

# GONZO

Weekly #132

Whilst pootling around in the Gonzo Daily archives I found a piece that **Daavid Allen** sent us in his own words and pictures describing his 2012 visit to Brazil...

Plus we have Jon on **The Grateful Dead**, Doug on **Blancmange**, and a reflective piece entitled **Hope I die before the technology gets old** plus **Hawkwind** and **Yes** and the normal stuff you expect from the world's most singular magazine.

And as always a healthy level of disrespect for those set in power over us



# DAEVID IN BRAZIL



**Subscribe to Gonzo Weekly**

[\*\*http://eepurl.com/r-VTD\*\*](http://eepurl.com/r-VTD)

**Subscribe to Gonzo Daily**

[\*\*http://eepurl.com/OvPez\*\*](http://eepurl.com/OvPez)

**Gonzo Facebook Group**

[\*\*https://www.facebook.com/groups/287744711294595/\*\*](https://www.facebook.com/groups/287744711294595/)

**Gonzo Weekly on Twitter**

[\*\*https://twitter.com/gonzoweekly\*\*](https://twitter.com/gonzoweekly)

**Gonzo Multimedia (UK)**

[\*\*http://www.gonzomultimedia.co.uk/\*\*](http://www.gonzomultimedia.co.uk/)

**Gonzo Multimedia (USA)**

[\*\*http://www.gonzomultimedia.com/\*\*](http://www.gonzomultimedia.com/)

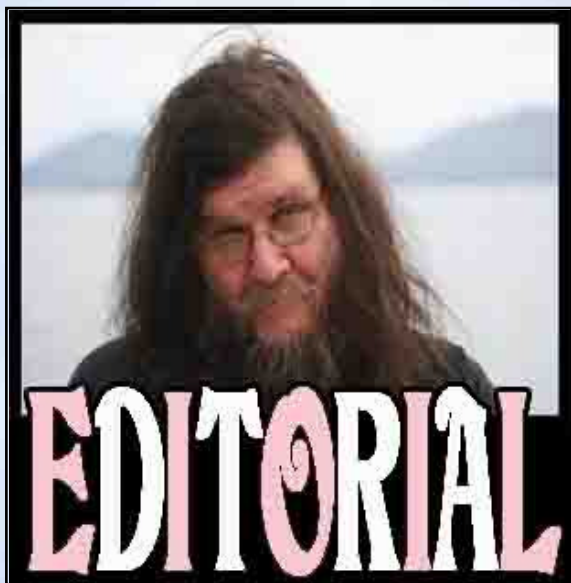


# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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 this peculiar little magazine. I want to tell you a story.

Once upon a time there was a popular beat combo from London, and they were called *The Who*. Mostly they sang songs written by their guitarist (who had a big nose) but sometimes they sang songs by other people, like this one by Mose Allison:

*Well a young man  
Ain't got nothin' in the world these days  
I said a young man  
Ain't got nothin' in the world these days*

*Well, you know in the old days  
When a young man was a strong man  
All the people stepped back  
When a young man walked by*

Now the two surviving members of *The Who* are over 70, and Mose Allison is nearly 90, and a young man still ain't got nothin' in the world these days, except his opinions, and an aptitude for change and taking new ideas onboard which his elders never have had.

Recently, Roger Waters has been shouting off in the press: "I feel enormously privileged to have been born in 1943 and not 1983. To have been around when there was a music business and the takeover by Silicon Valley hadn't happened, and in consequence, you could still make a living writing and recording songs and playing them to people. When this gallery of rogues and thieves had not yet injected themselves between the people who aspire to be creative and their potential audience and steal every fucking cent anybody ever made."

He does, of course, have a point. Quite a good point, in fact, but this is not what interests me about





# 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...."





---

the affair. The thing that interests me is not what Roger Waters - an artist for whom I actually have quite a lot of respect - has to say, but the way he said it. The way that he blames the "rogues and thieves" of "Silicon Valley", for the changes in the music business is almost Luddite in its simplistic lashing out at advances in technology for changes in the music business. It reminded me irresistibly of my Father, many lifetimes ago, blaming the decline and fall of the British Empire on the popularity of *The Beatles*.

To both of them, the ex-Pink Floyd bass player, and the ex-Assistant Colonial Secretary of Hong Kong, I say the same thing: Bollocks. Luckily, Roger Waters is unlikely ever to read this article, and my Father has been dead for nearly a decade, so I can say this with impunity.

Bollocks!

The decline of the established record record business, like the decline of the British Empire is the result of a whole slew of socio-economic factors, and the "rogues and thieves" of "Silicon Valley", in't actually one of them. The main reason is that music is not as valued as it was four decades ago. Yes, people expect to pay less for music, yes, people expect to get a lot of things, including music, for free, but the root cause of this is that music is just no longer as important to people as it was back in the day.

In the 1970s, the recorded music industry produced objects that one could and did fetishise. It is simplistic to say that this was something that disappeared once the recorded music industry no longer dealt with physical objects, because it was something that was disappearing long before that.

When I was a boy I was fascinated by the paper sleeves which housed 45rpm singles, and I had quite a collection of them, and I was fascinated by their arcane symbolism. To an introverted fourteen year old the paper sleeves and the designs on the labels took on a far greater cultural significance than just the trappings that came with a three minute pop record. The noisome watercolour painting of a yacht in full sail on the RAK label always suggested that the content was breezy and ephemeral, for example, whereas the Mad Hatter on the Charisma label, the pervy Siamese twins on the Virgin label, the science fictiony Mooncrest label, and even the green wiggly thing on the Harvest label all signified various different head trips into their own brand of inner madness.

I don't think that it was just me.

What I do know is that my fetishisation of music declined with the advent of thermally heated record labels, and the end of heavy card gatefold sleeves for albums. And I don't think that was just me either.

As the eighties became the nineties the packaging and presentation of records became more homogenised, and then sometime about two thirds of the way through the decade that taste forgot, came the compact disc, and - conditioned by the decline in the quality of vinyl presentation - lots of people, including - eventually - me, although I was a relatively late convert, fell for the nice shiny new concept. And so the rock and roll rebellion was finally harnessed and emasculated, and the mass transfer of MP3s and the streaming of music of which Waters so disapproves, became the logical end result.

## Hope I die before the Technology gets Old

اللجنة لهم إذا كانوا لا تأخذ نكتة



One cannot blame the technology for what has happened. What has happened is almost entirely the fault of the conventional record companies who sold, and resold, the same material over again in one of the most egregious examples of unbridled capitalism that I can think of I remember, for example, in the late 1980s I went out and bought *Pink Floyd's* 'Momentary Lapse of Reason' the day it came out from a little record shop in Crediton. About two months later I was in HMV in Exeter, and found exactly the same album bundled with a couple of concert posters for the same price. This is how the band (or at least EMI) rewarded those people who had been loyal enough to buy the bloody thing immediately, I started to shout, losing my temper. I was asked to leave HMV and never went back.

Sure the new technology has been the vector of some of the decline of the music industry, but it is also the way that all sorts of exciting new opportunities have taken place; this magazine for example could not have been conceived of more than four or five years ago. It also levels the playing field, allowing artists like me or quite a few of the other musicians who appear in the pages of this magazine to record complex music which would have been totally beyond our price range only a few years ago.

And, as far as packaging and presentation is concerned, things are also beginning to change, and - once again - it is down to the more level playing field presented and made possible by the new technology. Check out Reverb Worship for example at [www.reverbworship.com](http://www.reverbworship.com). Their head honcho



writes:

"Reverb Worship began in November 2007 with my first ever release which was Keijo's "About Around". It gained some excellent reviews and sold out quite quickly. Since then I have made many additions to the catalogue with various other releases by Vapaa, Sand Snowman, Mountainhood, Wooden Spoon, Mark Bradley, Uton, LSD March, Kwannon, Directorsound, Phosphene, Jeremy Kelly, Sedayne, Timas 23, ST 37, The Hare And The Moon, Sproatly Smith, Wyrdstone, Dark Sun, Magic Carpathians, Kawabata Makoto, Motion Sickness Of Time Travel, and many, many others.

