

GONZO

Weekly #123

EXCLUSIVE:

**Tony Palmer
remembers
Cream's 1968
Farewell Show**

EXCLUSIVE:

**Jon looks at the
band's legacy**

EXCLUSIVE:

Doug goes to Kansas

EXCLUSIVE:

**Viv Albertine's remarkably
honest autobiography**

EXCLUSIVE:

Tributes to Daevid Allen



THE CREAM ALSO RISES



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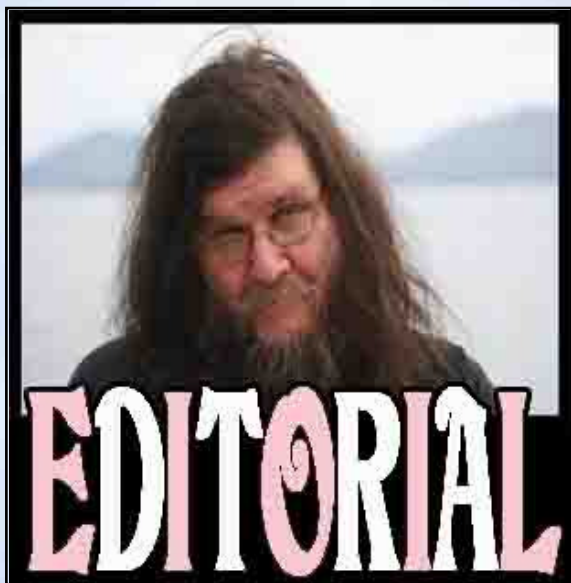
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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of the *Gonzo Weekly*, which - as I say quite often in these pages - is a magazine which has taken on a life of its own far over and above anything that I first imagined when I started the magazine two and a half years ago.

Rock music has been one of the most important things in my life for over forty years now. And I have written about it for much of that time. One of the things that I find, and have always found, particularly interesting is

the way that the artists' careers develop, and - in tandem, and this is not always the same thing - the way that the perceptions of the general public also develop.

Look at Eric Clapton, for example. Over the years he has been seen as so many different things to so many different men. He has been hailed as God. And he has been dismissed as a particularly egregious yuppie. He has been seen as the great white saviour of the blues, and at least two writers, including his own wife, have vilified him in print. How can one man be so many different things to so many different people? And is any of it true?

A few months ago Jack Bruce died, and all hopes of a further Cream reunion were squashed forever. I know that this sounds a terribly selfish thing to say, but when I woke to the terrible news of John Lennon's assassination in early 1980, my first thought was that The Beatles would never reform after all, and when Bruce died, I thought exactly the same thing about Cream.

The difference was between the two bands, that - at least with Cream - we did have one last taste. In 2005 the band got together for four shows in London, and three later in the year in New York. The schisms between the band members, particularly between Jack Bruce and Ginger Baker had not healed, even after nearly half a century.



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

In February 2006, Cream received a Grammy Lifetime Achievement Award in recognition of their contribution to, and influence upon, modern music. That same month, a "Classic Albums" DVD was released detailing the story behind the creation and recording of *Disraeli Gears*. On the day prior to the Grammy ceremony, Bruce made a public statement that more one-off performances of Cream had been planned: multiple dates in a few cities, similar to the Royal Albert Hall and Madison Square Garden shows.

However, this story was refuted by both Clapton and Baker, first by Clapton in a 'Times' article from April 2006. The article stated that when asked about Cream, Clapton said: "No. Not for me. We did it and it was fun. But life is too short. I've got lots of other things I would rather do, including staying at home with my kids. The thing about that band was that it was all to do with its limits ... it was an experiment." In an interview in the UK magazine *Music Mart*, about the release of a DVD about the Blind Faith concert in Hyde Park 1969, Baker commented about his unwillingness to continue the Cream reunion. These comments were far more specific and explosive than Clapton's, as they were centred around his relationship with Jack Bruce. Ginger said, "When he's Dr. Jekyll, he's fine ... It's when he's Mr. Hyde that he's not. And I'm afraid he's still the same. I tell you this – there won't ever be any more Cream gigs, because he did Mr. Hyde in New York last year."

When asked to elaborate, Baker replied: "Oh, he shouted at me on stage, he turned his bass up so loud that he deafened me on the first gig. What he does is that he apologises and apologises, but I'm afraid, to do it on a Cream reunion gig, that was the end. He killed the magic, and New York was like 1968 ... It was just a get through the gig, get the money sort of deal. I was absolutely amazed. I mean, he demonstrated why he got the sack from Graham Bond and why Cream didn't last very long on stage in New York. I didn't want to do it in the first place simply because of how Jack was. I have worked with him several times since Cream, and I promised myself that I would never work with him again. When Eric first came up with the idea, I said no, and then he phoned me up and eventually convinced me to do it. I was on my best behaviour and

I did everything I could to make things go as smooth as possible, and I was really pleasant to Jack."

Jack Bruce told Detroit's WCSX radio station in May 2007 that there were plans for a Cream reunion later in the year. It was later revealed that the potential performance was to be November 2007 London as a tribute to Ahmet Ertegun. The band decided against it and this was confirmed by Bruce in a letter to the editor of the Jack Bruce fanzine, *The Cuicoland Express*, dated 26 September 2007:

Dear Marc,

We were going to do this tribute concert for Ahmet when it was to be at the Royal Albert Hall but decided to pass when it was moved to the O2 Arena and seemed to be becoming overly commercial.

The headlining act for the O2 Arena Ertegun tribute show (postponed to December 2007) turned out to be another reunited English hard-rock act, Led Zeppelin. In an interview with BBC 6 Music in April 2010, Bruce confirmed that there would be no more Cream shows. He said: "Cream is over".

But the shows were recorded, and released on DVD, and they were remarkable.

Cream was a remarkable band, almost certainly the first of the supergroups, and - to my mind at least - the only supergroup ever who artistically didn't ever put a foot wrong, although it has to be said that there have been times over the past half century that the live recordings of the band have not been held in as high esteem as they were when they were first recorded, or indeed as they are now. I will admit that I much prefer the studio output of the band to the live albums, with *Disraeli Gears* and the studio record of *Wheels of Fire* being particular favourites in the Downes household.

The person who came out of Cream best, both now and then was, of course, Eric Clapton who is probably the most famous rock guitarist of all time. But the great tragedy is that - to my mind, at least - he never again produced anything as innovative, inventive or exciting as he did with his two Cream bandmates. Within a few minutes of the beginning of the DVD of the 2005

اللجنة لهم إذا كانوا لا تأخذ نكتة

reunion concerts, I started to feel angry. How dare someone who had such an enormous God given talent, who could still play in such an incendiary manner, spend thirty or forty years writing crap like Wonderful Tonight? It is almost a blasphemy.

But why am I writing about Cream now? Well its simple. Gonzo are issuing a special three DVD set of their first farewell concert back in 1968. It was one of the seminal moments of Rock and Roll history. *Ultimate Classic Rock* describes it:

After just over two years as a band, Cream gave their final performance on Nov. 26, 1968. The concert was held at the Royal Albert Hall in England. Cream's decision to disband took fans by surprise, though simmering tensions within the band, primarily between Jack Bruce and Ginger Baker, came to a head, as Eric Clapton was losing interest in the band. They embarked on a 'farewell tour' of 19 cities in the U.S. before the two-night stand finale, Nov. 25 & 26, at the Royal Albert Hall.

The concerts were recorded and broadcast by the BBC in early 1969. The recordings were to serve as part of the band's final album. Planned as a double album, with half recorded live and half in the studio, the idea was scrapped in favor of a single LP with one side live and one side previously unissued studio material. Issued as 'Goodbye,' the live selections were taken from a show at the L.A. Fourm. A concert film followed a decade later.

The band were apparently unhappy with those final shows and even die hard fans admit it wasn't the band at the peak of their powers. In the documentary, 'Cream: Classic Artists,' Baker said "It wasn't a good gig. Cream was better than that. We knew it was all over, we knew we were just finishing it off."

Pootling about on the internet late last Sunday night I was surprised to find what a wide range of emotions this legendary concert film provokes in people. I am just pleased and proud to be part of the team bringing it to a whole new generation of fans...

Om shanti

Jon Downes
Sitting on Top of the World.



Cream, Ringo Starr, SXSW, Beastie Boys, Sonic Youth, Blur, Daavid Allen, James Murphy, Galahad, Strange Fruit, Friday Night Progressive, John Renbourn, Anthony Pero, Michael Porcaro, Bruce Crump, Jackie Trent, 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, Tony Palmer, Kansas, Steve Lavelle, HaWkwind, Yes, Viv Albertine, Xtul, Fairport Convention, Belle and Sebastian, Neil Nixon, Alberto y Lost Trios Paranoias, Beatles, Rolling Stones, Michael Jackson, 1D, Elvis, Micky Dolenz, Tom Jones, Golden Resurrection, Indicco, Myrath

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



THE GONZO WEEKLY

all the gonzo news that's fit to print

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,
(Sub Editor, and my lovely wife)

Graham Inglis,
(Columnist, Staff writer, *Hawkwind* nut)

Bart Lancia,
(My favourite roving reporter)

Thom the World Poet,
(Bard in residence)

C.J.Stone,
(Columnist, commentator and all round good egg)

Kev Rowland,
(Kiwi Reviewer)

Lesley Madigan,
Photographer *par excellence*

Douglas Harr,
(Staff writer, columnist)

Jessica Taylor,
(PA and laughing at drunk pop stars)

Richard Freeman,
(Scary stuff)

Dave McMann,
(He ain't nothing but a Newshound-dog)

Orrin Hare,
(Sybarite and literary *bon viveur*)

Mark Raines,
(Cartoonist)

Davey Curtis,
(tales from the north)

Jon Pertwee
(Pop Culture memorabilia)

Dean Phillips
(The House Wally)

Rob Ayling
(The *Grande Fromage*,
of whom we are all in awe)

and **Peter McAdam**
(McDada in residence)

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

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

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So what's it all about, Alfie?

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

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

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

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

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

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

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

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

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

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

THE ^{gonzo} NEWSROOM

ANOTHER ROTOGRAVURE? As Ringo Starr is finally set to get inducted into the Rock and Roll Hall of Fame Billboard have premiered a track from his 18th solo album, Postcards From Paradise, out on March 31. "Postcards From Paradise is me doing what I do. It's part of my being. I play. We make records. We do the best we can," Starr tells Billboard. "It's homemade music. It starts at home with a drum pattern or a little synthesizer part. And it starts with just me and my engineer Bruce Sugar, who also contributes some good ideas. Then I take those tracks and call up my friends to help." Ringo - who paid tribute to Sun Records and Memphis on the 2003 song "Memphis In Your Mind" -- says this song finds him returning to the sound of that city. "I called Glen Ballard to come on over and make a record, and I gave him a choice of two of my basic tracks I cut at home with Bruce," Starr says. "Glen chose this one and we turned it into 'Confirmation.' The original name for this track was 'Memphis' because it had that Memphis feel." **Read on...**

SCAG AND BONE MAN GUSHES After another successful SXSW show at Latitude, The British Embassy, Austin, Texas, Carl Barat took time to reflect on his recent and upcoming projects. On Carl Barat & The Jackals new album 'Let It Reign' Carl told Music-News.com, "I wouldn't say it's a political album, it kind of reflects my feeling at the time. That's what your meant to do as an artist, isn't it? There are a lot of themes on there like nanny state technology, impending 1984 big brotherdom, and then of course the brave new world aspect of it. Everything I wrote seemed to be in the same theme. It's kind of a study of time." Regarding progress on the new Libertines album Carl explained, "I'm going back out there in a couple of days to finish up the demos and then back out there for the album." pushed for the best song so far he continued, "The best thing is when we sat down and wrote a song called The Belly and the Beast, it was quite a moment really as it was getting back into that process with someone you write songs with, even though nothings really changed, it was a great experience. It's a grovey thing there's still so much more there to write about, I'm so excited." **Read on...**

LICENSE TO ILL The Beastie Boys' Ad-Rock has discussed the possibility of working with bandmate Mike D again. Speaking in the new issue of NME, which is on newsstands now and available digitally, the New York rapper discussed the death of Adam 'MCA' Yauch in 2012 and the future of the group without one of its founding members. "Adam started the band, so we couldn't do anything without him," the musician, real name Adam Horovitz, said. However, Horovitz continued that he is likely to work with Mike D again, but not under the Beastie Boys name: "At some point we'll do something," he added. Ad-Rock and Mike D previously worked together with the Yoko Ono Plastic Ono Band for 'Bad Dancer' in 2013. **Read on...**

SONIC PEACH Ex-Sonic Youth member Kim Gordon has revealed that she's worked with Peaches on a new song. The musician recently released her new memoir Girl In A Band, appearing on the Marc Maron WTF podcast to discuss the book, as well as a variety of other topics. While also speaking about music, art and her personal life, Gordon also confirmed the new collaboration. "When I went in there [to record] it was just kind of a minimal hip hop track, and I just put something down and then Peaches built a rap around it," she said. **Read on...**

BLURRED FRIENDSHIP Graham Coxon has explained that new Blur album 'The Magic Whip' helped him "make amends" with singer Damon Albarn. Despite being long-term friends, the pair had an often stormy working relationship, and fell out after Coxon left the band during the making of the group's last studio LP, 2003's 'Think Tank'. Speaking in the new issue of NME, which is on newsstands now and available digitally, Coxon said: "Damon and I have an increased respect for each other because of this record, and we're not ashamed to let each other know about that increased respect. But what we also have a lot of history, and our friendship - like any friendship between two people in a band together - has had to go through a lot. It's been put to the test, and we've often let each other down. This record was a way of saying, 'Sorry for being such a pain in the arse for the last 20 years.'" **Read on...**

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

your e 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...



I'LL SEE YOU ON THE DARK SIDE OF THE MOON

Pupils at North Primary School in Southall were stopped from watching the eclipse directly and had to observe it on screens instead.

Pupils had made their own pinhole cameras as homework and took them into school today, only to be told they were not allowed to use them to watch the eclipse.

Phil Belman, whose seven year old daughter goes to the school, said: "I am extremely upset about it. My child went in having spent an hour preparing and making up her pinhole camera. This is an issue about scientific matters versus religious superstition.

"I am outraged - is it going to be Darwin next? We will be like mid America."

Ivor Johnstone, headteacher of North Primary School, said: "The school made this decision when we became aware of religious and cultural concerns associated with observing an eclipse directly.

"Although we are sorry for any disappointment, pupils were still able to watch the eclipse on screens in classrooms. However, the overcast conditions in West London today meant they would not have been able to see it live in any case."

