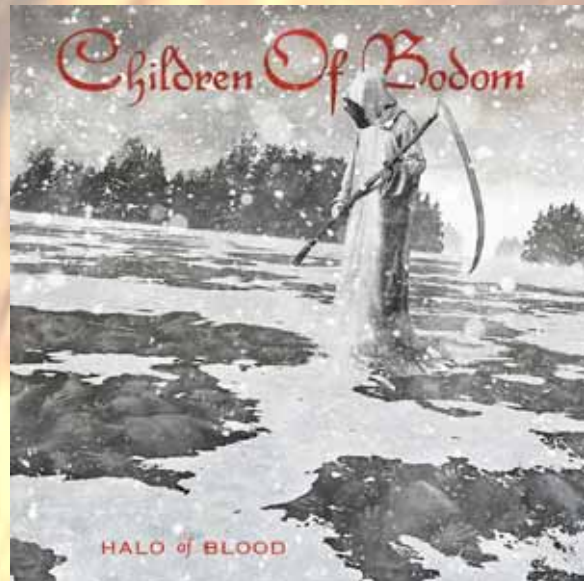
Riverland is a Finnish duo consisting of Mikko Heino (Minutian) on vocals and Roni Seppänen (Tracedawn, Devil I Know) on guitar. Their music could well be described as modern acoustic pop with a hint of progressive rock and psychedelia. The band names Marillion, Rush, Johnny Cash, Parisin Kevät and Tapio Rautavaara, among others, as their influences. This is their debut album, and is a really pleasant, if fairly subdued, acoustic album. I can see where Steve Hogarth-era Marillion may play a part in their music, and Rush have had the odd acoustic song, but I don't get Johnny Cash at all. His music is way more abrupt with lots of passion whereas this music feels like it would collapse if pushed too hard as it is just so fragile.

One thing that really surprised me is the length of this album, which is being portrayed as being full-length but it is only seven songs and a fraction over 21 minutes in length. Just as I was starting to get into it, the album had finished, which seems quite strange. Anyway, it is possible to go to their site and stream the whole thing before purchase so why not give it a try? Just go to [www.riverland.fi](http://www.riverland.fi) and see what you think.

## **CHILDREN OF BODOM HALO OF BLOOD (NUCLEAR BLAST)**

I own pretty much every COB album, and even have a copy

of one of the Inearthed sets in my collection, but the question that I have been asking myself for quite some time is are they still any good? Ask any self respecting



metal journalist and he will tell you that COB are the best thing ever to come out of Scandinavia, and certainly they have sold a lot of records. But so has Justin Bieber so what does that prove? To me the last really good COB album was 'Hate Crew Deathroll', which featured the awesome 'Needled 24 7', and that since then it hasn't all been as good as it might have been. Interesting to see that on MMA the first five albums get a 4\* rating, yet the last two get 2 ½ and 3 respectively. So, it was with more than a little trepidation that I listened to this for the first time.

Even before putting it on the player I had the impression that we might be in for something a little different to recent years as while it has been recorded and produced by the band themselves, they have also brought in Peter Tägtgren (Hypocrisy, Pain). Peter is one of the top producers of this style of music, plus of course he also produced 'Follow The Reaper' which is certainly one of their finest works. I don't know just how much impact he has had on the band in terms of musical performance and songwriting, but what I do know is that this is easily their best album for ten years. There is an anger and passion in the music and in Alex's singing, while keyboard player Janne Wirman makes his presence felt with possibly his finest ever performance.