All of my Reverb Worship releases are limited edition. Each release is handmade and individually numbered. Each edition will range from 40 to 50 copies up to 100 copies maximum per release."

The records that his company releases are beautiful artefacts, and I would wave them snottily under the noses of people who say that the new technology has ruined the music industry. The new technology, as we wrote a few issues ago when we reviewed Gareth Murphy's *Cowboys and Indies* has - at worst - caused just the latest of the periodic blips, which like geozoological extinction events have rocked the recorded music industry at intervals over the last century and a half.

Like so much human endeavour on this beleaguered little planet, the music industry as it had become, was simply not sustainable. As a species we are living through strange and disturbing times, and when - as a species, but quite probably not as populous a one - we enter the next stage of our existence, we shall need music as much as ever, and I truly believe that it is companies like Gonzo, and Reverb Worship who are pointing the way towards the shape of things to come.

But before I get all apocalyptic, I shall go and play with the kitten,

Om Shanti

Jon Downes



The Who, Roger Waters, Stevie Nicks, Neil Young, BB King, Asia, Paul McCartney, Barbara Dickson, Clepsydra, Galahad, Steve Ignorant's Slice of Life, Strange Fruit, Friday Night Progressive, Dennis Sheehan, Don Roscoe Joseph III, Mick Abrahams & Sharon Watson, Tommy James, Hugh Hopper, Third Ear Band, WMWS, David Peel, Strawberry Alarm Clock, Eliza Carthy & Jim Moray, Daevid Allen, Gong Global, Blancmange, Roy Weard, Hawkwind, Yes, Roger Dean, Jon Anderson, Rick Wakeman, The Buggles, Chris Squire, Wyrd, The Grateful Dead, Xtul, Boy George, The Grateful Dead, The White Stripes, The Beatles, Mozart, Elton John, Elvis, Spice Girls, Michael Jackson, The Animated Egg, Neil Nixon, Crimfall

#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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



# Dramatis Personae



## THE GONZO WEEKLY

*all the gonzo news that's fit to print*

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

## NAMING THOSE RESPONSIBLE

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

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

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

**Bart Lancia,**  
(My favourite roving reporter)

**Thom the World Poet,**  
(Bard in residence)

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

**Kev Rowland,**  
(Kiwi Reviewer)

**Lesley Madigan,**  
Photographer *par excellence*

**Douglas Harr,**  
(Staff writer, columnist)

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

**Richard Freeman,**  
(Scary stuff)

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

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

**Mark Raines,**  
(Cartoonist)

**Davey Curtis,**  
(tales from the north)

**Jon Pertwee**  
(Pop Culture memorabilia)

**Dean Phillips**  
(The House Wally)

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

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

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

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

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

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



---

# *So what's it all about, Alfie?*

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

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

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

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

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

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

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

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

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

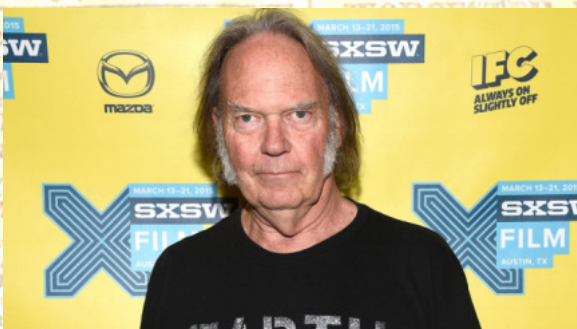
In fact, now is an even better time than usual to subscribe because, not only is it FREE (yes, Oxford English Dictionary free, not yer usual publisher free which means that we sell all the mailing list emails that we garner to a company trying to flog Viagra and/or Double Glazing. No this is FREE as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



# THE <sup>gonzo</sup> NEWSROOM

**CHICKS HUH?** Stevie Nicks thinks women in music cast "a romantic spell". The singer found fame with her band Fleetwood Mac, which she joined in 1975, as well as having a successful solo career. Along with their catchy songs the band are known for their love lives, as Stevie was in a relationship with fellow member Lindsey Buckingham and also had an affair with founding member Mick Fleetwood, while Christine McVie married bassist John McVie. Despite the intense environment, Stevie feels her and Christine's involvement helped the band become the success they are today. "Well, I think every band should have a girl in it, because it's always going to make for more cooler stuff going on than if it's just a bunch of guys. It's ultimately more romantic, no matter what," she explained to Mojo magazine. "Even if nobody is getting together, it still casts a romantic spell. [Read on...](#)

**ANGRY YOUNG MAN** Neil Young has set his targets on American corporations with the Monsanto and Starbucks copping the wrath of Young in the upcoming 'The Monsanto Years' album. Young's 'The Monsanto Years' is his most lyrically vicious album since Neil tore George W. Bush a new arsehole with the 'Living With War' album in 2006. 'The Monsanto Years' is about the corporate greed of the publicly listed Monsanto Corporation in the USA that genetically modifies food. The company also manufactured Agent Orange, the herbicide weapon used by the American government during the Vietnam War.



Earlier this week Young said in a statement: 'Contrary to the misleading information coming from Starbucks,

the coffee company is in alliance with other Food Giants, including Monsanto, in suing the state of Vermont to overturn the GMO labeling laws voted for by the people....' [Read on...](#)



**ASIAN HOSPITAL** Asia vocalist and bass player John Wetton has undergone major cancer surgery. The news was posted on his website on Monday (May 25) saying: 'On May 16, John underwent surgery for the successful removal of a 1 kilo [2.2lb] malignant mass. John wishes to extend his thanks to Mr Chan and his team. John is also beyond grateful for the wonderful wishes and prayers received. John is recuperating. Messages can be sent via the management office to [jw@qedg.co.uk](mailto:jw@qedg.co.uk)

There was an indication that something was happening back on May 13 when Wetton revealed on his Twitter that he was doing something that would be putting him 'out of action' for some days. [Read on...](#)

**FRIENDS WITH A BEATLE.** It has been revealed that Paul McCartney was close to being cast in hit US sitcom Friends. The former Beatle, who played two shows at London's O2 Arena over the weekend, was headhunted for the role of Ross Geller's father-in-law back in 1998. Speaking to Huffington Post recently, the show's casting director Leslie Litt confirmed that the creators wanted McCartney for Season Four's two-part finale, which saw Geller marrying British love interest Emily Waltham (played by Helen Baxendale) in London. Emily's father was eventually portrayed by Scottish-born actor Tom Conti. busy time for him." [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...

## GOD HATES IRELAND

**WHAT HAS THE IVORY COAST EVER DONE TO US?** The Westboro Baptist Church tried and failed to diss Ireland after the nation legalized same-sex marriage by popular vote.

The hate group posted images of the Irish flag with angry text overlaid to condemn the 60 percent majority who voted for same-sex marriage on Saturday. However, Westboro Baptist couldn't seem to get the flag right and ended up dissing the Ivory Coast. The European and African nations have very similar flags. Ireland's is striped green, white and orange from left to right, while the Ivory Coast's is orange, white and green. **Read on...**



**FREED FREEGAN:** A judge has slammed prosecutors for charging a desperate dad who stole out-of-date food from Tesco with theft, asking: "How are they expected to live?" Paul Barker, 39, and Kerry Barker, 29, were spotted on CCTV sifting through groceries at the back of a store which were destined for the bin. The couple are down on their luck and say they have virtually no money to look after themselves or their kids. But they found themselves arrested and taken to court after police were called to the shop in Sunderland in January. Mr Barker told officers the pair were hungry and they knew there would be unwanted food available.