<http://www.standard.co.uk/news/education/pupils-at-london-primary-school-banned-from-looking-at-eclipse-for-religious-reasons-10122282.html>

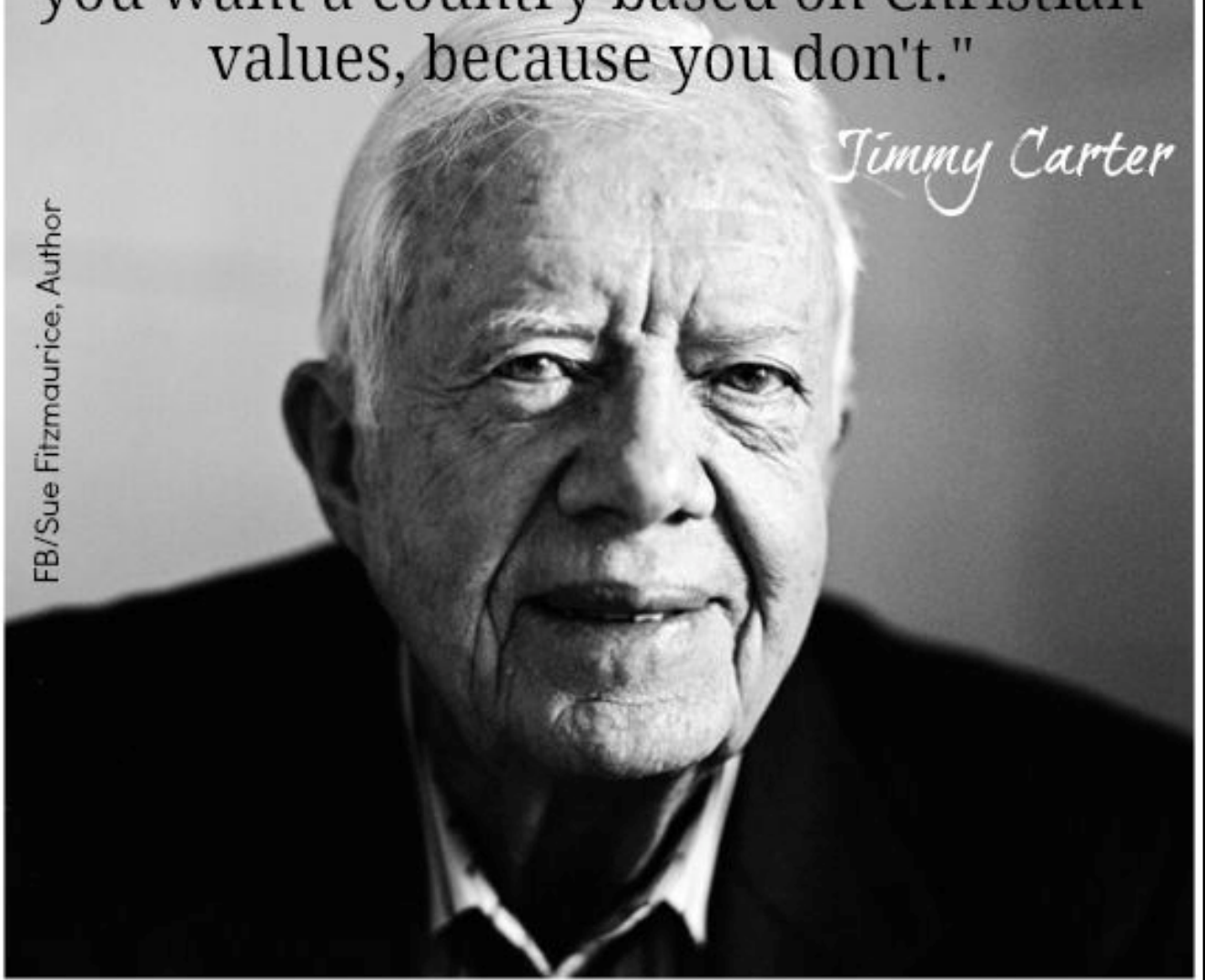
A large, realistic-looking brown chicken is superimposed over the bottom right of the page. It is standing on its two feet, facing right. In the background, a crowd of people is visible, many holding protest signs. One sign clearly says "CLEAN UP CHEVRON". Another sign partially visible says "CLIMATE JUSTICE". The chicken is positioned as if it is part of the protest scene.

Democracy watch

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



THE LAST WEEK AT GONZO DAILY

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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

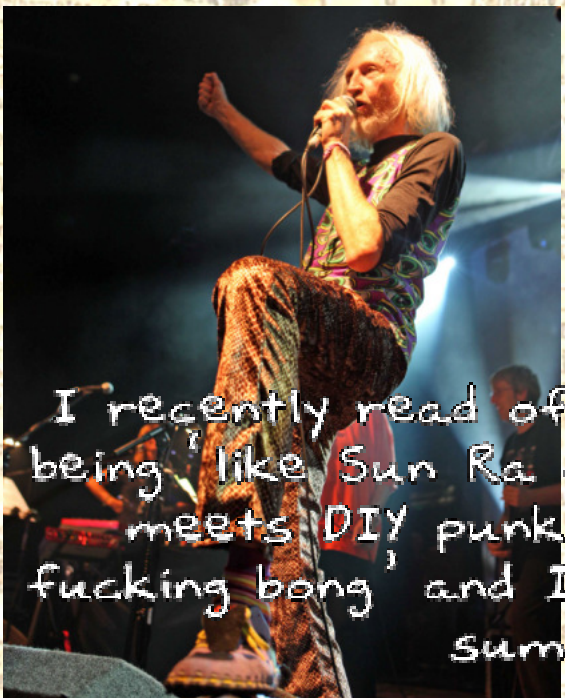


REGULAR LINE OF PACKETS
Between Norwich and Philadelphia.
Sail on WEDNESDAY of each week.
 The Line is composed of the following Packets:
 New Schr. James L. Day, 1 : 1 : Capt. Nash.
 " " Mary H. Chappell, 1 : 1 : Capt. Griffin.

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 of Patents, agents of the...
 and forwarding to the...
 will be sent free of expense...
 the necessary Papers and Drawings...
 into American and foreign...
 and...
 other countries.

TRIBUTES TO DAEVID ALLEN FLOOD IN

Although it is the job of this magazine to chronicle the comings and the goings in the Gonzoverse, things really are getting out of hand when it comes to trying to keep any sort of record on the tributes which appear daily to our dear departed friend Daevid Allen.



I recently read of Daevid Allen's music being 'like Sun Ra meets Vivian Stanshall meets DIY punk meets a really big fucking bong' and I think that just about sums it up!



We shall be doing a special issue of the magazine in the weeks to come, but - to be quite honest - we are all too upset about his death to write objectively about him, and I don't want to intrude upon people's personal grief, especially when I am going through much the same thing myself

However, two tributes which were sent in this week by Thom the World Poet, demand to be noted.

Firstly from *International Times*:

I first encountered Daevid Allen in 1999 when, through a series of happy accidents, I joined Gong at short notice for a European Tour filling in for Didier Malherbe, playing saxes and flutes. I had heard little of Gong's music and was barely aware of Daevid though I knew some of Gong member Steve Hillage's music, particularly his album 'Fish Rising' which I thought was great. Joining Gong was a turning point in

Boots - Boots - Boots.
CASH DRESS BOOTS
 Complete.
 These Boots, which are found in the most exclusive of shoe stores, are a combination of the best of the East and West.
SHOES - SHOES.
 Men's and Boys' Slip, Gaiter, Gait and Slippers.
 These Boots, which are found in the most exclusive of shoe stores, are a combination of the best of the East and West.
Winter Arrangement.
 These Boots, which are found in the most exclusive of shoe stores, are a combination of the best of the East and West.
NEW STORE!

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 OLDHAM)



my musical life. For 10 years I toured the world and recorded with Daevid and the band, playing saxes, flutes and some keyboards and I co-wrote much of the 'Zero to Infinity' album. I recently read of Daevid Allen's music being 'like Sun Ra meets Vivian Stanshall meets DIY punk meets a really big fucking bong' and I think that just about sums it up!



Read on:

<http://gonzo-multi-media.blogspot.com/2015/03/daavid-all-en-tribute-in-international.html>

And in his own local newspaper in Australia:

Born in Melbourne, Daavid Allen was an original fifties beatnik, a rarity in Australia, frequenting underground jazz clubs before spreading his interplanetary wings to create pioneering experimental bands Soft Machine and Gong in Europe whose consciousness expanding music became integral to the age of psychedelia and still resonates worldwide today.

In the early 80s, disillusioned by the corporate music industry, Daevid hung up his jester's hat and tights, eschewed international rock star status and headed home to Oz. He lived and recorded in "Bananamoon Observatory", a banana shack in Main Arm and regular local jams yielded a series of drones on glissando guitar and keyboards, one of many projects guided by the healing, transformative power of harmonics and sound.

Read on:

<http://gonzo-multi-media.blogspot.com/2015/03/daavid-allen-tribute-in-byron-shire.html>

The pictures, by the way, are by Rob Ayling...



the week that's past

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

ALL PROFITS FROM THIS EVENT GO DIRECTLY TO DAEVID ALLEN IN AUSTRALIA
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LCD Soundsystem's former leader James Murphy has found the perfect David Bowie song to cover for Noah Baumbach's upcoming film about the growing pains of becoming middle-aged. Murphy gives a minimalist, instrumental take on the *Station to Station* track "Golden Years."

Murphy also provided the score for Baumbach's new film, which stars Ben Stiller and Naomi Watts as a middle-aged couple entranced by the free-spirited nature of a twentysomething couple played by Adam Driver and Amanda Seyfried. Former Beastie Boys member Adam "Ad-Rock" Horovitz co-stars as a friend of Stiller and Watts. "I've known Noah for 20 years and he's just in our family circle," Horovitz tells Rolling Stone. "We were having drinks and he was like, 'You wanna be in a movie?' I said, 'Y'know, one of your movies. Do I have to audition?' And he said, 'No, I'm asking you if you want a part in one of my movies.' 'Of course.'"

NEW GALAHAD RECORDINGS TO BE INCLUDED ON 'WHEN WORLDS COLLIDE' RETROSPECTIVE

1. Lady Messiah (1985/2015)
2. The Chase (1988/2015)
3. City of Freedom (1986/2015)
4. Chamber of Horrors (1990/2015)
5. Dreaming from the Inside (1985/2015)
6. Room 801 (1990/2015)
7. Ocean Blue (1996/2015)
8. Don't Lose Control (1990/015)
9. Karma For One (1997/2015)
10. Exorcising Demons (1993/2015)

We have tried our best, and hopefully succeeded, to be sympathetic to the spirit of the originals whilst trying to bring them up to date in terms of their arrangements and sonic quality. More information to follow

CONZO CURRENTLY IN STOCK
AT CONZO (UK)

GOZ CURRENTLY IN STOCK
AT GOZCO (USA)

the week that's past



Peculiar News of the Week

Woman finds a hat in a tree

A HAT has been found up a tree in Bilton.

The woollen head garment, which is red and has a bobble, was discovered on Tuesday by Bilton Lane resident Sharon Bromance, 43.

"I could hardly believe my eyes when I saw it up there," she said. "I got it down with a stick and put it on a fence post."

The owner now has until April 10 to reclaim the hat, after which it will be destroyed.



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

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

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

STRANGE FRUIT



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

The show is also unique in providing homework for undergraduate students on North West Kent College's Foundation Degree in Professional Writing (who dig up many of the odd facts featured in the links between tracks). Neil Nixon, the founder and co-presenter of the show has released a book about rare albums for Gonzo Multimedia. The show is broadcast on Miskin Radio every Sunday from 10-00-midnight.

1. Exploding White Mice: Pipeline
2. The Human League: The Black Hit of Space
3. Pink Floyd: Talkin' Hawkin'
4. ANNOUNCEMENT strange@
5. Madder Lake: 12lb Toothbrush



6. Ralph Myerz: You Never Come Closer
7. ANNOUNCEMENT
8. Loscil: Sea Island Murders
9. The Magnetic North: The Bay of Skail
10. ANNOUNCEMENT
11. Fleetwood Mac: Thoughts on a Grey Day
12. Pye Corner Audio:
Unmarked Reel Two; Track One
13. ANNOUNCEMENT
14. R.D. Burman: The Bullet Train Theme
15. Cybotron: Sonic Overdrive
(Sliding, the Riddle, Answer)
16. ANNOUNCEMENT
17. Katie Lee: Schizophrenic Moon
18. Bill Fay: Pictures of Adolf Again
19. Crystal Jacqueline:
You Just Gotta Know my Mind
20. Janet Greene: Fascist Threat
21. ANNOUNCEMENT
22. Spectrum: Superbody
23. D J Earworm: Madam Madonna
24. ANNOUNCEMENT
25. Tiny Tim: Eve of Destruction
26. ANNOUNCEMENT
27. Fraternity: Seasons Change
28. Jane Weaver:
Your Time in this Life is Just Temporary
29. Strange@
30. Dame Barbara Cartland:
Goodnight Sweetheart

Listen
Here

187



PRESENTS

ASTRONOMUSIC



**THE ENTIRE NEW ALBUM
BROADCAST!**

**ANTONIO VIVALDI
THE FOUR SEASONS**

MARCH 20

9:00 PM

NEW YORK TIME

fridaynightprogressive.com



ARTISTS:

Astronomusic

<http://www.facebook.com/Astronomusic> — with
Astronomusic, Zózimo Rech and Adrienne Simioni.

**Listen
Here**

Friday Night Progressive



John Renbourn (1944 - 2015)

Renbourn was an English guitarist and songwriter. He was possibly best known for his collaboration with guitarist Bert Jansch as well as his work with the folk group Pentangle, although he maintained a solo career before, during and after that band's existence (1967–1973). While most commonly labelled a folk musician, Renbourn's musical tastes and interests took in early music, classical music, jazz, blues and world music. His most influential album, *Sir John Alot* (1968), featured his take on tunes from the Medieval era.

Renbourn continued to record and tour. He toured the USA with Archie Fisher. In 2005 he toured Japan (his fifth tour of that country) with Tokio Uchida and Woody Mann. In 2006 he played at number of venues in England, including

appearances with Robin Williamson and with Jacqui McShee. In the same year, he was working on a new solo album and collaborated with Clive Carroll on the score for the film *Driving Lessons*, directed by Jeremy Brock.

In 2011 he released *Palermo Snow*, a collection of instrumental guitar solos also featuring clarinetist Dick Lee. The title track is a complex mix of classical, folk, jazz and blues. This piece is a departure, in that there is a classical core, with other styles intermixing, rather than the core style being blues, folk or jazz.

Since 2012 he toured with Wizz Jones, playing a mixture of solo and duo material. Renbourn previously appeared on Jones's album "*Lucky the Man*" (2001) with other former members of Pentangle. Renbourn died on 26 March 2015, aged 70.

THOSE WE HAVE LOST



Anthony Jude Pero (1959 – 2015)

Pero was an American drummer, in American heavy metal bands Twisted Sister and Adrenaline Mob. Pero went to St. Peter's Boys High School in Staten Island, but left because the faculty made him cut his hair. He then went to New Dorp High School and graduated in 1977. He was initially a jazz drummer, later gravitating to heavier music akin to Rush and Led Zeppelin. Pero worked as a taxi driver for a time, and joined Cities, a local New York City band. He joined Twisted Sister in 1981, after seeing them play at a club and being told they were in need of a drummer. Upon his departure from Twisted Sister in 1986, he re-joined Cities. He participated in the band's 1997 reunion and continued to perform with Twisted Sister until his death. On December 3, 2013, Pero was announced as the new drummer of the band Adrenaline Mob.

On March 20, 2015, Adrenaline Mob's band

members attempted, but failed to wake Pero on their tour bus. The band was travelling from Baltimore to Poughkeepsie. Pero was taken to a hospital where he was declared dead from an apparent heart attack.

Michael Joseph Porcaro (1955 – 2015)

Porcaro was an American bass player known for his work with Toto. He retired from touring in 2007 as a result of being diagnosed with amyotrophic lateral sclerosis (ALS), also known as Lou Gehrig's disease. He was the middle brother of Toto members Jeff Porcaro and Steve Porcaro. Their father is jazz drummer-percussionist Joe Porcaro.

Porcaro stopped performing with Toto in 2007 after a growing numbness in his fingers that made it increasingly difficult for him to play. He was replaced by Leland Sklar for the remainder of the tour and Toto disbanded in 2008. On February 26, 2010, it was announced via official press release

THOSE WE HAVE LOST



that Mike Porcaro was suffering from Amyotrophic lateral sclerosis and that former band members of Toto, including Steve Porcaro, would reform and do a short tour through Europe in support of him in the summer of 2010. The regrouped Toto continue to tour and perform for Mike's benefit in 2011. Nathan East was the guest bass player for the 2010, 2011, 2012 and 2013 tours.