If you want melodic death metal played by the absolute masters of the scene then it just doesn't get any better than this. Henkka and Jaske nail the bottom end, while Roope either links directly with Alex or provides the backing for him to go off and solo. There are times when it is still a bit too melodic and controlled for my liking, as I would prefer it to be even more raw and off the leash, but there is no doubt that these guys are back with an absolute vengeance. [www.nuclearblast.de](http://www.nuclearblast.de)





# Book Launch Party

to celebrate the launch of a new book  
'The Way To(o) Weard' by Roy Weard

featuring the music of  
The Deux Johns Orchestra  
and  
That Legendary Wooden Lion

Sunday 5th April 8pm

The Brunswick,

1-3 Holland Road, Hove BN3 1JF

£3 (refundable against book purchase)

[www.thebrunswick.net](http://www.thebrunswick.net)



<http://www.woodenlion.com/twtw.php>





## Jaldaboath

### Jaldaboath

From Rhydlan in East Sussex, Jaldaboath is known as a Medieval Templar Metal band. Formed in 2007 the band “play the following styles exclusively ; Heraldic Templar Metal, Castle-dwelling Cacophonous Rock, Head-banging Horse-riding Metal, Jousting Jongleur Jazz, Teutonic Templar Thrash, Hammering Heraldic Metal, Renaissance Raggamuffin Rawk.” (Facebook)

“They take their inspiration from the Knights Templars, the crusades of the medieval period, the tradition of the troubadours and screen classics Black Adder and Monty Python. Jaldaboath jokingly describes their style of music as “Hammering Heraldic Metal”, “Crusader-core”, “Tumultuous Teutonic Templar Thrash” and many more. (Metal Archives)”

Band members are:

Grand Master Jaldaboath (Officer of Oratory and Knight of the Keyboard Realms)

Sir Bodrick of Tring (Knight of the Brazen Bass)

Sir Benjamin Turcopole (First Drummer Deluxe)

Sir Peter the Dragon (Grand Guitarist Inspector) ... and other assorted miscreants... (featuring backing from the Soldiers of Misfortune & the Nuns of St Tallulah)

“Once upon a time, our bawdy hero Grand Master Jaldaboath (Officer of Oratory and Knight of the Keyboard Realms) set out in search of brother knights with whom to

follow the path of troubadour chivalry and continue the quest towards marathon quests of alehorns and wenching. Thus it was, he found the mighty Sir Bodrick of Tring (knight of the Brazen Bass), the artful Sir Benjamin Turcopole of Surrey (First Drummer Deluxe) and the very tall Sir Peter the Dragon of Hampshire (Grand Guitarist Inspector). With anthems such as “Raise the Crummhorns”, “Bash the Bishop”, “The Bitch of Chiselhurst Caves” and “Axe Wielding Nuns”, JALDABOATH bring us the long-forgotten artistry of the medieval jig and have most cert forged a form of metal previously unknown to man or beast.” (Facebook)



Facebook

Metal Archives

### You Tube:

Warrior Monks of Whitehawk

Calling on all Heraldic Beasts

The Wailing Witch of Moulsecoomb





There is a bit in the third Harry Potter movie when teacher Remus Lupin was taking a class in how to defeat the Dark Arts.

As part of this a boggart conjured up visions of the things that various of the protagonist feared most. Lupin, of course, feared the full moon, because he was a werewolf.

I am not a werewolf, nor do I fear the full moon, but it does have an unfortunate effect upon my brain chemistry, and this week has been the full moon.

It has also been the beginning of spring, and all sorts of comings and goings have taken place within my extended household of animals and men.

It is very odd without Graham here. He is off for a week visiting his family, and seeing Hawkwind. It is very strange without him.

The bad news is that Orcrist the crow who has lived in the bottom aviary ever since he was rescued from a dog two years ago died suddenly on Friday night. Poor thing survived the winter only to die out of the blue when the spring came.

Bizarrely Jerry the Jackdaw did exactly the same thing a few years ago.



The good news is that the rescued pigeons in the top aviary have bred and there is at least one jolly looking squab demanding food. The Universe giveth and the Universe taketh away.

Another evening this week the spur thighed tortoises (*Testudo graeca*) were getting amorous, and it was the first time I have ever seen the rather boisterous mating ritual of this species as described by Gerald Durrell in '*My Family and Other Animals*'. My jokes about "50 Shades of Graeca" were sadly unappreciated by my wife and mother-in-law.



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