But they were both charged with theft and Paul admitted the offence at Sunderland Magistrates Court. Kerry is yet to enter a plea and will appear before magistrates later this month. District Judge Roger Elsey handed Mr Barker a conditional discharge and refused to impose any financial penalty. He asked the court: "How are they expected to live? It seems to me the appropriate punishment for taking food which is of no value is an absolute discharge. **Read on...**



# Democracy watch





# STRANGE DAYS

**THE DONUT BANDIT** Police in Lyons are searching for a person who wore a pink wig and wielded a sword during the robbery of a Dunkin' Donuts last week.

The person snuck into the store in the 8000 block of Ogden Avenue through an unlocked rear door about 3 a.m. May 14, grabbed a cash tray from a counter near the drive-thru window and was attempting to exit when the only employee present emerged from the back room, Lyons police Cmdr. Brian Kuratko said. **Read on...**



**WHAT A WANKER!** A Turkish televangelist has warned male Muslims away from masturbation - because it may leave their hands pregnant in the afterlife. Mucahid Cihad Han supposedly made the claim in response to a call from a man who "kept masturbating, although he was married, and even during the Umrah," a pilgrimage similar to the Hajj. Hearing the man's plight, Han stated that masturbation is forbidden in Islam and went on to say:

"Moreover, one hadith states that those who have sexual intercourse with their hands will find their hands pregnant in the afterlife, complaining against them to God over its rights." **Read on...**

**WATER PUZZLE IN BOW** Thousands of gallons burst into the air near Victoria Park, apparently from nowhere, puzzling the authorities over the Bank Holiday weekend because no-one seemed to know where it came from. The mystery water spout burst from the pavement in appropriately-named Old Ford Road, on the corner of Gunmaker's Lane, but vanished within 20 minutes, almost as quickly as it had appeared.

"It was 60 feet when I saw it, twice as high as the



fountain in the park," passer-by Dan McCurry reported. "It created a party atmosphere, with people taking photos of each other with the spout. The whole road was flooded, but we've no idea what caused it to shoot up through the drain." Thames Water was 'flooded' with calls from householders and sent in a crack squad to sort it out. But it was all over by the time engineers arrived—only to discover it wasn't even a water main. "We checked it out," a puzzled Thames Water spokesman said. "Nothing wrong with our pipe network.

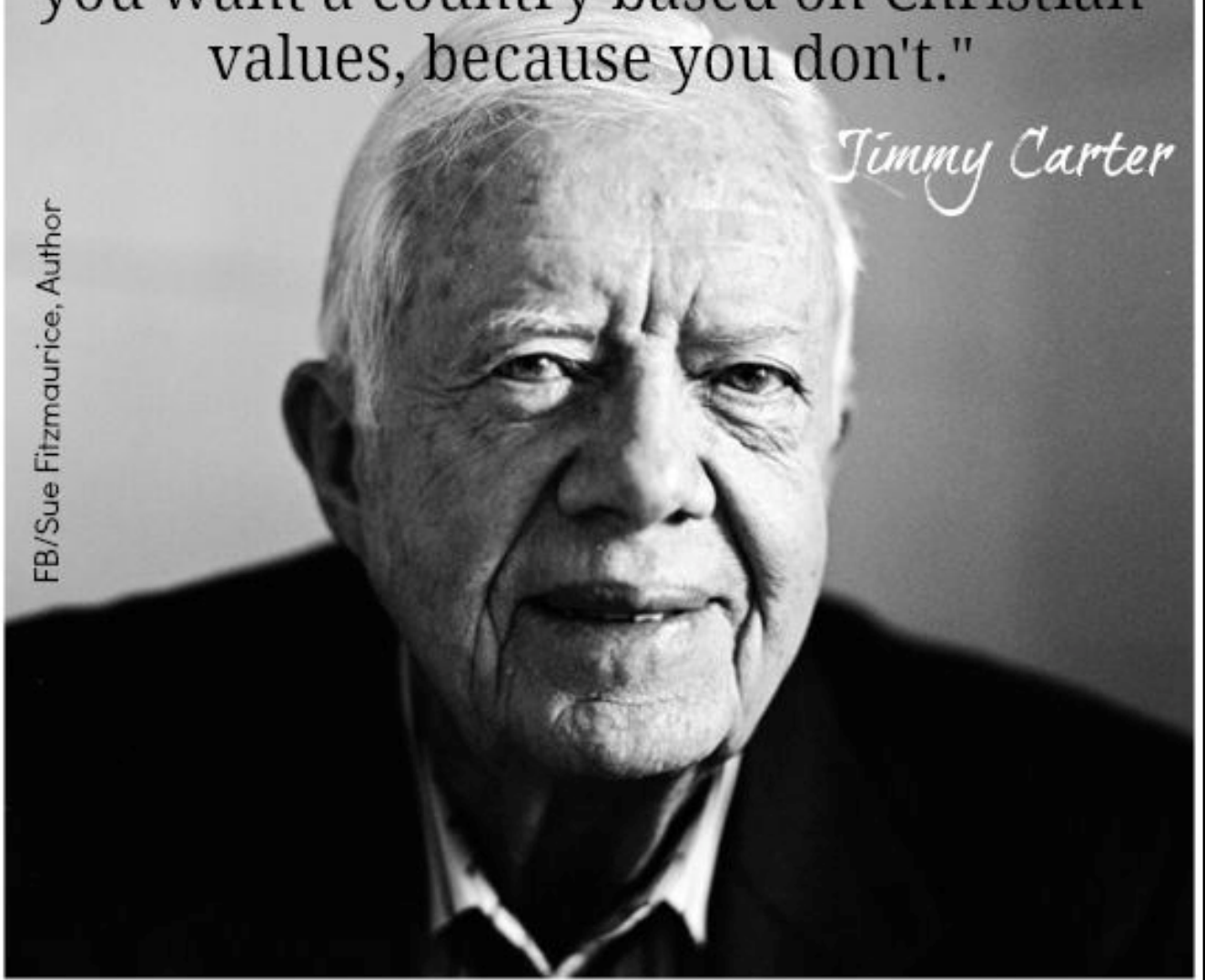
"We got calls and a team went out as a priority, but all we found were puddles. It wasn't the water main and no-one's reported taps running dry in their homes." The company suggested it might be a Fire Brigade hydrant letting off steam, or rather water. But the fire service was just as perplexed. A brigade spokesman said: "We would have answered calls to flooding, but had nothing" **Read on...**



"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.







## CALL FOR HELP

Hi,

This is Bertrand POURCHERON, we may know each other or you may have heard of me.

I have written voluntarily in several fanzines since the 80s (Harmonie, Koid'9, Highlands, etc) but also worked for professional press from 1995 to 2008 (Rockstyle, Hard Rock Magazine and Rock Hard before stopping for serious disease).

I helped Japanese bands to tour (Wappa Gappa, Ars Nova, Gerard) across Europe, and I was also involved in booking gigs in Paris and in Marseille, my living area, through the organization Prog La Vie (Halloween, Ars Nova, Drama, The Flower Kings, IQ, etc...). It was often without counting my hours, voluntarily and sometimes at my own costs.

I helped spreading the word about Japanese progressive scene through reissues, production and management of local groups via Musea label (I

travelled to Japan every year from 1998 to 2007 in search of new bands to manage). I also supported some French bands like ECLAT or LAZULI.

Today, my life has changed. I encountered some professional, personal and health issues. I am now alone, caring for my daughter during weekends and holidays. Besides, my disabling health prevents me from working.