In September 2012, it was reported in Classic Rock magazine that he was doing as well as could be expected with his disease, but he was in a wheelchair as the disease was progressing. On March 15, 2015, Porcaro died in his sleep at his home in Los Angeles.

Bruce Hull Crump, Jr. (1957 – 2015)

Crump was the original drummer with the rock band Molly Hatchet from 1976 to 1983 (including

their 1980 hit song "Flirtin' with Disaster") and 1984 to 1991. He also played as a member of the Canadian band Streetheart in the early 1980s, appearing on their Live After Dark recording, and joined several of his former Molly Hatchet bandmates in the band Gator Country in the mid-2000s. At his death, Crump was in the Jacksonville, Florida-based band White Rhino and the newly reformed China Sky. Crump was the great-grandson of the Memphis politician E.H. Crump. He died this week after battling throat cancer for thirteen years.

Jackie Trent (born Yvonne Burgess) (1940 – 2015)

Trent was an English singer-songwriter, and actress. Petula Clark's 1966 hit, "I Couldn't Live Without Your Love" was inspired by the ongoing affair between Trent and Yony Hatch, and they subsequently went public with their relationship. A year later, they were married. Their duet "The Two Of Us" topped the Australian charts and created a demand for concert and cabaret performances earning the duo the nickname of "Mr & Mrs Music". Although she recorded several singles and albums, both as a solo artist and with her husband, Trent was more successful as a songwriter than a singer. In addition to their compositions for Clark, over the years she and Hatch wrote extensively for other artists, including Frank Sinatra, Jack Jones, Nancy Wilson, Des O'Connor, Val Doonican, Shirley Bassey, Vikki Carr, Dean Martin, and the theme song from Neighbours.

When Trent and Hatch married in 1966, Hatch already had two daughters from his first marriage. The couple went on to have a son and daughter together. They separated in 1995, before divorcing in 2002. Hatch married for a third time, although he continued to live in Minorca also. Trent married Colin Gregory in November 2005, and the couple lived in Spain. Trent died in hospital on 21 March 2015, aged 74, in Minorca, Spain, after a long illness.

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



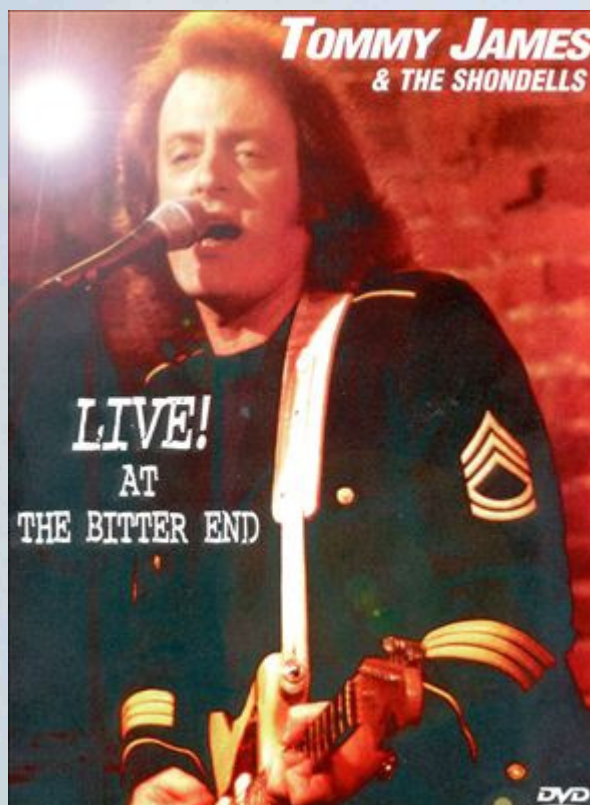
Yer original Gonzo Weekly shirt

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. HS T263CD

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 selftitled LP in 1986 (whose CD version contains an extra track) and a CD in 1996.

The first (selftitled) consists of electric guitar improvisations with intense riff 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

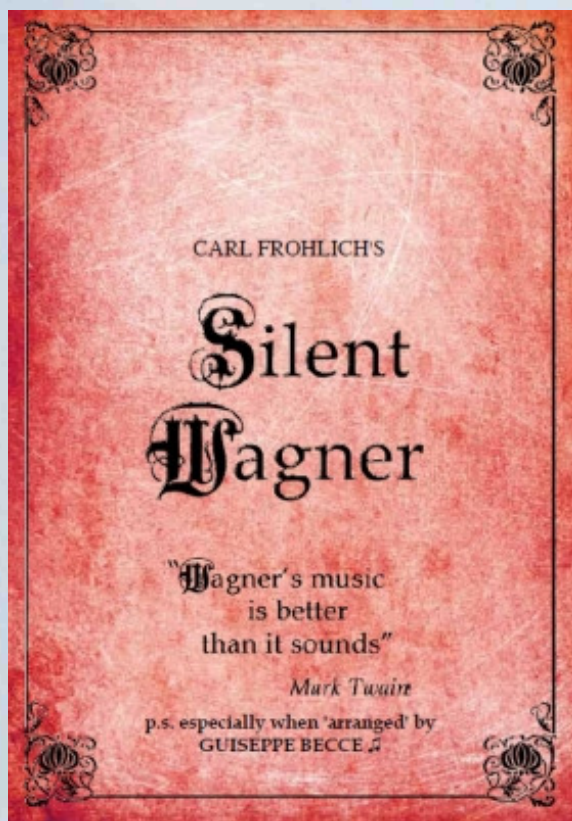
Title Carl Frohlich's Silent Wagner

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.

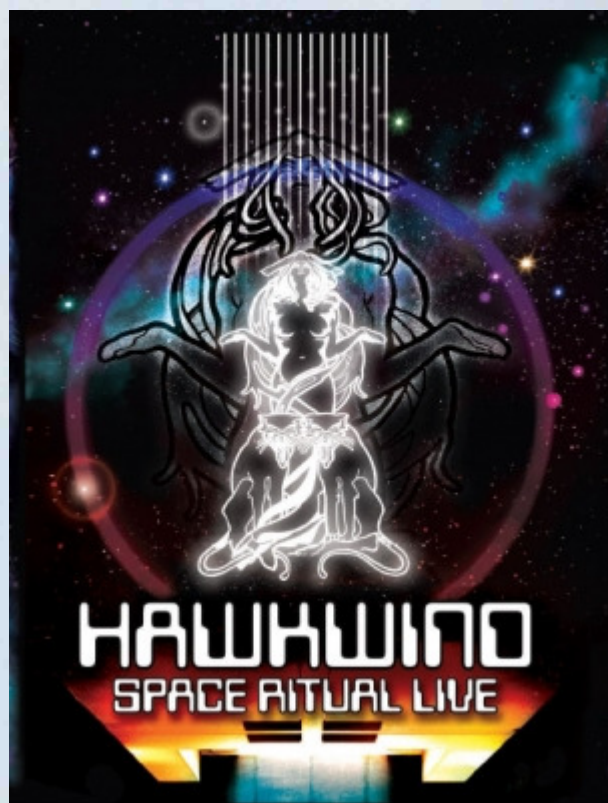
But here we are, finally. The Life and Works of Richard Wagner, directed by Carl Fröhlich, first released on 20th November 1913, now on a DVD complete with the music that would have been heard at its first screenings before the First World War.



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. HAWKGZ103 DVD

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.

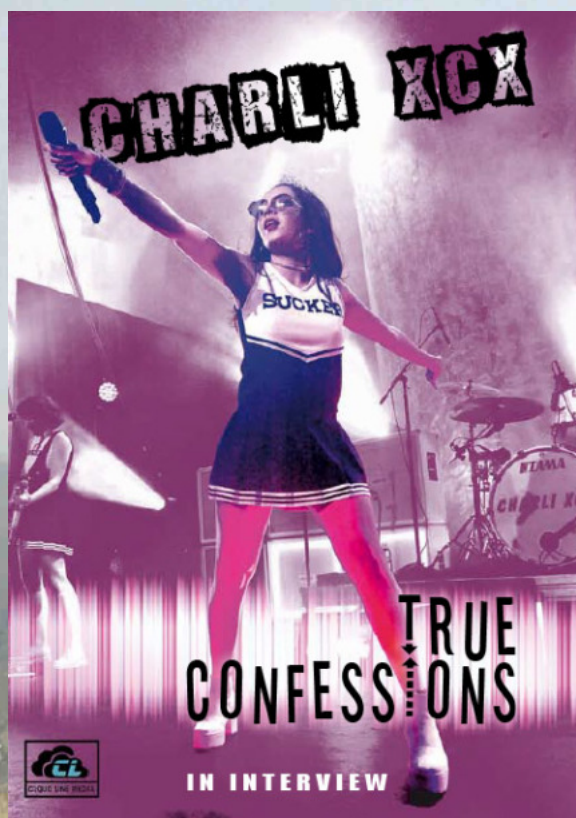
The album features guest appearances from Nightwish's Troy Donockley on uilleann pipes and whistles, one of Ireland's top young harpists Seána Davey and a string section from the Royal Philharmonic orchestra. Karnataka rose to the forefront of the female-fronted symphonic progressive rock scene with 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 Enico Pinna, the melodic driving bass of Ian Jones, the innovative and symphonic orchestrations of Turkish keyboard player Cagri Tozuoglu 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.



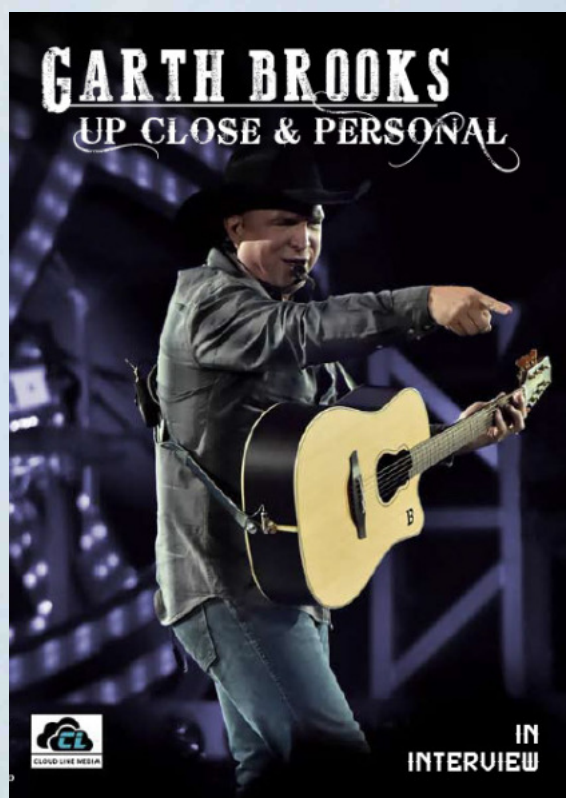
Artist Paul Buff/Frank Zappa
Title Paul Buff Presents
Highlights From The Pal and
Original Studio Archives
Cat No. 9516-2
Label Crossfire

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.

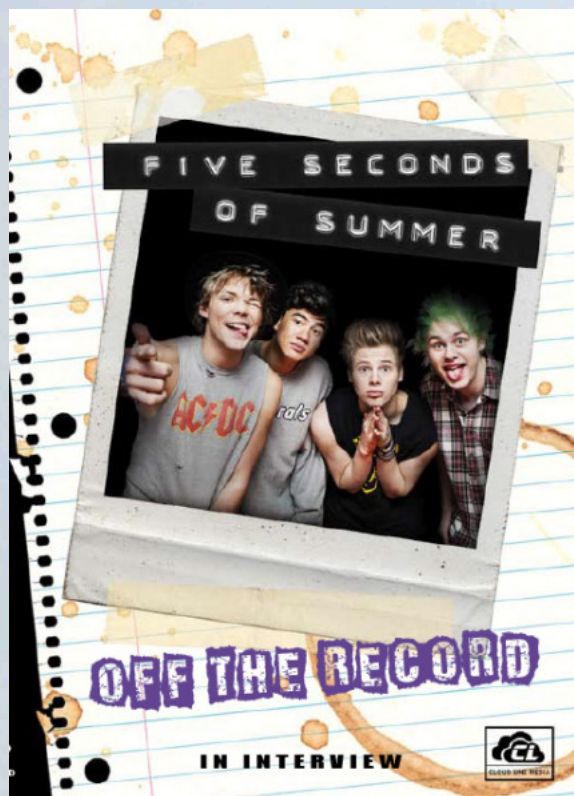


Artist: Garth Brooks
Title: Up Close and Personal
Cat No. DOC1DVD

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.

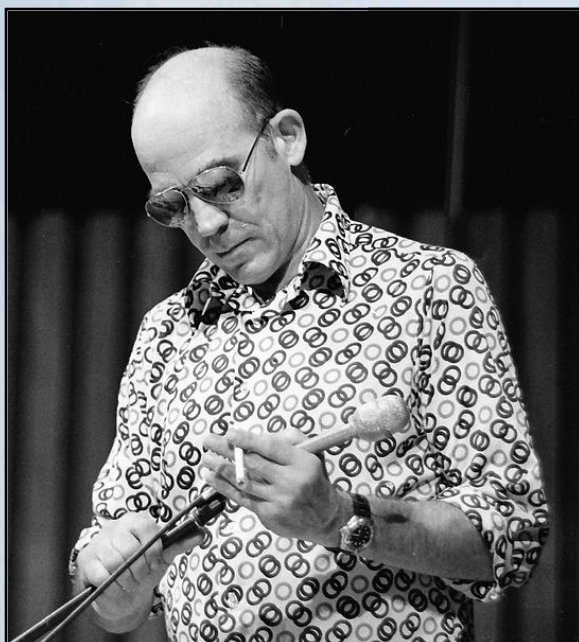
This DVD features over 100 minutes of interviews with the band collected from across their brief career, in which they discuss music, life, love, partying, fame and everything in between. The interviews reveal four fun-loving, energetic and ambitious individuals looking to make great music while living 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 not proud of what I had learned but I never doubted that it was worth knowing."

Hunter S. Thompson

ver GONZO Weekly BACK ISSUE BONANZA

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

In my defence, I have never pretended to be any sort of web designer, and I have never worked out how to use Dreamweaver or any of those devertthings, 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...



SENDELICA

2015

PART ONE TOUR

**SAT 25TH APRIL THE DUKE,
NEATH, WALES**

**FRI 1ST MAY COSMIC PUFFIN FESTIVAL,
ENGLAND**

**FRI 8TH MAY DESERT FOX FESTIVAL,
PIACENZA,
ITALY**

**SAT 9TH ALTROQUANDO, TREVISO,
ITALY**

**SUN 10TH MAY, ARCI CHAPEAU, SAVONA,
ITALY**

**TUES 12TH TBA
ITALY**

**WED 13TH MAY SIDRO, CESENA, SAVIGNANO
SULRUBICONE,
ITALY**

**FRI 15TH MAY, INNERHIM, WÜRZBURG,
GERMANY**

**SAT 16TH MAY, AUTO CONTROL COMMUNITY,
AMSTERDAM, HOLLAND**

SENDELICA.BANDCAMP.COM



Tony Palmer on Cream



This was one of those occasions of which it can truly be said: those who were there, will never forget it. November 26th, 1968, at the Royal Albert Hall - it only seems like yesterday. And having looked at the film again, the concert really does seem as fresh and as pulsating as it was then.

First, the musicians themselves. They above all others blew apart the myth that rock 'n' roll was music for the simple-minded, by the simple-minded. Maybe Dylan and Lennon had showed that lyrics could encompass subtle philosophical and even poetic ideas. But it was Baker, Bruce and Clapton who demonstrated that harmonically and structurally what was dismissed as rock'n'roll could be every bit as complex as any contemporary, so-called classical, music. Each musician had a deep respect for the other two, although on the surface envy, even hatred, drove them on.