And unfortunately, my invalidity pension is far too small to honour all my monthly charges. I have very few money to live, even with the financial help of my parents.

I am now turning to you, friends, persons who know me from word-of-mouth or who read my articles. You could help me in several ways.

I try to sell the remainder of my CD collection : you can make your choice on Priceminister website. I am registered with the moniker PROG13 (the list is updated every week):

<http://www.priceminister.com/boutique/PROG13>

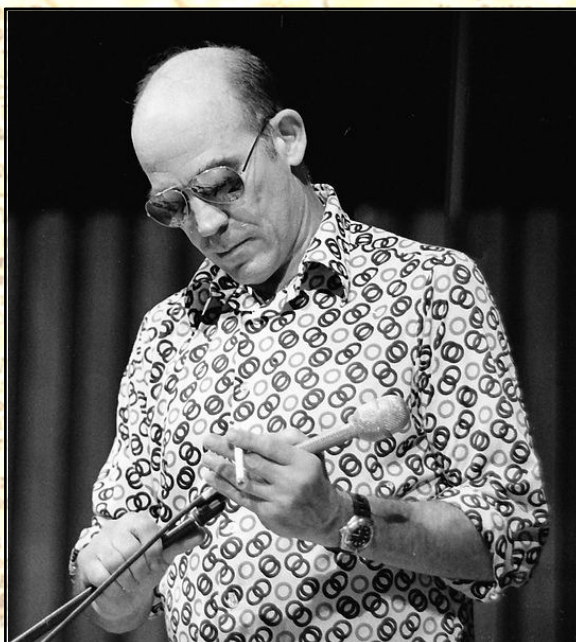
Or you can write to me at BERTRAND POURCHERON RESIDENCE LE BALZAC - BATIMENT A ALLEE CALLELONGUE SAINTE ANNE 13008 MARSEILLE - [pourcheron@orange.fr](mailto:pourcheron@orange.fr) and I will provide you with the complete list, as all references are not recorded on Price Minister. However, selling my records isn't enough to allow me to live and raise my daughter in good conditions.

If you feel touched by my misfortunes, you can also donate by check, Western Union or Paypal : [emma.pourcheron@orange.fr](mailto:emma.pourcheron@orange.fr).

Any financial help, be it minimal or higher, is welcome. I thank you in advance for your help, and also for relaying to whoever you think might be touched by my situation. I would prefer not to ask for donation, but my living conditions are increasingly worsening. Thank you very much.

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





## 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:

“It was obvious that he was a man who marched through life to the rhythms of some drum I would never hear.”

Hunter S. Thompson

## A TRIPLE WHAMMY FROM BARBARA



Three new stories turned up in Barbara Dickson's website this week

### MORNING COMES QUICKLY- 22/05/2015

Another of Barbara's early pop albums will also see its debut on CD when 'Morning Comes Quickly' is released for the first time on July 24th. Originally released in 1977, the album has been mastered from the original RSO Records recordings, and will include three bonus tracks, including two recently discovered demos which have never been released on any format before. 'Morning Comes Quickly' is now available to pre-order here from Amazon.

### 'SWEET OASIS' CD - 22/05/2015

Barbara's classic 1978 studio album 'Sweet Oasis', which included the singles 'Fallen Angel' and Gerry Rafferty's 'City to City', has just been released on CD for the first time. Two bonus tracks never released on CD before are included along with rare photos and extensive liner notes. The album is now available to order via Amazon.

### GLASGOW CONCERT - 22/05/2015

Barbara will be taking part in a Charity fundraising Carol Concert at Glasgow Cathedral on December 3rd. Full details of this, plus some other new live dates for September and October are due to be announced in the near future.



# the week that's past





## THE BEST WAY TO A MAN'S ART IS THROUGH HIS STOMACH

I really *do* like Clepsydra! They are one of those few bands today who push all the right buttons and make me remember why I liked progressive rock in the first place. On the basis of their recent live DV they are also a bloody good band live! Here they are discussing the long awaited fifth studio album whilst eating their way through a Swiss Family Barbecue.

And there are more details about their new guitarist. On their website they say:



May 4, 2015: The band is excited to announce Luigi Biamino as new guitar player! Luigi is well known for his guitar work with Zenit where also Andy Thommen

played bass guitar until 2013. Luigi will not stop the work with Zenit, however his collaboration with Clepsydra started back in December 2014 when the band started writing new material for the new album. Currently Clepsydra is working on 4 songs that totally clock around half an hour, and some additional ideas. Marco Cerulli decided to focus his creativity on film score and soundtrack music. We sincerely thank you all for your continuous support over the decades, and ask you to welcome, as we have done, our new friend and gifted bandmate Luigi. Stay tuned for more information to come about the new Clepsydra album.

Dudes, we can't wait.

**GO!ZO CURRENTLY IN STOCK AT GOMEO (JUE)**

**GO!ZO CURRENTLY IN STOCK AT GOMEO (JUE)**

# the week that's past



# The Gospel According to *BART*

My favourite roving reporter wrote to me sadly this week: "I'm Trying to stay positive , but stories like this just shake one's faith", and after reading the latest horrors to emerge in the aftermath of the death of legendary guitarist B.B.King, it is hard not to agree...

The attorney representing B.B. King's daughters has fired back at the bluesman's business manager and her legal team, claiming that they are "dragging mourning daughters through the mud" over allegations that the guitarist was poisoned.

King's daughters, Karen Williams and Patty King, previously said in separate affidavits that they believe King's manager LaVerne Toney and personal assistant Myron Johnson administered an unknown substance to King on a nightly basis prior to his death. "I believe my father was poisoned and that he was administered foreign substances," King's daughters said in identical statements. "I believe my father was murdered."

"The allegations are baseless and unfounded and are unsupported in reality," Brent Bryson, a lawyer for the estate, previously said Tuesday. "Ms. Toney did everything she could to carry out the wishes of Mr. King while he was alive, and continues to carry out Mr. King's wishes after his death." Bryson claimed that three doctors all evaluated King shortly before his death, with the musician's primary care physician claiming that there was "no action being taken to hasten the demise of Mr. King."

"Karen and Patty have nothing to gain financially by getting [the] truth on how their father died. Nothing." Larissa Drohobycz, the attorney for Williams and Patty King, writes in a new statement to Rolling Stone. "Mr. Bryson is unnecessarily dragging mourning daughters through the mud for no apparent reason."

<http://www.rollingstone.com/music/news/legal-dispute-over-b-b-kings-last-days-gets-uglier-20150527>



## GO EAST YOUNG MAN

Galahad announced this on their Facebook page this week:

We are pleased to announce that we will be playing a couple of double header shows in Poland as special guests to renowned Polish band Lizard on Friday 18th September in Krakow and Sunday 20th September in Bialsko-Biala. Should be a blast!

Galahad have a long and proud history in Eastern Europe and the news of these shows is garnering excitement across the internet. I expect you to bring me back some plum vodka chaps.

**GO!ZO CURRENTLY IN STOCK AT GOMEO (UK)**

**GO!ZO CURRENTLY IN STOCK AT GOMEO (USA)**









# Peculiar News of the Week



Each week Richard Freeman: world famous cryptozoologist, explorer, author, and one of the most peculiar people I know picks a suitably off story from the world's press. THIS WEEK:

**THERE IS AN ALL-JEWISH SKREWDRIVER  
COVER BAND CALLED 'JEWDRIVER'**

<http://tinyurl.com/phz6k7p>







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

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

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

---



# STRANGE FRUIT



Strange Fruit is a unique two-hour radio show exploring the world of underground, strange and generally neglected music. All shows are themed and all shows set out to give the most hardened of sound-hounds some new delight to sample. The show is also unique in providing homework for undergraduate students on North West Kent College's Foundation Degree in Professional Writing (who dig up many of the odd facts featured in the links between tracks). The show is broadcast on Miskin Radio every Sunday from 10-00-midnight. Every other week the show is now presented by Jeremy Smith and as the two promotional pictures that he sent consisted as one of him covered in mud and the other of him covered in guinea pigs he is obviously mad as a bagful of cheese, which means he will fit in here just fine!

He writes: I've been a huge music fan ever since my parents bought me a transistor radio and I would listen to the sixties pirate music stations at nights under the covers. This love of live music has stayed with me to this day and I still love standing in a small club like the Borderline in London with some mates and watching a band with a pint in my hand. With the Strange Fruit radio show, I want to continue the trend of doing themed shows and playing the music I love..



## Strange Fruit 122 - The Live Show

Where Live is Better than Studio!!

Featured Album:

The Rolling Stones: Brussels Affair

### Tracks

- 1 Husker Du: Girl Who Lives on Heaven Hill
- 2 Richard Thompson: Madonna's Wedding
- 3 The Who: Summertime Blues
- 4 Cash Box Kings: Honey Bee
- 5 Cash Box Kings: Iodine in my Coffee
- 6 The Rolling Stones: Gimme Shelter
- 7 Neil Young: Mr. Soul
- 8 John Cale: Mercenaries (Ready for War)
- 9 Tim Buckley: Pleasant Street - You Keep Me Hanging On
- 10 The Rolling Stones: Angie
- 11 Gene Clark & the KC Souther Band: Denver or Wherever
- 12 The Only Ones: Why Don't You Kill Yourself
- 13 The Ramones: Rockaway Beach
- 14 The Grateful Dead: Dark Hollow
- 15 REM: Bad Day
- 16 The Sensational Alex Harvey Band: Delilah
- 17 The Rolling Stones: Street Fighting Man
- 18 Neil Young & Crazy Horse: Welfare Mothers
- 19 Half Man Half Biscuit: 24 Hour Garage People
- 20 Jimi Hendrix: In from the Storm
- 21 Gong: Glad Stoned Fielding Flash and Fresh Fest Footprint In My Memory

**Listen  
Here**



# 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.



Unlucky Fried Kitten: [www.loserville.com](http://www.loserville.com)  
Bassekou Kouyaté & Ngoni Siran Fen  
Petunia Liebling MacPumpkin: Fish Drive Edsels  
Rod Mckuen Co-existence Bagal Shop Blues  
Rod Mckuen Haiku Poems  
That Man from the East: Eastern Chaos  
Mordecai Smyth: I've Been so Tired  
Crystal Jacqueline and the Honey Pot: After All She's Crystal  
Crystal Jacqueline and the Honey Pot: Hole in my Shoe  
The Barron Knights: You're All I Need  
Ringo Starr: Just a Dream  
Pelican: The Cliff  
Warhorse: I am Dying  
Rod Mckuen: Three Songs for "S"  
Rod McKuen: The Elegant Prison Downstairs  
Black Tape for a Blue Girl: Pandora's Dream  
Tani Naomi: Showa Kare Susuki  
BB King: Sweet Little Angel  
Boards of Canada: Corsair  
David A Jaycock: Ghosts and Gold  
Anais Mitchell: His Kiss the Riot  
Cranium Pie: Mechanisms #3  
Unknown Albanian Group: Legend of the Walled-in Woman  
Chimney Crowsla Band: Paul Knows it all  
Blancmange: Paddington  
Rod Mckuen: A Gallery of Assorted Beats  
Rod Mckuen: Like  
Slade: Gudbye Gudbye

Listen  
Here





I first came across Friday Night Progressive totally by accident, but I soon found myself beguiled by the style and taste of presenter M Destiny who presents a weekly two-hour show showcasing all sorts of progressive music that you are unlikely to hear anywhere else. This is surely a man after my own heart. I also very



much approve of the way that it is the hub of a whole community of artists, musicians, and collaborators. I hope that you enjoy them as much as I do. Welcome aboard, chaps.

Hello, I am M Destiny host of Friday Night Progressive. You will find it to be an incredible independent internet broadcast show. But it's more than that. We tend to boast that the musicians played on FNP are above the status quo. This includes the multi-instrumentalist and the educated musician. We tend to shy away from computer generated creations and rely on talent using musical instruments and steer this talent for purposes of sheer inspirational indulgence. It is only in the FNP chat room where you will find the most

talented musicians packed at one time into such an honored space.

Merrell Fankhauser-  
Abstrakt-  
Circuline-  
THEO-  
Scott Jones-  
Michael Bernier & Ritchie DeCarlo-  
Jartse Tuominen-  
Sendelica-  
Karda Estra-  
MDESTINY

Listen  
Here

# Friday Night Progressive





## **Dennis Sheehan (1946-2015)**

Irish band U2 have mourned the death of their "irreplaceable" tour manager Dennis Sheehan, who has died of a suspected heart attack. Singer Bono said: "We've lost a family member," adding, "He wasn't just a legend in the music business, he was a legend in our band."

Sheehan had been on the road with U2 for more than 30 years. The band are in the middle of their latest tour and are currently playing a string of concerts in Los Angeles. They paid tribute to Sheehan on the video screens at Wednesday night's show, said Billboard reporter Shirley Halperin.

Irish band U2 have mourned the death of their "irreplaceable" tour manager Dennis Sheehan, who has died of a suspected heart attack. Singer Bono said: "We've lost a family member," adding, "He wasn't just a legend in the music business, he was a legend in our band."

Global Music Live Nation chairman Arthur Fogel confirmed the death calling Sheehan "a dear friend to us all".

"Our heartfelt sympathy is with his wonderful family," he added.



# THOSE WE HAVE LOST





**Don Roscoe Joseph III  
(1937 – 2015),**

Joseph, professionally known as Rocky Frisco and Rocky Curtiss, was an American musician. He was best known as the longtime pianist for JJ Cale, and for his role in the development of the music style known as the Tulsa Sound.

Frisco was born in St. Louis, Missouri. He moved to Tulsa and attended Central High School in the

1950s, where he met JJ Cale and graduated in 1955. Frisco and Cale played together in Gene Crose's band starting in 1957. In the Fall of 1958, Frisco moved to Pennsylvania to form a band for Clyde Stacy. When Stacy retired in 1959, Frisco became lead singer for the band, The Four Flames, recording a Columbia Harmony album in New York entitled The Big Ten, as "Rocky Curtiss and the Harmony Flames." Frisco performed voice work for radio and television commercials, most recently for Chris Nickel and Nelson Mazda in the Tulsa area.

During the mid-1960s, Frisco, disgusted with the music business after having thousands of dollars in royalties embezzled by an A & R man he trusted, quit playing, moved to Ontario, Canada, and worked for IBM and raced MG's and Mini Coopers at Harewood Acres and Mosport. He drove a Morris Mini in the preliminary races for the 1967 Canadian Grand Prix, reverting to the name, Don Joseph. In 1972, Frisco returned to Tulsa and started playing again, first with the Don White Band and then with the John D. LeVan Band. In the years since, he played with Bill David, Gus Hardin, Tommy Overstreet and others.

Frisco rejoined Cale's band in 1994, and toured the United States and Europe that summer and fall, with TV broadcasts from France, Germany, the Netherlands, and the United Kingdom. Cale's 1996 tour included a concert on March 29 at Carnegie Hall with The Band. Frisco can be heard on the Cale CDs JJ Cale Live, To Tulsa And Back, and Roll On as well as Eric Clapton's Crossroads Guitar Festival DVD set and the JJ Cale Band's DVD tour video for To Tulsa and Back.