None was prepared to be outshone by the other two, and this intense rivalry gave their music-making a thrilling edge. It was dangerous and explosive and it jangled the nerves.

Second, I believe that what still gives the film its power is partly a result of the circumstances in which it was made. It's easy to forget how

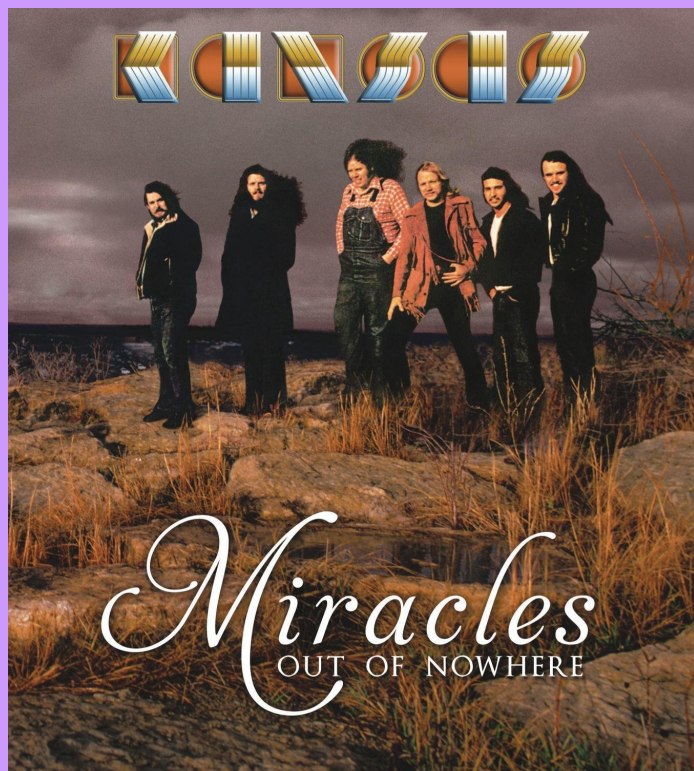
primitive recording equipment was in 1968. It had only been a year since I had seen the very first colour video recorder at the BBC, and editing videotape was at best hazardous. So what you see in the film, apart from the interviews, was all 'live'. There is not a single edit anywhere. You could have seen what you see now immediately after the concert itself, sound and picture. Of course it's rough; raw would be a better word. It's often clumsy and just plain wrong. But I think it still has the extraordinary energy of the occasion. Although you would expect me to say this, I don't think I've seen another recording of a concert in which the atmosphere is so exactly as it was on the night.

Two footnotes. Eric Clapton later told me that the main reason the group split up was because "the music was not honest." I've always thought it was through sheer exhaustion. In their brief two-and-a-half year existence, Cream played over 300 gigs, traveling night after night here, Europe and in the States.

No wonder there was friction. And yes, Ginger Baker often thought Jack deliberately played too loud so that Ginger could not hear himself. During the filming of *Beware Mr Baker*, Ginger admitted that he had quite frequently wanted to throttle Jack. "But hey," he told me, "I loved the bastard." And that was the clue. Jack was held in awe, especially by Ginger and Eric. More importantly, he was also held in enormous affection by those knew him, including me, but especially Ginger and Eric.

Second, the film was originally commissioned by the BBC for its 'Omnibus' arts slot. In other words, Cream were then thought worthy of consideration alongside Debussy and Picasso. Today the BBC has more-or-less abandoned its archival responsibilities to the arts and mistaken laddism and silly women in fancy dress for culture. More fool them. And as for 'Sky Arts'; Remembrance Sunday on the Anniversary of World War One in 2014, for instance, was 'remembered' by 'An Evening with The Bee Gees.' **TONY PALMER**

Douglas Harr Ear Candy for the Hungry Audiophile **Kansas Doc – Miracles Out of Nowhere**



The band Kansas turned 40 last year, and to commemorate the event, they reunited to film a new documentary “Miracles Out of Nowhere” – about the only time they have all been in the same room since 1981, when Steve Walsh split following the *Audio-Visions* album and tour. The group members have come to terms with that which separated them and here embrace the chance to be together, to reflect on their shared history during their formative years. Directed by Charley Randazzo and clocking in at 78 minutes, the focus of the documentary is limited to those early beginnings up through the multi-platinum *Point of Know Return* album and tour. The theme is really that the band, through hard work, some luck, and maybe even a few miracles, made it to the top of the rock world, and had their dreams come true.

Phil Ehart (drums) is one of the producers of the film, and is joined by band mates Dave Hope (bass), Kerry Livgren (guitars, keys), Robby Steinhardt (violin, vocals) Richard Williams (guitars) and Steve Walsh (vocals, keyboards). They focus on the positive experience of the times – no typical



stories of drugs and excesses or the debate over religious content in later lyrics. Instead the tone is one of wonder at how it all came together, and of gratitude and thankfulness for those who helped the band succeed and prosper. Their story makes compelling and worthwhile viewing for any fan of Kansas or of classical and progressive rock in general, or any musician hoping to build a lasting career in the business.

While often being considered a progressive or classical rock band, the members state here that American R&B, soul and Motown, rather than the bands of the British invasion influenced them more directly. Acts like The Four Tops, Otis Redding, The Temptations and Stevie Wonder inspired them. Robbie states, “Wilson Pickett and James Brown were my all time favorite screamers – and I wanted to learn how to scream like that.” Phil adds, “When we got together we did not bust into some Yes song, we were playing the Four Tops, Otis Redding, The Temptations.” As they developed their own sound, all agree that the combination of Kerry’s writing plus Steve’s soulful voice and Robbie’s violin made the combination that sparked the emergence of Kansas. Their challenge, as Kerry puts it, was this - “We had absolutely everything necessary for a band to make it.... except we were living in Kansas!”

As the story unfolds, we learn that Kansas got themselves out of state, and eventually put a demo into the hands of Don Kirshner who was just starting his label. After sending a scout to see them perform, he and the label ended up believing in the

<http://diegospadeproductions.com/>



band. This figures prominently in the documentary as the group needed marketing and support, building a fan base through three albums that spawned no hits, and by touring incessantly, playing nearly 250 shows in a year. During these times, for their first few records, Kansas were featured on Don's weekend television show – Don Kirshner's Rock Concert (these fantastic films are available on DVD as part of the Kansas 30 year anniversary box set "Sail On"). There's a fun story about how the band put together a concert in 1972 advertising "free beer" and an admission price of 25 cents in order to draw a crowd and impress the label. The band was picked up, and simultaneously signed away all their publishing rights for what ended up being over 30 million in album sales. Still it was their break, and they seem to hold no grudges while covering these aspects of the past.

As the story continues, we get some rare bits and some frank recollections from the band. There is a great segment about Steven Tyler unplugging the band's power during a show where they were going over particularly well as opener. There is some time devoted to evaluating the songwriting of both Steve Walsh and Kerry Livgren. Steve was writing more of the rocker tracks and Kerry was going in an increasingly progressive direction as they advanced album to album. Steve is magnanimous in the interview, saying "A lot of the songs I wrote for Kansas... they were really written for the wrong reason... a few of them were heart felt and a few of them I'm proud of but not very many – it was Kerry's songs that came through as the fingerprint for the band." It has to be said, while Steve honoring Kerry is just, it was the combination of head and heart, brains and brawn that made up the Kansas sound and live presentation.



As part of the documentary, all band members contribute commentary, and are joined by interviews with Budd Carr (booking agent) and Jeff Glixman (producer) who add color to the band's story. Rolling Stone journalist David Wild and Brendan O'Brian (producer Pearl Jam/Bruce Springsteen) add color about the band's impact on fans, media and "prog heads". Country artist Garth Brooks and Queen guitarist Brian May provide musicians perspective. Kansas opened for Queen on the *Sheer Heart Attack* tour in 1973, and as Brian notes were very well rehearsed with amazing vocals, seeming to share the same dreams as his legendary band.

There is an important message that comes in the liner notes of this set – "*Warning: Attempting to dance to Kansas music may cause injury*" – given shifting meters, keys, and sometimes jagged progressive song structures, it's advice to be heeded while listening to the CD. That disk contains no rarities, and is instead intended as an introduction to the band, which will

appeal mostly to new fans, with 2-3 well chosen songs from each of their first 5 records, interspersed with quotes from the documentary.

The "limited edition" version of the set comes with a bonus DVD of the guys talking together informally, and there are several songs presented by Jeff at his mixing console, isolating tracks and describing the cuts. These extras are best suited for dedicated fans. At the end of the DVD there are two live film clips of the band in 1978.

In terms of live concert video, as with many groups of this era, there exists scant footage of the group during their most successful period. While the Kirshner Rock Concert videos are excellent at covering their early years, there is nothing I've seen from the *Leftoverture* tour, my first. For that tour, I saw Kansas at the Santa Monica Civic auditorium on January 14th, 1977. The show was spectacular in every way – the band was



on fire, playing faithful renditions of all their most complex compositions with almost impossible precision. All the lighting and staging added to the experience – as an example, in one memorable moment, near the coda of “Cheyenne Anthem”, Robbie sang the final verse lit only by a tight spotlight:

*Soon these days shall pass away, for our freedom we must pay
All our words and deeds are carried on the wind,
In the ground our bodies lay, here we'll stay...*

At that point, the instrumental coda crashed in and the lights came up to reveal an empty stage. This was a clever moment of unforgettable staging, as Robbie had whisked his way off the stage in just a few seconds of darkness to complete the effect. Another recollection from this time is just how impactful Kansas lyrics were, and how their emotive live presentation brought out the meaning and import of their verse. Songs like “Miracles Out of Nowhere”, “The Wall” and others made an enriching impact on the attentive listeners soul.

By the next tour, to support *Point of Know Return*, Kansas were playing at arenas and we saw their incredible performance on New Year's Eve 1977 at the Long Beach arena, with Cheap Trick opening. On this occasion they pulled another stunt, departing the stage one by one, while seemingly still playing the ending jam of “Sparks of the Tempest.” Overshadowing all staging on that night was the increasingly wild, athletic performance Steve Walsh gave during his lead vocals – exuding the physicality of some crazed gymnast, while simultaneously singing his powerful lead vocals at full tilt. Two songs on this set's DVD are from that *Point of Know*

Return tour, filmed at Canada Jam in August of 1978 – “Carry On My Wayward Son” and “Dust In The Wind” both of which are excellent. While the clips have been on Youtube, these are the best presentations to date and they capture the band at its peak.

Garth Brooks nails it when he intones that rock is the root of everything that moves us about live music- its what “makes us all get up, pump our fists, and feel like we can go home now and transfer that energy to whatever we do and be a monster at it.” This sums of what a Kansas show delivered and the band are justifiably proud of their accomplishments. As Phil concludes, “We reached a point of surpassing all of our dreams.” Hear about it in their own words, and, do yourself a favor, read the lyrics.



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'm all about current music. My favorite musician of the person, formerly of the progressive music group YES. (Yes, I am a dinosaur in that regard 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 (Jon Anderson), Sahaja Yoga Meditation - www.sahajayoga.org (Matt Malley) and National Autistic Society - www.autism.org.uk (Rob Ayling, GONZO Multimedia president)

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

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

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

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

FAMILY CIRCLE

JON ANDERSON | MATT MALLEY



Celtic Folk, World and Indian Music.

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

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

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

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

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



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

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

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



Helping Families along the Way

Proudly Supporting People with Autism Since 1998

AUTISM AFFECTS FAMILIES

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

OUR MISSION

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

WE ARE IMPROVING LIVES

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



AND PROVIDING SUPPORT

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

Flutie Foundation Programs:

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

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

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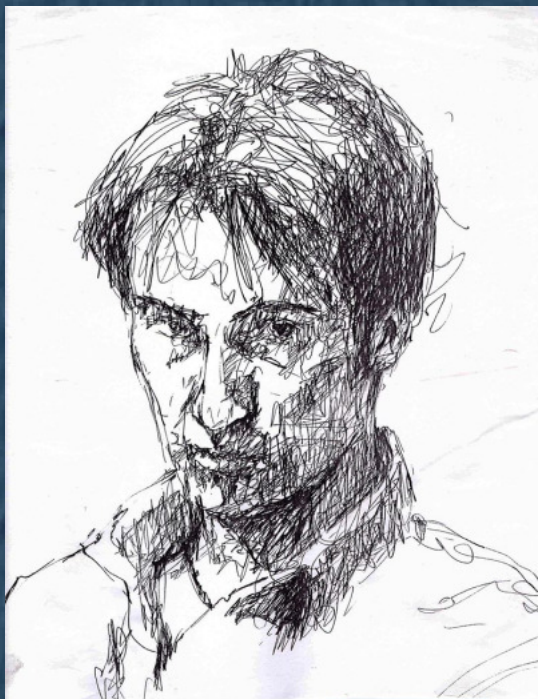
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YEs GONZO ISLAND DISCS

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.



Steve Lavelle: Artist, Gonzo Customer Services dude, and all round good egg. What do we do with all round good eggs? We send them to a Desert Island and only allow them to take ten albums with them

Steve's Top 10

1. Revolver - The Beatles
2. The Queen Is Dead - The Smiths
3. Hunky Dory - Bowie
4. A Night At the Opera - Queen
5. Five Leaves Left - Nick Drake
6. All Mod Cons - The Jam
7. Back to Black - Amy Winehouse
8. Solid Air - John Martyn
9. Ogdens Nut Gone Flake - The Small Faces
10. B-Sides - Seaside and Freerides - Ocean Colour Scene



c.j.stone

Who Says We're All In This Together?

"The first truth is that the liberty of a democracy is not safe if the people tolerate the growth of private power to a point where it becomes stronger than their democratic state itself. That, in its essence, is fascism — ownership of government by an individual, by a group, or by any other controlling private power." — Franklin

D. Roosevelt.

Fraud

Do you ever get the feeling we are being conned?

The banks created an international financial crisis, but it is the population as a whole who will



have to pay for it. We bailed them out, and then they paid themselves huge bonuses. Meanwhile the sick, the disabled, children, the unemployed, public service workers and the low-paid are expected to foot the bill.

Some of what the large banks in the United States did was tantamount to fraud. They took dodgy mortgages and repackaged them as Triple A-rated investments. They then sold them around the world, effectively undermining the whole world financial system.

Has anyone ever been gaoled for these fraudulent practices? Of course not. It's their own corporate lawyers who are in government these days. So not only was no one punished, but the banks were rewarded by huge injections of public cash.

A similar thing is happening in the UK. There's a clever narrative being constructed. Whenever a minister is questioned about the cuts he puts on a regretful face. It's all down to the profligacy of the previous government, we are told. This may be true, but the degree and the severity of the cuts, and the sections of the population who are being attacked, is entirely down to this government.

No doubt George Osborne has his economic

advisers. Unfortunately both he and they are wedded to a particular discredited economic theory. The idea is that if you unleash full-blooded, unreconstructed capitalism on the economy it will create wealth. Public sector bad, private sector good. Get rid of public sector jobs and replace them with private sector profits and we will all benefit, it says.

But economics is not science: it is propaganda for the corporate sector. The very opposite is true. What it really amounts to is a sort of garage sale of our public services. In the current economic climate our assets are being sold-off at rock-bottom prices. And guess who will be buying them up?