In May 2008, Frisco was inducted into the Oklahoma Blues Hall of Fame with a lifetime achievement award. On September 17, 2009, Frisco was inducted into the Oklahoma Music Hall of Fame as a winner of the Eldon Shamblin Session Musician Award. In April 2012, Frisco received the Bare Bones Film Festival's "Living Legend" Award.

**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** Mick Abrahams & Sharon Watson  
**Title** How Many Times  
**Cat No.** HST181CD  
**Label** Gonzo

It is a story as old as time itself. I'm sure that it predates rock'n'roll, but it is a paradigm which has appeared so many times within the canon of the sort of bands that I have spent the last four decades listening to, but it hardly bears repeating. Except, of course, that I must - because without the back story the extraordinary tale of Blodwyn Pig would just be another rags to... well, if not exactly riches, then slightly more expensive rags.

In the beginning there was Robert Johnson who sold his soul to the devil. The cornute one passed it on to some evangelical promoters in the Thames Valley. The Blodwyn Pigstory begins back in the mid-1960s when a whole generation of relatively privileged white kids in the UK discovered the music of a previous generation of reasonably underprivileged black men living in the southern states of the USA.

People quite often forget that Jethro Tull, who are best known for having a personable front man who looked like a tramp and stood on one leg whilst playing the flute didn't start off as a folk band, or even a progressive rock band; they started off as a blues band. Back in the halcyon days of 1967, a couple of members of a Blackpool-based blue-eyed soul band travelled down to the teeming metropolis where they teamed up with two members of a failing, Luton-based blues band. They appropriated the name of the legendary 18th Century agriculturist (inventor of the rotary seed drill, no less) and the rest is history. Except, of course, that it is nothing of the kind.

The band signed to the legendary Island Records, home of the cream of what was then known as 'the underground', and during the summer of 1968 recorded their first album This Was. Ian Anderson, the aforementioned gentleman of the rock and roll road, described their music as 'a sort of progressive blues with a bit of jazz.' The blues influence came largely from guitarist Mick Abrahams. It was Abrahams who - on the first album - provided the only non-Anderson lead vocal in Jethro Tull's recorded history, and with the benefit of hindsight it is easy to see that both he and Anderson were jostling for position as the prime creative mover behind the band.





Unsurprisingly, there was a massive falling out between the pair, and Abrahams left the group. He was replaced by Martin Barre (after brief tenures by Toni Iomni, later as Black Sabbath, and Davy O'List of The Nice) and Jethro Tull did their own inimitable thing for the next four decades.

But what of Abrahams? One of the main reasons that he had fallen out with Anderson was that he was a blues purist, and didn't want to follow some of the more esoteric paths that Anderson was to lead the band into. No, he just wanted to play the blues. Robert Johnson hadn't sold his soul to the devil in order to make progressive rock albums about a nine-year-old boy poet. There was a purity and an integrity to the blues, and it was the path along which Mick Abrahams intended to walk. So he started his own band and for reasons which remain obscure he named it Blodwyn Pig.

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 72 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.

In his autobiography he writes: "Two albums that I am very proud of are of music that would most certainly not be normally associated with me: A Midsummer Night's Dream and How Many Times. The first album was done initially as an album of background music for my son's school play of the same name in which he appeared at the age of 12. It was all a bit incestuous in the sense that the Headmistress and my wife Kate (who is now the deputy head) asked me to provide the music and I was happy to oblige.

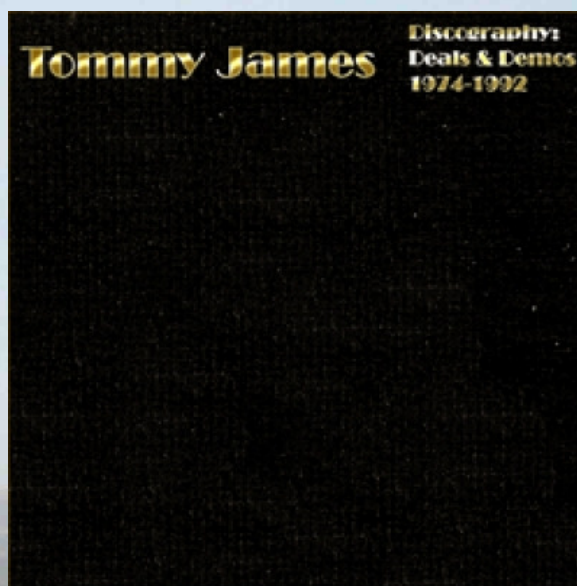
What to do was the burning question for me, but I very quickly got my head around the project and came up with some original themes and songs to accompany the production. My son Nick was playing the part of Oberon, the crafty fairy prince, so I wrote a song specifically for him and it seemed to take on a life of its own from that point. A couple of the other cast members wanted songs too and I duly obliged.

Although it was an amateur production, it stood up rather well and of course it was a great seeing my younger son being a part of the production, which made me and Kate very proud.

We thought it had just been consigned to the archive vault of One-off Productions Ltd, but in 2002, by which time Nick had left school and gone into visual design as a career, the school decided that the

senior school drama group would revisit the play and once again called upon my services to update the music and write a few more songs for their production. This time it got a bit more serious as they planned to take it to the Edinburgh Festival and let the public see the new version.

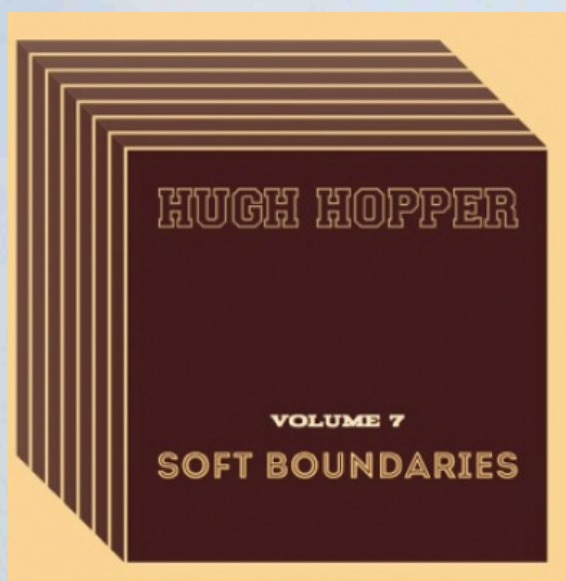
I took a bit more time with the writing and production as they had grander designs this time and were most definitely out to impress. I called on the help of a few good mates including the very talented Sharon Watson, who for a long time had done backing vocal work on some of my albums and who is an incredible vocalist in her own right. I also roped in another good pal, Paul Bell, who has a wonderful gravelly soul type of voice which suited the occasion perfectly. The young actors ranged from 16 to 18 years and they did a fine job individually of the songs and the new remixed and enhanced production was really cool. They completed the week in Edinburgh to excellent reviews and everyone was very happy with the result.



**Artist** Tommy James  
**Title** DISCOGRAPHY DEALS & DEMONS 1974-1992  
**Cat No.** 2001  
**Label** Aura

The first AURA release was a "double CD box set" highlighting the best of Tommy's post-Roulette career. It was called TOMMY JAMES DISCOGRAPHY: DEALS & DEMOS '74 - '92, and was a collection of all his singles and best album cuts from the five labels he had worked with since leaving Roulette... MCA, Fantasy, Millennium, Polygram/21, and Aegis.#





**Artist** Hugh Hopper  
**Title** Volume 7: Soft Boundaries  
**Cat No.** HST249CD  
**Label** Gonzö

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

Technically, by processing his bass guitar with fuzz box, flanger, wha-wha, octave pedal effects, his use of tapes loops, and latterly computer programming, Hugh constructed multilayer soundscapes with great attention to detail. His creative template embraced aesthetics well beyond the orthodox roles assigned to the bass guitar and its practitioner. As example, Hugh cleverly adapted the time altering effects of the repetitive tapes loops he was creating with two tape recorders in the early sixties - to his bass guitar - by playing such repeating patterns in real time. Furthermore, minimalist mutations and modularity

often characterize the rhythmic, harmonic, melodic foundations of Hugh's musical compositions (many displaying melody lines of uncommon length). These aspects, alongside a brilliant capacity to freely improvise, (dynamically from a whisper to a roar) distinguish Hugh Hopper as a consummate musician of great standing, one who thrived in myriad musical settings".