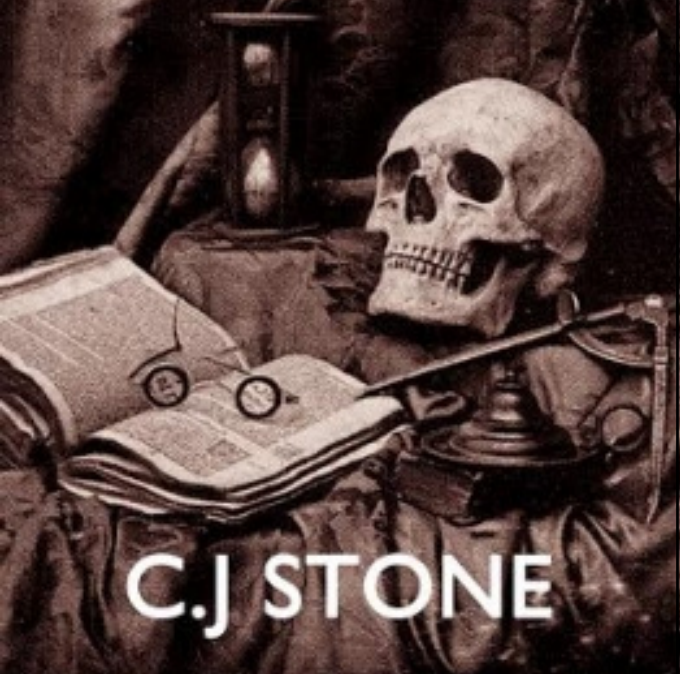
You got it: the banks. The banks will be profiting even as the rest of us are suffering.

Who says we're all in this together?

Read on

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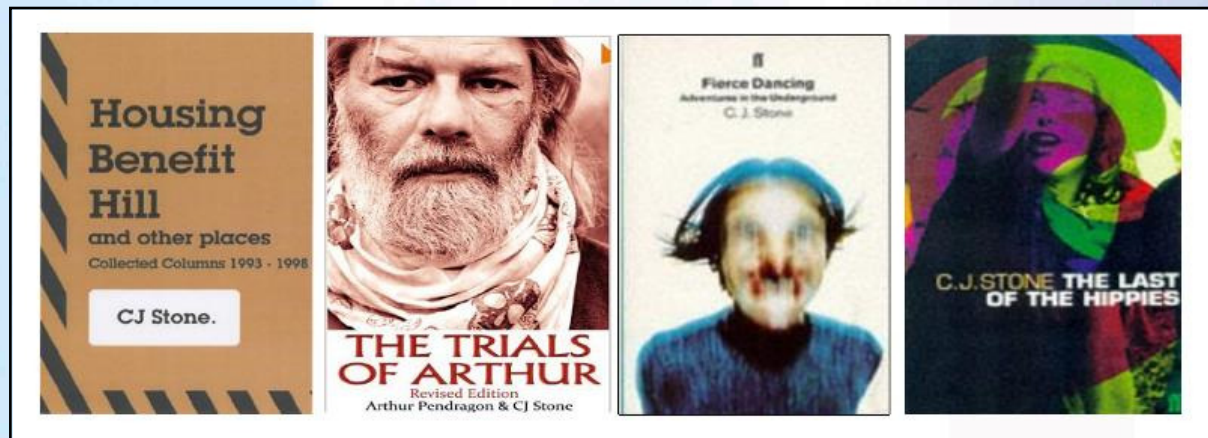
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Housing Benefit Hill:

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

The Trials of Arthur:

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

Fierce Dancing:

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

The Last of the Hippies:

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

A wide-angle photograph of the Stonehenge monument, a prehistoric structure of large, grey, rectangular stones arranged in a circular pattern. The monument is situated in a flat, green grassy field. In the background, a line of trees is visible under a cloudy sky. A small figure of a person can be seen on the right side of the image, providing a sense of scale.

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



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

"The City and Tree Slide Sequence"



In 1973, Hawkwind were still performing the "Space Ritual" setlist, but in 1974

some new tracks came along... including an instrumental that was accompanied by possibly the single most memorable performance visual in Hawkwind's entire 46-year history.

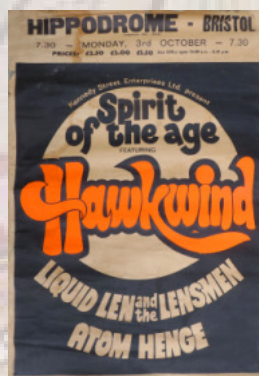
Like many great ideas, it was deceptively simple. A slide of a tree was shown on the stage backdrop, and some houses and other structures gradually appeared around it, to the slow and majestic chords of the instrumental "Wind of Change." A Dave Brock composition, the presence of Simon House on mellotron and violin gave this piece a highly distinctive flavour, and the striking visuals elevated the track to legendary status. Halfway through the track, a fully-developed futuristic city had formed, with the tree hemmed in by skyscrapers... and then the decline of the city gradually left the tree more and more isolated again, until just the tree remained. And then it fell over.

The visuals creator, Jon Smeeton (more familiarly

known as Liquid Len) has recently revealed that he's planning a poster, based on the original artwork. While he's said he's still working on the design, an appetiser has been posted. It shows the main 12 stages of the sequence, running clockwise from the one o'clock position - but with the midway visual (the fully-developed city) occupying the central spot.

Wind of Change remained as a mid-set number on the 1975 Mind Journey tour and the Spring 1976 tour - the latter being when I first saw the number performed. I was pleased to find it was included again on the Autumn (Fall)

1976 tour. Fans then had a final chance to catch this number in 1977, when Hawkwind embarked on their Spirit of the Age tour to promote the then-new album "Quark, Strangeness and Charm."



There's no indication that the track was included in the USA tour in early 1978, and the early departure of Simon House from the band

(poached by David Bowie for his own upcoming tour) doubtless didn't help its candidature for inclusion in the set. Nor did the brief disbanding of Hawkwind itself two weeks later!

It wasn't until 1989, when Simon House reappeared with Hawkwind, that the sounds of Wind of Change returned to the live performances.

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HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name.....

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

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

Full Earth Address:

.....
.....

Post Code

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

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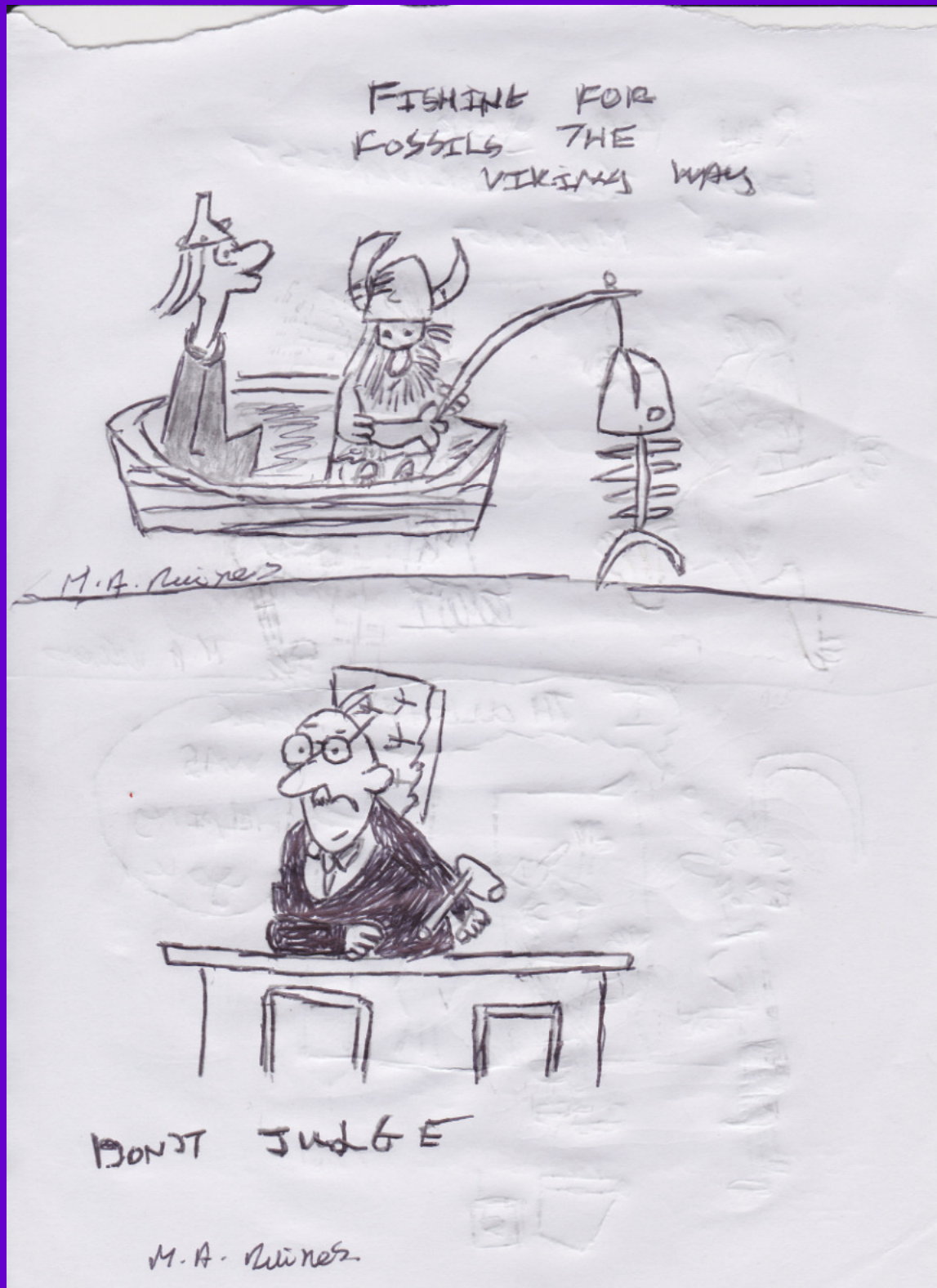
Additional info:

www.hawkwind.com

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THE WORLD OF GONZO ACCORDING TO

Mark Raines



THE



CIRCULAR

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

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

This has been another non-classic week for Yes-watchers across the globe. We start off with the latest entry in a mammoth undertaking where a committed fan of the band posts reviews and pictures from all the shows that he has seen by the band over the years.

Classic.

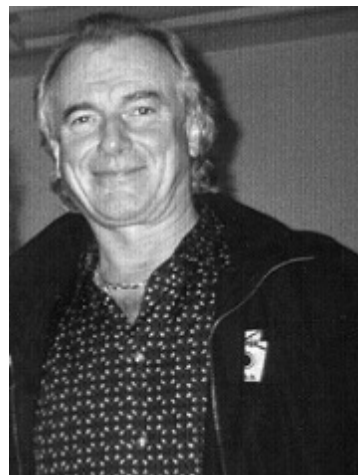
And we also post a rather nifty Polish review of the recently released Gonzo Multimedia album by *Empire* featuring original Yes guitarist Peter Banks.

- **Yes Concert Reviews: 8/8/02**
- **Mars Tapes: Polish review (translated)**

Now for the meat and potatoes of this week's news; two fascinating interviews with Alan White, who is still my favourite drummer of all time. My dream band, by the way would be him on drums, Paul McCartney on bass, and Mick Taylor on guitar, Mike Garson on piano, all playing songs written and sung by me.

I am fairly sure that this is never going to happen

- **Alan White on Drum Talk TV!**
- **2015 NAMM Show: Alan White (Yes) Interview**



And finally one of the most entertaining interviews by Yes that I have ever seen in which Messrs Howe, Squire and White discuss the band's most OTT stage costumes from over the years. How *Spinal Tap* can you get?

- **Steve Howe, Chris Squire and Alan White of Yes - Capes**

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

RICK WAKEMAN

JOURNEY & RETURN TO THE CENTRE OF THE EARTH

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

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

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

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

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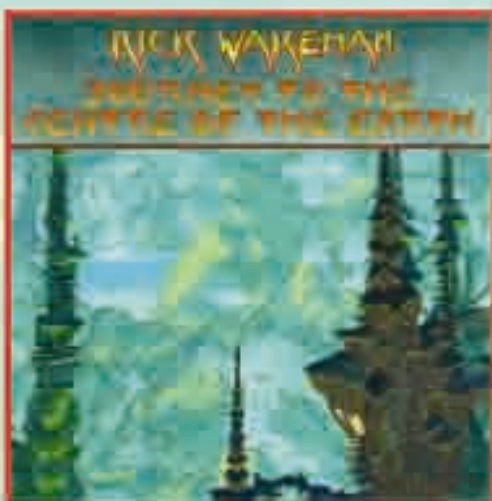
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WYRD

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

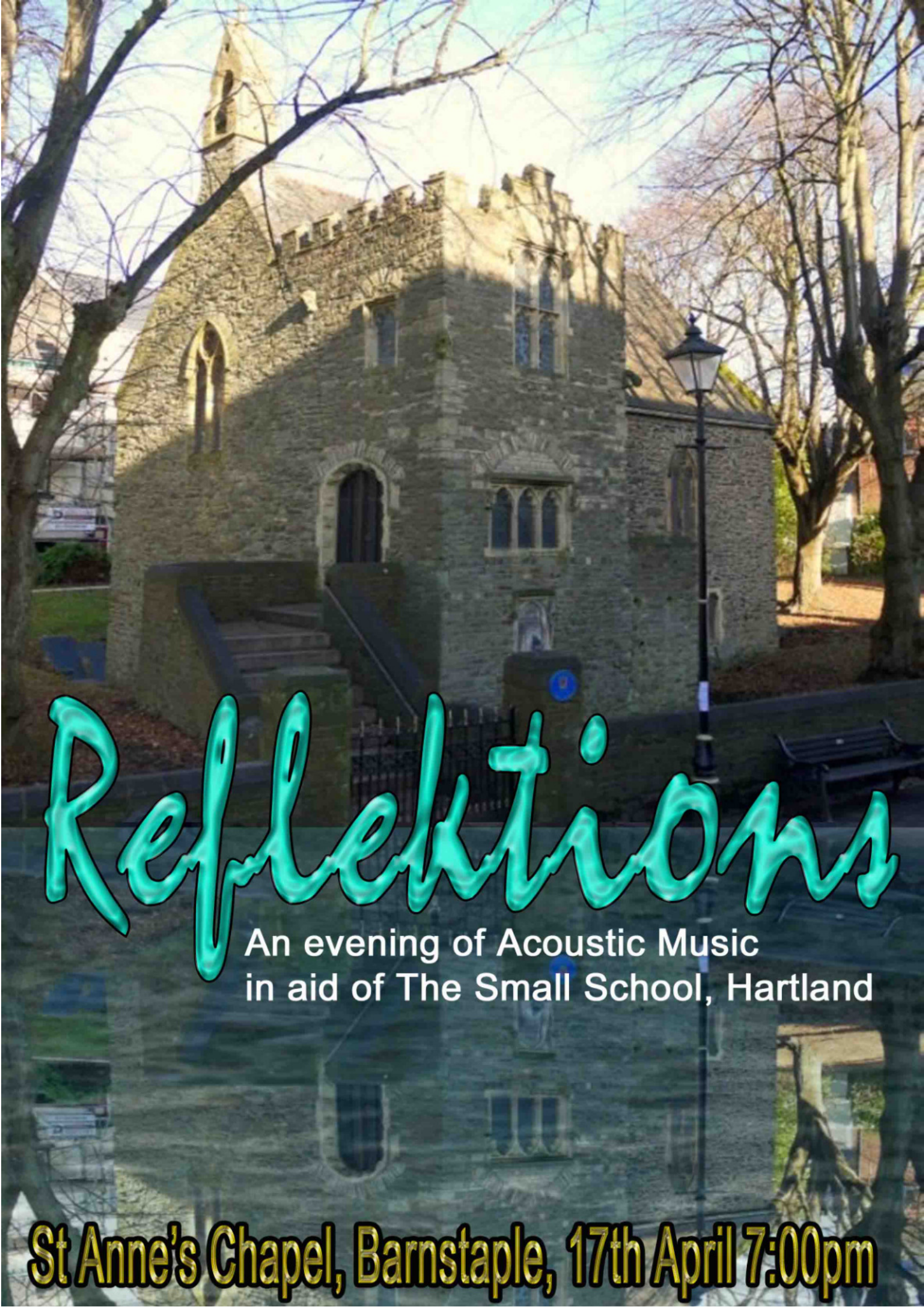
So mote it be.