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



**Artist** Third Ear Band  
**Title** Necromancers of the Drifting West  
**Cat No.** HST311CD  
**Label** Gonzö

Third Ear Band were a British psychedelic folk band that evolved within the London alternative and free-music scene of the mid-1960s.

Members came from The Giant Sun Trolley and The People Band to create an improvised music drawing on Eastern raga forms, European folk, experimental and medieval influences. They recorded their first session in 1968 for Ron Geesin which was released under the pseudonym of The National-Balkan Ensemble on one side of a Standard Music Library disc. Their first actual album, Alchemy, was released on the EMI Harvest label in 1969, (featuring John Peel playing jaw harp on one track), followed by Air, Earth, Fire, Water (aka Elements) in 1970. They recorded two soundtracks, the first in 1970 for an animated film by Herbert Fuchs of Abelard and Heloise (which first saw release as part of Luca Ferrari's Necromancers of the Drifting West Sonic Book in



1997)

Luca writes:

On 1996, when I decided to write a book on the Third Ear Band, I got the kind collaboration of all the members of the group, except Richard Coff (apparently none knew where he was) and Ursula Smith (I forgot to insist with Glen for having her address).

In a first time the title intended for the book was "Tickling the Third Ear" and the idea was to make an historical chronological reconstruction of the TEB's story to free the band from that aura of mystery surrounding his story. But just at the end of writing, when I completed the essay for the introduction, I decided for "Necromancers of the drifting West": for myself, infact, the Band has advanced the so-called World Music and the multicultural/intercultural dimension of the relation between West and the rest of the world. At the same time, in my opinion, their music was a sort of sign, a monition of musical (and cultural) decline of the old Europe (for that reason the image of 'necromancers'). A group strongly political, I think, because "silence", acoustic (as natural) sounds (no words), minimalism aesthetic, are really 'political' today, in this age of excess of experiences.



**Artist** WMWS (Robert Wyatt, Dave MacRae, Gary Windo & Richard Sinclair)

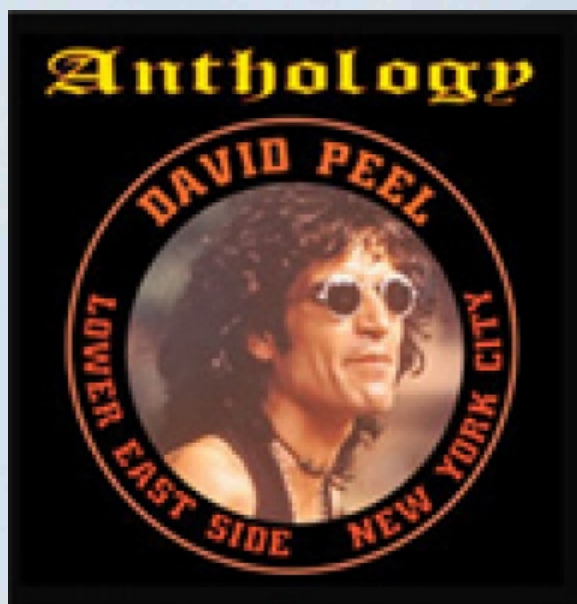
**Title** One Night Stand

**Cat No.** HST310CD

**Label** Gonzo

WMWS were a short-lived English group formed in Spring 1973 by Robert Wyatt, Dave MacRae, Gary Windo and Ron Mathewson (the band's name being the initials of its member), which played only a handful of gigs, of totally improvised music.

For one concert in April 14th, 1973, Mathewson wasn't available and Richard Sinclair was asked to stand in for the bass player - this concert was recorded on cassette and eventually released officially in 2015 with the band name becoming WMWS.



**Artist** David Peel

**Title** Anthology

**Cat No.** BC501CD

**Label** Bat Country

David Peel and the Lower East Anthology covers a spectrum of tracks from 1967-2010. It is the most comprehensive collection of his track ever assembled in one place. David personally selected this collection of his favorites tracks. From Hippie from New York City to Hemp Hop Smoker the tracks are all there spanning more than 40 years of David Peel and the Lower East Side. Roll up a fat one and smoke a J with everyone from the Pope to Marijuana Mary and beyond.

**Artist** Strawberry Alarm Clock

**Title** Wake Up Where You Are

**Cat No.** BC502CD

**Label** Bat Country

"Wake Up Where You Are" is the first new album from the Strawberry Alarm Clock in over 40 years. Upon the first listen, the new CD is just like opening a time capsule from the '60s. The Strawberry Alarm Clock once again capture the magic of their original recordings and bring it to life again for us in 2015.

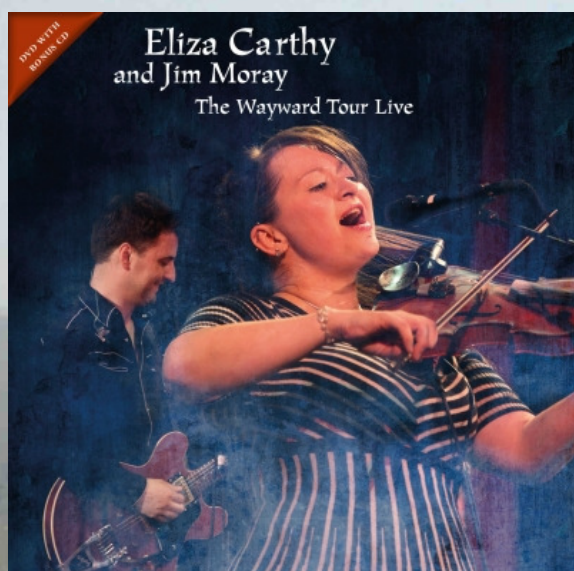
"Wake Up Where You Are" is perfect blend of reinterpretations of classic songs, new material and





even a few choice cover tracks. The album kicks off with an amazing version of the Seeds' "Mr Farmer," from the upcoming Sky Saxon tribute CD.

The Strawberry Alarm Clock is composed of original members George Bunnell, Mark Weitz, Randy Seol, Gene Gunnels as well as Howie Anderson (1986). The CD was produced by the band's longtime collaborator Steve Bartek (Oingo Boingo).



**Artist** Eliza Carthy and Jim Moray  
**Title** The Wayward Tour  
**Cat No.** SR033DVD  
**Label** Scarlet

Eliza Carthy has received Mercury Prize nominations, BBC Radio 2 folk awards and innumerable other accolades over a career during

which she has performed and recorded with a diverse array of artists from Paul Weller to The Wainwrights and Nick Cave to Joan Baez.

A truly inventive and innovative singer-songwriter and fiddle-player, Eliza is one of the most impressive and engaging performers of her generation. Yorkshire-born and now Edinburgh-based, Eliza grew up immersed in the world of traditional music. She divides her time between touring and recording with her legendary parents, Martin Carthy and Norma Waterson and numerous pioneering solo and band projects. ('Giff', recorded with her mother, won the Best Album at the BBC Radio 2 Folk Awards in 2011.)

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

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

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

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

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





# 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**





# DAEVID IN BRAZIL



I very much doubt whether there is anyone reading this magazine who is unaware that Daevid Allen, founder member of both *Gong* and *Soft Machine* died earlier this year after a long and debilitating battle with cancer.