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 Daevid 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!!!"

WATERS WAYS

EVENING RAIN IS SOFT

Fog mist morning.Diamond grass.

Hard with wind.Stress.Strain.Sails-Blow!Hurricano!

Slow rain seep.Deep.Deeper.Deep.Pond.Dream.Think.

We are water.Came from deep.Return intermittently.Just to sink...

ROSE&PETAL(To hear you-open ear..

These sticky weed emotions cling to me

They may make healthy tea.I choose lawnmowing/dentistry.

DIOGENES' LAMP(Illumines Candles of Contention

To be afraid?Not to shake?The way here takes a life time.

I only have tonight.And you have Before-and After...

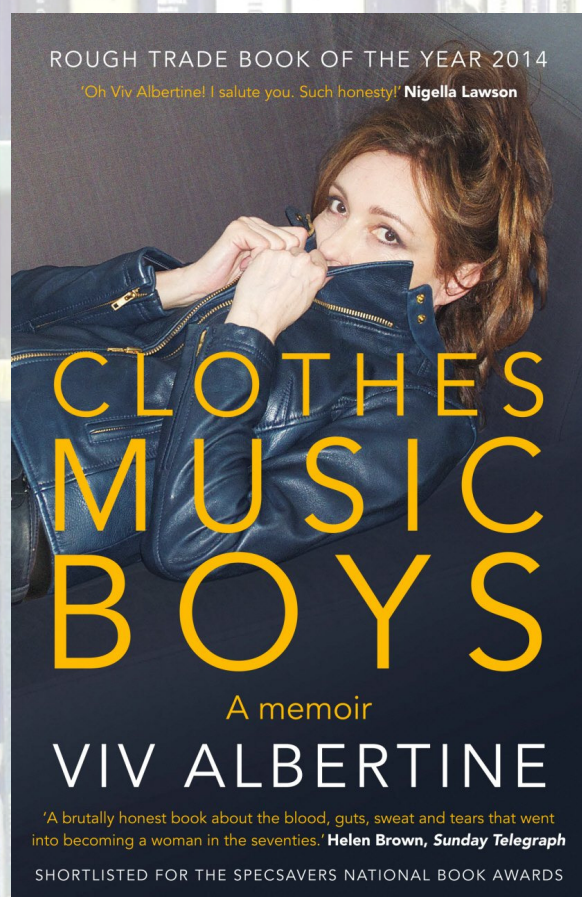
LOST MY LUGGAGE(languages(oral/aural/song and dance-

Tongue to tell the differences.Lost my pasts(stolen histories)Bones on paper(buried

Lost my future.Turned invisible.You cannot see..

Yer Gonzo Bookshelf

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



Paperback: 432 pages
Publisher: Faber & Faber (5 Feb. 2015)
Language: English
ISBN-10: 0571297765
ISBN-13: 978-0571297764

I never got The Slits at the time. I thought that they were wilfully awful, and that the fact that they not only couldn't play their instruments, but were proud of the fact, was disgusting. But I was a pretentious little prig when I was eighteen. Then, some years after the band went their separate ways, a bloke who ran a gloriously

Quixotic indie record shop in Dawlish, gave me a demo tape by The New Age Steppers, featuring quondam Slits chanteuse Ari Up. I would like to say that the scales fell from my eyes immediately, but things don't work in such a fairytale manner in real life.

But I did get a glimmering of what had been so special about the original band, and over the next few years I truly began to grok The Slits, and when - last year - I heard that Viv Albertine (always the most articulate and interesting member of the band) was about to issue her autobiography, I immediately added it to my ongoing Christmas wish list.

After years of silence from The Slits, there has been a flurry of activity during the past decade. Ari and Tessa Pollitt reformed the band in 2006, Viv Albertine joined them onstage a couple of times, but four years later, Ari - John Lydon's stepdaughter - was dead, leaving her sons in the care of Herr and Frau Rotten. A year or so later Viv released her first solo recordings, an EP and an album to which I was introduced by the lovely Helen McCookerybook. But these events were still shrouded in mystery, and there was a lot that I was looking forward to reading about.

But Christmas came and went, and - for reasons with which I will not bore you - I was spectacularly skint, and I couldn't actually justify buying a copy of a rock biography no matter how much I wanted to read it. Then those jolly nice people at Faber and Faber brought the book out in paperback, and I sent out a speculative email to their publicity department, and much to my pleasure, it was a success. A couple of days later I received a copy of the paperback edition, and as I was deep in the middle of a particularly unpleasant lurgy, I turned my back upon all the things which I was supposed to be doing, and settled down in my favourite armchair, under the blanket that was my Dad's 81st birthday present, with a tureen of lemsip, a small and sociopathic Jack Russell on my knee, and settled down to an orgy of reading.

And this is a totally extraordinary book.

There have been a number of books written about the early days of the punk movement, and I have read a lot of them. But they are nearly all Pistol-centric, or more specifically Seditionaries-centric. However, whilst the links between the stories of The Sex Pistols and The Slits are many and multifarious, they are not all encompassing, and it is very interesting to see the events shown up in a completely different light.

As well as from a purely music history point of view, this book is particularly interesting to me on a professional level. About thirty years ago when I was first embarking on my career as a cryptozoologist I started to amass my library of books on the subject, and I read as widely as I could. One of the most enigmatic characters in the history of the subject was Ivan T Sanderson. Ivan Terence Sanderson (January 30, 1911 – February 19, 1973) was a biologist and writer born in Edinburgh, Scotland, who became a naturalized citizen of the United States. Sanderson is remembered for his nature writing and his interest in cryptozoology and paranormal subjects. He also wrote fiction under the name Terence Roberts.

I was reading him because of his importance to cryptozoology, and as it had been cited in Bernard Heuvelmans' seminal work *On the Track of Unknown Animals*, a book which is widely considered to be one of the most important cryptozoological works of all time, I was interested in reading Sanderson's book on whaling; *Follow the Whale*. From a cryptozoological point of view the book was a mild disappointment. The most relevant bits of the book to the discipline of cryptozoology, were the bits quoted by Heuvelmans, but the book did open my eyes to a spectacularly important new paradigm. Well new for me, at least.

The book tells the story of the history of the whaling industry, and each section covers the history of the industry in a different centre of global whaling activity. At the beginning of each section is a map of the world with the epicentre of which being the aforementioned geographical centre, and for those of us brought up on the Mercator projection of our planet, this is a complete eye-opener.

The Mercator projection has western Europe, most specifically London and Paris as the centre of the world, which - of course - politically, it was. But the world seen from the perspective of someone whose home port was Nantucket (and I am not being sordid here, for a change, I promise) is completely different. And so it is with the story of Punk as seen through the eyes of Viv Albertine. She may have been one of the people pivotally involved with the whole Sex Pistols mythos; she was a member of The Flowers of Romance with Sid Vicious, in a band with Johnny Rotten's stepdaughter, and vaguely involved with the Seditionaries scene, but she was also very much her own person, and as such she has a valuable sense of perspective on events, and as such the first half of this book is very much an exercise in mythbusting.

For example, I was disturbed, although not particularly surprised, to read John Lydon's scabrous words about Keith Levene in his recent autobiography.. I say, "not particularly surprised" because in my conversations with Keith, I have got the impression that relations between him and Lydon are particularly ropery. However, Viv Albertine is obviously very fond of Keith, whom she has known all her life, and describes him in the sort of terms that I would have done, rather than those of Lydon.

But that's not all. If you believe the Gospel according to Nick Kent, Sid Vicious was a vile and abhorrent example of humanity; a violent, despicable, animal abusing psychopath. Some years ago I bought a hooky copy of The Sex Pistols Filth and the Fury DVD, which includes a long interview with Vicious, in which he came over as a slightly gauche but reasonably normal teenager. Viv Albertine describes him in very fond terms indeed and describes a sweet, shy and surprisingly intelligent youth who was destroyed by heroin and fame.

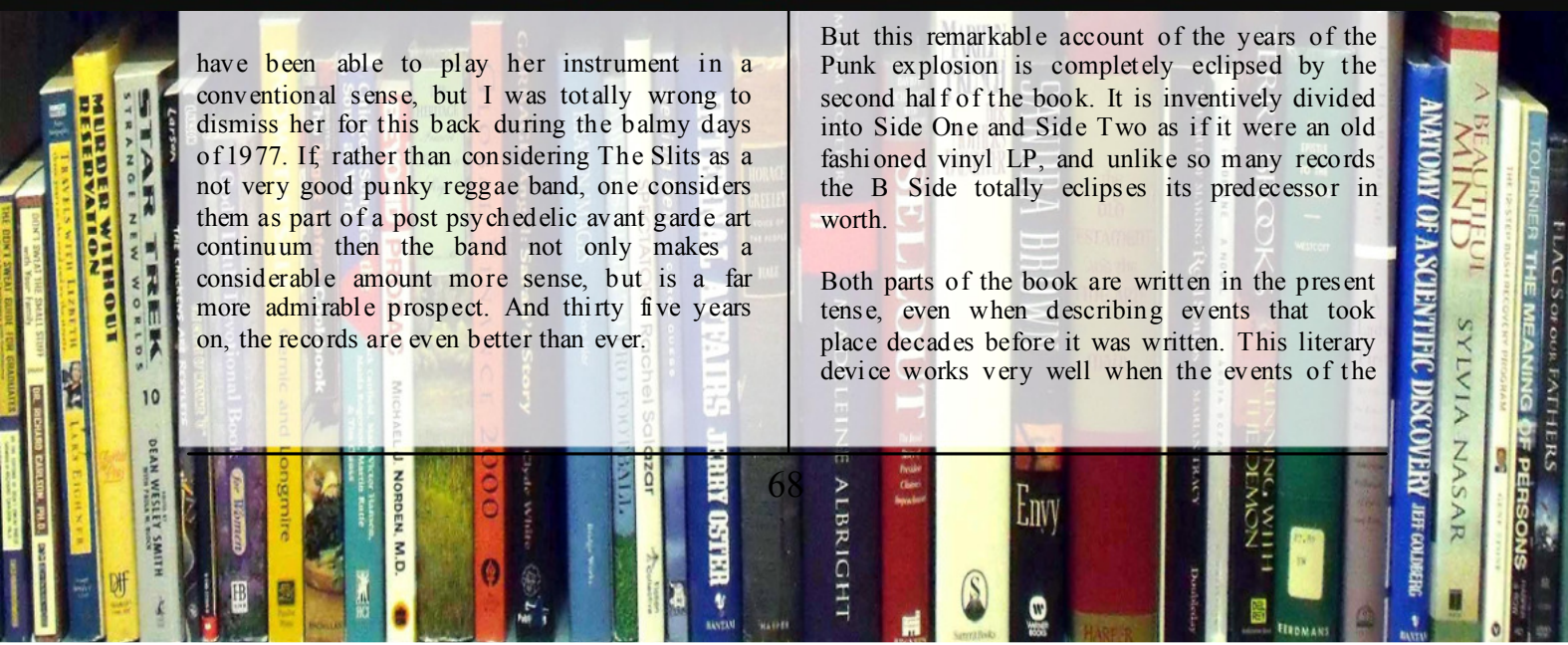
The myth of Punk as some sort of cultural Year Zero, has been exploded many times, it didn't even last out the summer of 1977 when Lydon appeared on a notorious Capital Radio show when he played tracks by such non punks as Peter Hammill and Doctor Alimantado, but Viv gives a long and detailed account of her musical upbringing; how she went to see gigs by people like The Third Ear Band, and Edgar Broughton, and somehow this makes a lot of sense within the aesthetics of The Slits' oeuvre. She may not



have been able to play her instrument in a conventional sense, but I was totally wrong to dismiss her for this back during the balmy days of 1977. If rather than considering The Slits as a not very good punky reggae band, one considers them as part of a post psychedelic avant garde art continuum then the band not only makes a considerable amount more sense, but is a far more admirable prospect. And thirty five years on, the records are even better than ever.

But this remarkable account of the years of the Punk explosion is completely eclipsed by the second half of the book. It is inventively divided into Side One and Side Two as if it were an old fashioned vinyl LP, and unlike so many records the B Side totally eclipses its predecessor in worth.

Both parts of the book are written in the present tense, even when describing events that took place decades before it was written. This literary device works very well when the events of the





Punk explosion took place, but works even better in the second half

After The Slits fell apart, Viv went to Film School, worked for the BBC as a Director, taught aerobics, and did various other things. Then she got married and hoped for a family.

She had been pregnant on a previous occasion, by Mick Jones of The Clash, and the foetus had been aborted, although she hadn't been as affected by this as one would have thought at the beginning, but over the years her feelings of guilt grew, and I truly do not think that it was a coincidence that she had great problems conceiving, even with the help of an intensive IVF programme, and it is this struggle to achieve her biological destiny that takes up the first part of this breathtaking narrative.

The Slits were always standard bearers for feminism, and brought the intricacies of female biology to the notice of a generation of teenage punks. I was one of them, and read the interview with the band in the 1977 Christmas issue of the *NME* during which they talked at length about the different colours of vaginal secretions with bafflement. At that stage in my life with only one drunken exception, my only experiences of the female body had been airbrushed with staples

down the middle. With the benefit of hindsight I realise that I learned quite a bit of my feminism from the unconventional attitude that The Slits had about their bodies.

So I should not have been at all surprised to discover that the vast majority of this book is about what Viv Albertine describes as her "plumbing".

The story of her attempts at conception pull no punches, but is completely and utterly gripping, and when she finally gave birth, I let out a silent cheer! But then more disaster struck! First cancer, and then divorce, Side Two of the book becomes ever more gripping, and the story of her struggles with life as a middle aged woman are actually even more gripping than the story of life with Sid Vicious, The Clash and Malcolm McLaren and that is truly saying something.

This is one of the most beautifully written, elegant, and brutally honest memoirs that I have ever read. If I come across another half this good over the rest of 2015 I will be very much surprised.

Bloody hell Viv!

XTUL XVII

IN THE GREY HALF-LIGHT BETWEEN FACT AND FANTASY

When my family first returned to North Devon in 1971 after an absence of nearly two decades, during which my parents fought gallant rearguard actions against the fall of the British Empire in Nigeria and Hong Kong, they quickly made friends with various members of the local gentry. In those days there was a remarkable range of minor aristocracy and interesting, though often impoverished, gentlefolk who lived in the area. Woolsery Manor, for example, which in later years was a hotel, then fell into disuse, and now as a derelict building has been bought by the bloke who started Bebo, was inhabited by the Count de St Quentin and his wife, a Swedish princess. They were very kind to me during my first year or two in the village, and encouraged me in my pursuits as an amateur naturalist, and wannabe poet.

They even had a private museum, which inspired me that one day I would have something similar of

my own. It housed a remarkably arcane collection of disparate things including the foot of a mummified Egyptian priestess, and Marie Antoinette's christening slippers. I loved visiting them, and was very sad when they left the village for pastures new.

But there were other interesting people as well, so I was not entirely bereft. On an insignificant bend in the road, one of the most obscure lanes between Woolsery and the slightly bigger village of Bradworthy four or five miles away, there was (and is) a cottage even more tumbledown than my own. In it lived an elderly bachelor clergyman and his older spinster sister. The Rev Cymbeline Potts and his sister Britannia were a remarkable couple. Both retired from active duty, (although history didn't really relate whether Miss Britannia had ever had a proper job, or indeed any gainful employment except for looking after her brother) they seemed to



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

do little else apart from frequent junk shops, jumble sales, and auction rooms in search of items to swell their ever growing collection of bric-a-brac.

Their collection encompassed everything from late Victorian militaria to long obsolete items of scientific and quasi-scientific equipment. They even had an epidiascope; a late Victorian equivalent to the overhead projector, which I used to play with for hours, projecting the images of my model aeroplanes onto the wall, and pretending that I was directing a remake of *The Battle of Britain*.

They were, in their own peculiar way, pillars of the local community, and every village fete saw the elderly couple running a tombola, or a stall where they would run a massively eccentric quiz, asking the village children a series of questions about English history that neither the children, or often their parents, had even the vaguest idea of what they were talking about. Miss Britannia would always be dressed as her cryptomorphological namesake, complete with shield, robe and Graeco-Roman helmet, and their appearance always confused everyone mightily and brought joy to my adolescent heart.

Cunobeline (or Cunobelin, from Latin Cunobelinus, derived from Greek Kynobellinos, Κυνοβελλίνος) was a king in pre-Roman Britain from the late first century BC until the 40s AD. He is mentioned in passing by the classical historians Suetonius and Dio Cassius, and many coins bearing his inscription have been found. He appears to have controlled a substantial portion of south-eastern Britain, and is called "King of the Britons" (*Britannorum rex*) by Suetonius.

Cunobeline appears in British legend as Cynfelyn (Welsh), Kymbelinus (medieval Latin) or Cymbeline, as in the play by William Shakespeare. His name is a compound made up of cuno- (hound) and Belenos (the god Belenus).

This Cymbeline achieved legendary status in my eyes, but - although he was always very kind to me - he always seemed fonder of my little brother, and my younger, prettier friends. When a rumour went round the village that he was a convicted child molester, they cut him out of our lives completely. Or at least they thought that they did. I was a rebellious enough teenager to take the opposite viewpoint on anything that my parents did, and I had reasons of my own for suspecting that the story was not true...at least not completely so. A year or two later, when I was old enough to own a bicycle, and proficient enough upon the machine to travel around the district unscathed, I started to visit the

elderly couple again, and revel in their collection of arcane junk. They always made me welcome, and asked after the rest of my family wistfully.

The Rev. Cymbaline never showed any signs of wanting to seduce me, and the only harm that I ever came to during my visits to their house was indigestion from Miss Britannia's terrible cooking. As I got older, and eventually passed my driving test, my visits to the odd couple became less frequent as I discovered girls and alcohol, and eventually left home, but I would still go and visit them whenever I came home.

In the late 1970s they acquired a maidservant; a taciturn and podgy girl in her late teens, with a hare lip and a serious speech impediment, who they called Lysistrata, although I very much doubt whether that was the name that her parents had given her. Each time I would drive up to visit them, she would answer the door with a grimace and - spraying me with saliva as she did so - would announce my arrival, and tell me that "The Master and the Mistress will see you now Sir". For some reason that I could never fathom out there was something incredibly sexy about this deformed and socially inept young woman, but my knowledge of social convention forbade me from taking the matter any further.

One day, whilst I was sitting with The Rev Cymbaline in the tiny drawing room, the subject of my parents came up, and he wistfully told me how much he missed seeing them, and asked me whether there was anything that I could do to repair the rift in their relationship. Sadly, and as tactfully as possible, I told the old man that my parents were disgusted by what they had found out about him, and that they were convinced that if they did so there would have been serious repercussions as far as my brother's safety would have been concerned.

He looked at me with the saddest eyes I have ever seen on any creature except for my dear bulldog cross boxer bitch Prudence, and said: "Things are often more complicated than at first they seem, dear boy. I wish your father would understand that".

I tried to explain that my parents found the complexities of my life too complicated to deal with, and I think he understood. We sat there in silence for about ten minutes, sipping brandy and looking sadly at each other, until Lysistrata shambled in, banged a grubby brass gong and announced that the mistress wished to see us in her parlour.

It was the last time I was alone with him. I returned



to Dawlish, my girlfriend, and my own complex sex life, and a few weeks later it turned out that he went into the woods at the back of their cottage, and shot himself with an antique shotgun that he - of course - had never notified the authorities about. My parents went to the funeral, and in the aftermath tried to make friends again with Miss Britannia. But she just sniffed haughtily at them, pulled herself up to her full height of just over five feet and stormed out of the church, clutching her trident, and with her rusty helmet plonked back on her head. From then on, as far as I am aware, she never had contact with any of my family again, except on the odd occasions when I would pay a visit to the ever more tumbledown cottage full of junk, where she and Lysistrata eked out a living on State Benefits handed out by an ever

more parsimonious government.

Slowly I began to realise that Miss Britannia Potts was a remarkable old lady. Feeling that she and her brother had been well and truly shafted by The Church of England, she turned her back on Mother Church, and began to investigate the old religion of her forefathers. She collected wild herbs which she dug with a silver athame at the full moon and grew them in her little garden, and over the years became a very wise woman, if you know what I mean.

I got married, moved to Exeter and dramatically fell out with my parents, and so for the next twenty years or so my visits back to North Devon were few and far between. However, on the few occasions that I visited my family, I would sneak off for an hour, drive along the network of tiny lanes towards Bradworthy and visit Miss Britannia and Lysistrata. Each time I visited they would look older and more decrepit, but still basically the same.

Ten years ago I returned to Woolsery to look after my dying father, and - against all the odds - the two of us, who had been figuratively at each other's throats for all our lives, were reconciled. On his deathbed, a few weeks before the end he said to me that he wondered whether he had been too harsh to the Rev Cymbaline. I answered noncommittally not wishing to sunder our new found closeness by admitting that I had continued to visit the old parson and his sister for years, taking them gifts of groceries, and listening to their woes.

In passing, Dad told me that Miss Britannia was still alive, and still living with Lysistrata (the unspoken nuance being that their relationship was somehow unwholesome, whereas I had always considered them two orphans of the storm who had been thrown together by cruel happenstance). Miss



Britannia still refused to speak to my Father, but could, he told me, occasionally be seen trudging through the lanes, Lysistrata at her side, still clutching her trident, and always wearing the increasingly rusty Graeco-Roman helmet.

After my Father died I went to visit them again, occasionally. But usually they just would not answer the door. On the odd occasions when they did, Miss Britannia would gaze at me with cloudy eyes over which the fog of Alzheimer's had long since settled, which only occasionally gave any indication that she knew what I was talking about, while Lysistrata, still wearing a tatty and grubby maid's uniform, crouched by the side of her chair glaring malevolently at me.

Britannia is an ancient term for Roman Britain and also a female personification of the island. The name is Latin, and derives from the Greek form Prettanike or Brettaniai, which originally designated a collection of islands with individual names, including Albion or Great Britain; however, by the 1st Century BC Britannia came to be used for Great

Britain specifically. In AD 43 the Roman Empire began its conquest of the island, establishing a province they called Britannia, which came to encompass the parts of the island south of Caledonia (roughly Scotland). The native Celtic inhabitants of the province are known as the Britons. In the 2nd Century, Roman Britannia came to be personified as a goddess, armed with a trident and shield and wearing a Corinthian helmet.

The Latin name Britannia long survived the Roman withdrawal from Britain in the 5th Century, and yielded the name for the island in most European and various other languages, including the English Britain and the modern Welsh Prydain. After centuries of declining use, the Latin form was revived during the English Renaissance as a rhetorical evocation of a British national identity. Especially following the Acts of Union in 1707, which joined the Kingdoms of England and Scotland, the personification of the martial Britannia was used as an emblem

of British imperial power and unity. She was featured on all modern British coinage series until the redesign in 2008, and still appears annually on the gold and silver "Britannia" bullion coin series.

The age of the British Empire, the last few years of which I lived through, was well and truly past. The Empire on which the sun never set was reduced to just over a dozen tiny island possessions of little military or commercial importance. Britannia no longer rules the waves, but I am one of the few people who suspects that she is embodied by a lonely old woman living with a sociopathic maidservant on Disability Living Allowance, in a tumbledown cottage which stank unaccountably of yeast, and because her own world had crumbled around her ears she was stoically waiting for the end of the world for the rest of her species.

My visits there had become less and less frequent, and eventually I stopped going altogether. But I now knew what I had to do next. Despite everything that I felt, it was time for me to go and talk to Britannia.



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Wrinkleberry Lane

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ROCK and ROLL

a cabinet of curiosities

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

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

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

Greetings one and all. My idea for a little hello before opening the cabinet doors has flown on the four winds. No doubt it will return when they do, which will - of course - be too late. Hey ho, here we go:

Giant Beatles Guitars - £900

"2 Giant BEATLES guitars similar to the Hofner/Rickenbacker used



in their early years, made in similar materials (mostly wood body, steel frets etc). 2.6 metres and 3.0 metres in length. These are not typical simplified display props but made and designed to look like the real thing!

themed display items; Buyer to Collect near York and PAY CASH"

Available to view near York with 100s of Other Music and Rock n Roll. Buyer to Collect near York and PAY CASH"

Woah - these are even taller than Mr Ed!

THE BEATLES - 'Council of Dentistry' Flyer 1960s - Apple Club - £1.24

“NB - this is a pre-print, not the original! This auction is for a brand new copy of an original flyer for The Beatles - 'Council of Dentistry' - 1960s. The flyer shows the 4 Beatles each eating an apple to improve the health of their teeth. This item would look absolutely fantastic framed and placed on display. Size approx 10x5 inches. The original of this item would cost you a small (or in fact - large) fortune, and this item is a copy of the original.”



Whilst going to the dentist holds no fear for me, I think every dental surgery waiting room should have a copy of this. I am certain it would render some small comfort to those who dread the 6-monthly visits and the time waiting for their turn in the chair. There is nothing more disheartening than those usual somewhat belittling photos of perfect pearlys or – for those who have such a phobia, and – come to think of it - even those who don't - the disturbing photos of the dreaded amalgam fillings in all their toxic glory. Not to mention the list of charges, which is enough to make anyone want, as inconspicuously as possible, to sidle against the wall and exit as quickly as possible when they realise, deep down, that they will probably never be able to afford to replace the dreaded amalgam with something more user friendly.



Michael Jackson Statue - £650

“Michael Jackson original hand sculpted and painted 35cm caricature statue by Doug Anderson”

Well, okay. Erm...Um... to be honest, I think looks more like a certain member of the Rolling Stones than the King of Pop.



Talking of whom....

Hard Rock Amusement Park Music Rolling Stones Memorabilia Lip Statue Artwork - \$8,000



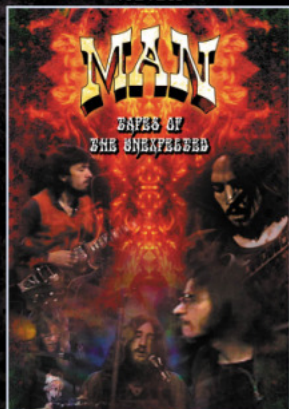
“Rockin Roll Outdoor Lips Statue. Unusual, one of a kind rockin lips statue from Hark Rock Theme Park. This fiberglass masterpiece is 11ft wide, 12 ft deep, and 7 ft tall. Perfect for any theme park, music hall, or business to grab attention. Kids love to have their picture taken with these crazy pair of lips!!!! These were inspired by The one and only Mick Jagger from the Rolling Stones famous lips!!!!”

This must be one of the most horrendous items I have seen so far whilst trawling the depths of music

THE BITCH IS BACK

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

MAN
Tapes of The Unexpected
VPDVD68

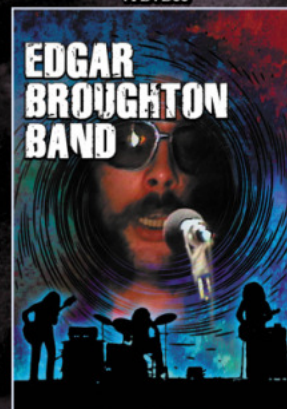


"Mad, bad & dangerous"
(Available for the first time on DVD)

FRANK ZAPPA'S 200 MOTELS
TPDVDI27



EDGAR BROUGHTON BAND
Live
VPDVD66



RENAISSANCE
Kings & Queens
VPDVD67



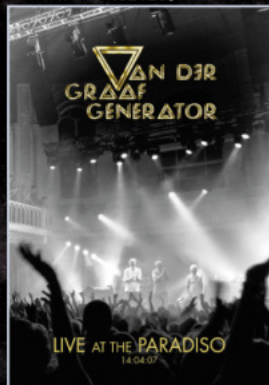
PETER HAMMILL
In The Passionkirche Berlin
VPDVD65



THE STEVE HILLAGE BAND
Live at The Gong Family Unconvention
GWVP101DVD



VAN DER GRAAF GENERATOR
Live at The Paradiso
VPDVD64



PANIC ROOM
Satellite
FMCD002



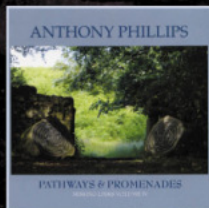
KARNATAKA
The Gathering Light
KTKCD005



PARADE
The Fabric
NAUTC004



ANTHONY PHILLIPS
Pathways & Promenades
VP526CD



RICK WAKEMAN
Past, Present and Future
MFVP125CD



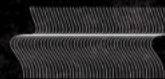
SPIRITS BURNING
Crazy Fluid
VP492CD



HAWKWIND
San Francisco 1990
HAWKVP48CD

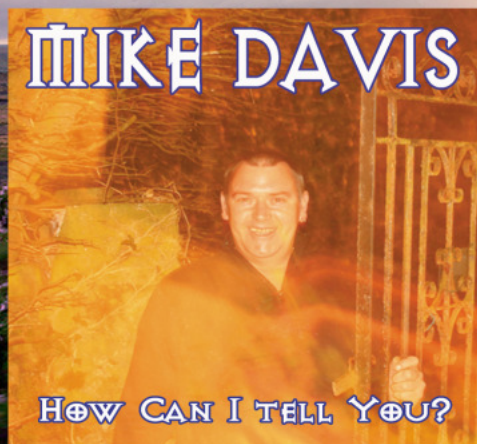


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Decanter is in mint condition. Includes Hard to Find Stage Army Barracks. Barracks in Excellent Condition - Includes functional light fixture, 2 bunk beds with pillows and small stool. Aluminum Roof with symbol that matches the patch on Elvis' arm on the decanter
EXTREMELY RARE, I CAN'T SAY THIS ENOUGH! In my other photos you will see that I own every ELVIS DECANTER EVER MADE as well as several prototypes and variations that were not mass produced."

I am presuming all this means that the decanter is the actual figure? It must be. Great for collectors no doubt.

Million Dollar Quartet, Signed Guitar with COA for Elvis, Perkins, Cash & Lewis - US \$250,000.00



"Up for Auction is a Guitar and photos signed, by Elvis Presley, Carl Perkins, Jerry Lee Lewis and Johnny Cash, this is all in a glass front "Shadow Box" to display the Guitar, Photo's and Signatures. In the Pictures please see the Certificate of Authenticity.

There is only two of these in existence and Lisa Marie Presley has one, and the second one is here up for Auction."

You can read all about the 'Million Dollar Quarter' recording here on [Wikipedia](#)

VERY UNIQUE MEDIEVAL EUROPEAN BAND GROUP- TROUBADOURS FULL SIZE FIGURINES - \$5,500

"Here we have a beautiful, rare group of 3 life size manequins of troubadours - medieval musicians, made by special order for some European noble family estate collection at 1930's. One is sitting, two are standing just one set was ever made. All troubadours dressed in traditional European costumes 14-15 century (French) and each troubadour have a knife - dagger and traditional music instrument. Material for creating this figurines was used rich and expensive. Original



cost is \$36,000."

Is it me or are these just a little creepy? I think it's this guy's eyes. I wonder if they all come alive after the stroke of midnight?

And now for something completely different (and for charity so can't be all bad):

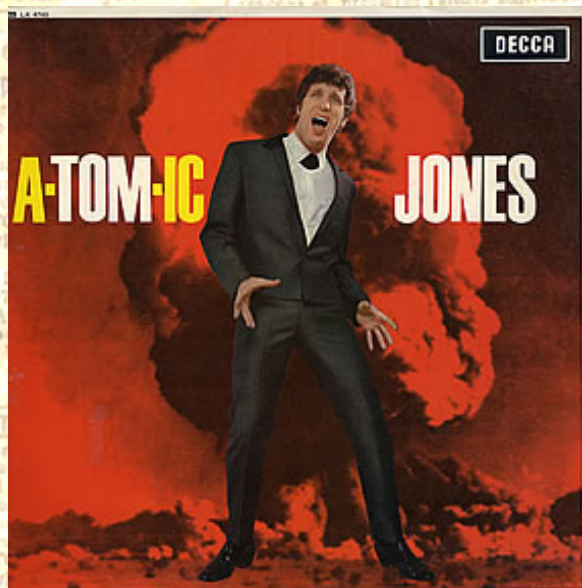
HAVE LUNCH -or- DINNER WITH MICKY DOLENZ OF THE MONKEES IN L.A. LTD

TIME OFFER! - \$3,000

"Offered here is an opportunity for a Monkees fan + 1 friend to have lunch or dinner with me at a prestigious Los Angeles area restaurant. I'll be happy to discuss topics regarding my career with the Monkees and beyond. During your visit you will receive a special autographed 8x10 photo and one of my CD's, also signed special to you, to

commemorate the occasion. And, be sure to bring your camera along so we can take some pictures together! Best of all, you'll be helping out one of my favorite charities... "MAKE-A-WISH FOUNDATION"

This great foundation grants the wishes of children with life-threatening medical conditions to enrich the human experience with hope, strength and joy."



I am so tempted to be vulgar with respect to the above album cover. Let's just say pained expression and curry the night before shall we, and just leave it at that?

Aaaargh I have too much space left.

A little bit less.

That's better.

Toodle-pip





FAIRPORT CONVENTION: Myths and Heroes

Between 1988 and the early 1990s I saw Fairport Convention live on many occasions, and I think that it is true to say that, some of these shows were amongst the best I have ever seen by anyone. They were a totally awesome band live, and the album that came out at the time, *Red and Gold*, has lasted incredibly well, and is probably my favourite of their albums, despite its slightly dated production values.

Now, of course, the band are a quarter of a century older, and two of the mainstays of the band in the era when I went to see them - Dave Mattacks and Maartin Allcock - have long since departed. Their replacements, Fotheringhay drummer Gerry Conway, and multi-instrumentalist Chris Leslie, have taken the band in a more acoustic and relaxed direction, which is why this album is a far more relaxed and acoustic affair than I would have liked. And I won't pretend that I don't miss the harder edge that DM and Maartin brought to the band.

In many ways this is a record that begs to be on a vinyl LP because there are two distinct 'sides' to it. The first half of the album is a collection of exquisitely played but sadly unremarkable songs, whereas the songwriting takes a quantum leap forward during the second half of the record. I much prefer the songs that are sung by Simon Nicol, whom I have often thought is a sadly under rated singer, to the ones that are sung by Chris Leslie, is, however, a consummate songwriter and arranger, and it is his fingerprints that are mostly writ large across the record.

Ric Sanders plays as lyrically as ever, but - sadly - there are no flashes of the anarchic wildness that used to issue forth from his violin, making him probably my favourite violinist of all time. Dave Pegg is replaced on much of the album by his son, presumably because of his hand injury last year, and whilst this is a far more

than competent album, and great fun to listen to, it is not one of their great albums.

I remember reading the *NME's* review of *Tattoo You* by The Rolling Stones, back in 1981. I am paraphrasing, but they said that it was a very good second division album by The Stones, but wondered whether there would ever be another first division one again. I am afraid that I am in the position of thinking much the same about Fairport Convention.

BELLE AND SEBASTIAN: Girls in peacetime want to dance

This is a welcome return to the lovingly crafted, wistful songwriting which made the band's reputation, but now, much of it is underpinned with a surprising four to the floor dance sensibility, which takes the songs in an unexpectedly welcome new direction.

Recent B&S albums have strayed away from what the band does best, and starting with the Trevor Horn produced *Dear Catastrophe Waitress*, experimented with new, brasher and bigger sonic journeys. Some of these experiments were successful, others less so, but some of them did have an aura of desperation about them. What the band have always done best is clever, wistful and deceptively simple songs that are both joyful and melancholic. But at their best they are always understated, which is something that many of the big production albums of the last ten years or so have ignored completely.

This album is a return to their understated best, and as such should be welcomed by anyone who, like me, is fond of the band, but has been increasingly come to the conclusion that they are victims of their own commercial success. Well done to everyone involved.

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



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THE ANTIDOTE FOR NORMALITY;

YOU'VE NEVER HAD IT SO WEIRD

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

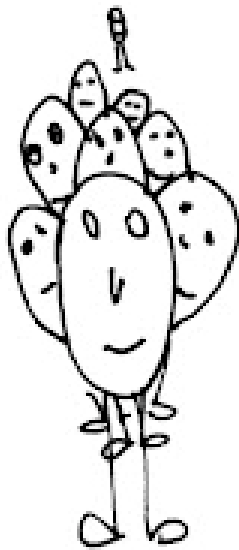
For the second time, Cryptozoologists, parapsychologists, ufologists, and folklorists will be descending on The Small School in Hartland, to share their findings and insights. Unlike other events, the *Weird Weekend* will also include workshops giving tips to budding paranormal investigators, and even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

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



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

THE NINE HENRYS



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

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

THE WORLD'S FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



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GONZO

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The sparks of what made YES 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.

HS1048D /D



THE LOST BROADCASTS

INCREDIBLE STRING BAND
HS1066D /D



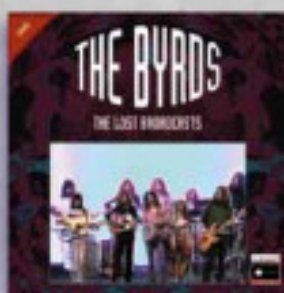
CAPTAIN BEEFHEART & HIS MAGIC BAND
HS1112D /D



FRANK ZAPPA
HS1109D /D

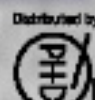
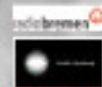


CURVED AIR
HS1058D /D



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GONZO WEB RADIO

ALL AVAILABLE FROM
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.

Alberto y Lost Trios Paranoias: Mandrax Sunset Variations (Castle, 2001)

**What? Decade's work for mirthful
Manc head-cases.**

Too damn clever for their own good, weighed down by an overabundance of talent and targets, Alberto y Lost Trios Paranoias came from Manchester but mocked the world.

Or the world of rock, anyway. Mandrax Sunset collates much their seventies catalogue, presents it



over two CDs and 40 tracks, and provides an alternative comedy commentary on the golden age of rock. Like most of the great rock comedians, the Albertos love the thing they mock, and play it like they mean it. It's just that their imagination takes strange turns all the time.

When the relationship fails in the country song, "Old Trust", it's the singer's dog, also his best friend, who runs away with his wife, steals the car and even takes his best suit. Some of the song titles are a little over clever, suggesting a band tripping over puns when it came to writing lyrics: "Italians from Outer Space," "Teenager in Schtuck" and "A Fistful of Spaghetti" all deliver what you'd expect. "Invocation of the Fundamental Orifice of St. Agnes," by contrast, is more Firesign Theatre than a side-swipe at prog rock.

Like a lot of rock comedy, Mandrax Sunset Variations has dated because some of its subject matter has fallen a long way off the musical radar. Seriously, "Happy to be (on an Island Away From) Demis Roussos, was a damn good gag when the eccentrically attired Greek was a by-word for cod sophistication to UK audiences.

The punk sideswipes, like "Anarchy in the UK," lack a little of the raw power of the genuine article, because, basically, this lot could play and they cared about knocking pomposity off its perch.

Their greatest hit, i.e. it scraped the British charts, "Heads Down no Nonsense Mindless Boogie," is here, and has aged well. It sounds like Status Quo in the days when the band packed a fair bit of distortion and buzz along with the riffs, and manages the double whammy of decent gag and nostalgia fest.

THE WORLD OF KEV ROWLAND



**GOLDEN RESURRECTION
ONE VOICE FOR THE KINGDOM
(DOOLITTLE)**

Golden Resurrection was formed in 2008 by Christian Liljegren vocalist and founder of Namia, Divinefire and Audiovision, and vocalist, guitarist & composer Tommy ReinXeed who is the man behind ReinXeed and 'Swedish Hitz Goes Metal' (and if you've never heard that album, take it from me you are missing out). Over the years they have had a few line-up challenges but here they are back with the third version of the band on their third album, where they have been joined by Alfred Fridhagen on drums, Steven K. (bass) and Svenne Jansson (keyboards). Their stated game plan is to bring together musical influences from neoclassical and power metal legends such as Yngwie Malmsteen, Pretty Maids, Stryper, Rainbow, Helloween, Stratovarius, Masterplan and Gary Moore. Well, the first time I played it the names Helloween and Stratovarius were two of the names that immediately sprang to mind, along with Angra (especially) and DragonForce so they seem to be succeeding.

This is all about great vocals and melodies combined with a band that musically are definitely a force to be reckoned with. They can slow it down to normal speed when they need a break, but it is when they release the brakes and set off at the speed of light that these guys really take control. The musicianship and arrangements are just stunning in their speed and complexity, yet somehow they manage to maintain the melody and hooks and it comes across as being integral to the overall sound as opposed to just being an exercise in self-indulgence. I loved this album the very first time I played it, and the more it stayed on the player the more it burned itself into my skull. But, for all the speed and tenacity it is probably the very last song on the album that really hit home for me. This is an instrumental called "Moore Lord" where Tommy and Svenne do their very best to pay homage to two of the greatest rock musicians of all time. When I first played this I hadn't noticed the song title, and thought how close it was particularly to Gary Moore, and how the Hammond keyboards reminded me of Jo Lord, so

when I noticed the title I was pleasantly surprised. It is an extremely emotional and controlled piece of music. This is a wonderful power metal album, with plenty of thought and care as well as songs and runs at the speed of light. This is essential for fans of Angra and the like.



**INDICCO
KARMALION
(NEW VENTURE MUSIC)**

Indigo Balboa and Paco Cerezo started composing songs together in 2008. At the time Paco had just left the melodic rock band 91 Suite, while Indigo had just returned to Spain from California where he had been working with Mark Spiro on his second solo album. They soon decided that they needed to get a band together for their material, and for the purposes of the album they brought in Antonio Muñoz (ex-91 Suite) on bass, Lean Martinez (ex-91 Suite) on drums and Angel Valdegrana on keys.

Of course, they also made use of their contacts and brought in Mark Spiro (Bad English, Giant, John Waite, Mr. Big) to assist with the writing, as well as providing more vocals, keyboards and producing. Jimi Jamison (Survivor) sings co-lead with Indigo on three songs while also co-writing a number, while Tim Pierce (Rick Springfield, John Waite, Eric Martin) provides additional guitars.

But, and it is a huge but, this is not an over-sanitised sugary schmaltzy AOR album, but instead is coming from the hard rock arena with plenty of melodies and harmonies. The vocals are wonderful, with a real power and breadth so that it almost feels like the listener can go for a walk on them, as opposed to the thin weedy stuff that sometimes comes from this area. The guitars carry a punch, and while this album is very much at the Nickelback/Survivor end of hard rock, it is an enjoyable romp and something that is accessible the first time it is played and just keeps growing. Good stuff.



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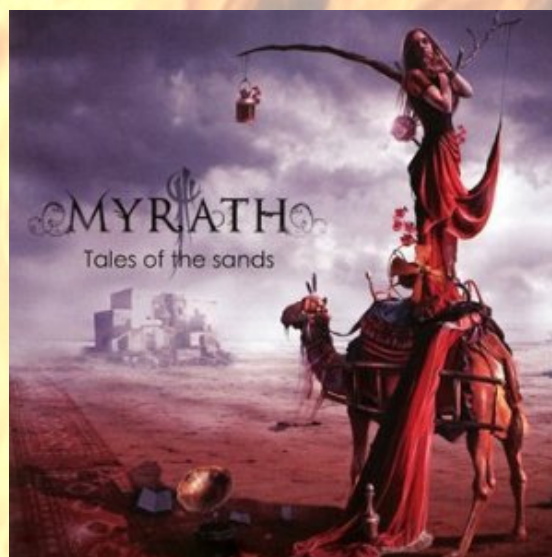
Myrath

Formerly known as X-Tazy, and from Tunisia, Myrath is a progressive metal band formed in 2001. Meaning legacy, Myrath, started out as a teenager cover band, when guitarist Malek Ben Arbia (who was just 13 years old at the time) and two of his childhood friends, Fahmi Chakroun (drums) and Oualid Issaoui (guitar) living in the same neighbourhood in Ez-Zahra (suburbs of Tunis-Tunisia) formed a cover band which they named Xtazy. The lineup was shortly after completed by Zaher Ben Hamoudia (Bass) and Tarek Idouani (vocals). They played in numerous local gigs, mainly Death covers, for two years and then for the following two years exclusively SYMPHONY X covers, when Elyes Bouchoucha (keyboards and vocals), joined the band in 2003. In March 24th 2006 the band opened for Robert Plant and Adagio in a concert held in Carthage roman amphitheatre. That day they met Adagios keyboard player Kevin Codfert who later became the band producer and sound engineer. In 2006 they changed their name to Myrath.



Current Members:

Zaher Zorgatti : Lead Vocals
 Malek Ben Arbia : Guitars
 Anis Jouini : Bass Guitar
 Elyes Bouchoucha : Keyboards
 Morgan Berthet : Drums



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[Myrath - Tales of the Sands](#)

[Intro & Confession](#)

And so, boys and girls, it is Friday evening once again, I still have my cold, and so we are doing our best to get the magazine done and dusted at a reasonably sensible time, so we don't have another all nighter, because I am really not up to that.

Finally this week the new Bob Dylan album, which I have been trying to get hold of since early February turned up in my morning post. But it turned up too late for me to discuss it in this week's issue.

I have very important plans for this weekend's activities which mostly involve sleeping and doing a bit of writing.

This week I have resumed work on *The Wild Colonial Boy*, which is a book about my childhood in Hong Kong, which is mostly about animals but also covers all sorts of stuff that I wouldn't really have been able to write about had my parents still been alive. I have written about a quarter of it now, and should I be awake for long enough I will write some more, because I am actually enjoying the experience despite it being more than slightly cathartic.

I wish this bloody cold would go; I have had it for about a month now and it is really beginning to wear me down. What's even worse is that



there are things that I would really like to have done that I shall probably not be able to do just because of my health. I was feeling OK mid week so I went out to a very leisurely community project meeting and it knocked me for six. I suspect that this means that Andrea's birthday party tomorrow night is a no no. However we shall just have to see.

Thank you to everyone who continues to support this peculiarly Quixotic project. I am very grateful to you all, and hope that you dear people continue to enjoy reading it as much as I enjoy putting it together.

Love and Peace
Jon



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