Those jolly nice people at the Gong Appreciation Society have recently posted a poem that Daevid wrote while in hospital during the end days of his final illness.

<http://www.planetgong.co.uk/news/current.shtml>

Like the recently posted video of his last public appearance (at a Byron Beach Poetry Festival), it is both inspiring and touching. Thank you very much for posting it chaps. I, for one really do appreciate it.

It is time for me to reciprocate. A little under three years ago when Daevid played in Brazil for what were, I believe, his final full band shows, although like him, we didn't know that, he sent Rob Ayling a thirteen page pdf with words and pictures about the visit.

Rob sent it to us, and we posted it on the Gonzo Daily, and then I am afraid that I forgot all about it.

I was doing something totally different earlier this week when I found it, and decided that I wanted not only to share it with you all, but to give it the significance that I think it deserves, I have given it a front cover.....





whooo & also

HO HO! BRAZIL NUTS!

Twas a right jaunt that one!

# **GONG GLOBAL @ SAO PAULO VIRADA CULTUREL STREET FESTIVAL.2012.**





Eight different flights to do it.  
One and a half rehearsals and then  
5000-8000 people watched us on one of 30  
different stages at the massive Sao Paolo  
annual street party.  
It sure aint Rio but we DO know that  
Brazilians SO know how to party.

The streets were so full of people the cars  
couldn't pass so traffic gave up. Generally  
the vibe was amiable, playful and no sign of  
trouble. Then there were those drop-dead  
gorgeous policewomen..doncha lurve a gal  
in uniform?

Whooo! Those Brazilian wimmin have an  
x-factor+ of smokey feminitea that gives  
them the absolute edge. Its no wonder so  
few Brazilian men ever leave Brazil.







Surprisingly, we had a major gig preview in the top Sao Paulo newspaper. So the r/r romantics were in awe etc.

## Ícone do rock psicodélico toca com músicos brasileiros em SP



LEONARDO RODRIGUES  
COLABORAÇÃO PARA A **FOLHA**

Criador do Soft Machine e Gong, pilares da psicodelia jazzística dos anos 1960 e 1970, o músico australiano conta com dois brasileiros em sua banda, o Daevid Allen & Gong Global Family, uma das atrações da Virada Cultural.

"A ideia de trazer novos músicos é para ampliar o espectro: tornar a música mais moderna e contemporânea", explica Allen à **Folha**.





Meanwhile, at 1am, back at the front - for us on stage it was like being goldfish in a huge cold water tank.

Acoustically we **were** underwater.

And there was also an unearthly echo.

As I sang, my voice was coming back to me 2000 years later.

When I hovered over my amp I could just hear it from the 17th century.

When I hovered over josh's amp it turned into a giant hi-IQ squid from Atlantis.

It squelched. It was unlistenable.

Our stage sound was beyond comprehension.



CRIKEY!



I held little further hope for parallel reference and bravely forged ahead. We were all forging ahead anyway, and so far, we appeared to be successfully moving in blind unison as far as it was possible to tell.



In the middle of the third song (tic tock) my microphone fell silent.

I signalled the sound engineer. He was holding up a face that was drooping with plasticine sleep.

**HEY!!**

Abruptly he was awake and had no idea what to do.

Clearly he was flummoxed.

I sang into the microphone:

*"It was then that I saw it up in the skyy...."*

Nope, I was still singing to myself.

Dis microphono be dead as one Japanese fish.



Meanwhile, the audio fog had thinned and we were all wangling a bit of impro fun out of the middle riff of Tic Toc.



Eventually Mandrax the Stagesound Magician resurfaced having replaced the battery in the micropho. Hmmm.

My main problem was that, by now, I had forgotten where we were in the set because I was wrestling with a Mongolian snow crocodile, a beautiful creature but treacherous in battle and in love.

(Who am I and what am I doing here?)

AH YES.

I sang into the microphone:

*"Only teapots I never knew they could flyyy"*



Thus the gig progressed in leaps of faith and sounds undrowned by slumbering soundmen dreaming of the living dead.

My favourite bit of the gig came just after Om Riff where incidentally Ian (aka Multiadaptorananda) played the tenor solo of his life, followed by Josh who was still underwater without his monocle and played a thunderclap sciiiiiii gtr solo deep into the final theme. Very satisfying, that.

Reassuringly, we had obviously all stopped at exactly the same moment.

Telepathic Radio Brainwave in action.

As I was saying, the next hunk and my chunk of choice, was the song ZEROID from ACIDMOTHERHOOD CD.

This molten rocket of blurred guitar surpassed my future guesswork and waved goodbye from the middle distance.



# WOW!



Pollock pounced on it like a snow leopard on miaowmiaow. He ripped into it like Matahari chasing the haunted pearl and I felt the crazy surge of heavy metal gtrr pulverizing my pulmonary vein-yards.



Beyond the final riffage there is a quiet part where it took upon me to declare random lines from the poem ***Brainwashmebaby*** and **OCCUPI-R-SQUARED** from the same source. Small clusters of the politically astute shouted back in political salute. This fed suddenly and logically into **OPIUM 4 THE PEOPLE** whereupon a froth of anticapitalsta fervour blew me thru like the veritable steaming breath of the flamedog.





Such was my porpitude\* that I ran about in all directions, heroically smashing myself in the mouth with the microphone. There was blood on the floor, blood on my lips, blood on the microphone.



***"Aint got no time left to seduce youuuu..."***

and  
then

this in turn intensified to **DYNAMITE.**

Before the end of this song I stopped, I rapscatted, and I asked the audience to shout back to me:



ARE YOU THERE?

***YEEEEEEEEEEAAAAHHHH!***



When the band finally stopped, the public roar rolled like a wave.

The voices were coming towards me while travelling backwards into crowd memory and finally fading into infinity.

By which time we too were gone.

But the roar kept rolling so...

Encore!



The WESAK full moon hung huge and round above us as I sang

***"Seleeeeeeeeeennnnneeeeeee....spirit of the moon..."***

*But this inevitably flowed into the final riff:*

***"Yr finger on the trigger and yr body burnin up....CAMEMBERT ECLECTRIQUE!"***

*...fin...*



In the dressing room I met a tall dark stranger. He introduced himself as **Jupiter Apple**.

His most famous record in Brazil was 7TH EFFERVESCENCE/HISIVILIZATION.

Clearly he had traveled far and fast as a psychedelic warrior. Another Brazilian Alchemist of Consciousness: **Astronaut Penguin** had possibly not been quite so quintessentially untouched.

Happily, our core group doing local psychic research claimed evidence of uplift.  
Job done.

The festival boss was very friendly.





Then later in my room at 6AM I fell asleep listening to a thousand guitar riffs in E merging into a magnificent continuous atonal drone. Occasional short bursts of drums would emerge like straws from the haystack, shiny riffs would leap like fleuro fish from the wave and at its core, choruses of many voices singing slow melodies weaving their currents in this early morning heavy metal ocean of sound in which I peacefully slept.

Altogether a memorable start to the touring season of 2012.

### **GONG GLOBAL LINEUP:**

Fabio Golfetti: Guitar

Gabriel Costa: Bass

Fred Barley: Drums

Josh Pollock: Guitar

Ian East: Saxes and flute.

Daavid Allen: Vocals and Gtr

### **GONG GLOBAL SETLIST:**

Cant Kill Me

Radio Gnome

Tic Tock (Zero the Hero & the Witch's spell)



Fohat digs Holes in Space

Eat That Phonebook

Flute Salad

Oily Way

Outer Temple

Inner Temple

Om Riff

Zeroina

Brainwash me baby

Opium for the People

Dynamite

.....

Tropical Fish/Selene

**thank you & goodnude**

**15-05-2012**



bandmembers: fred, fabio, daavid, josh, ian, gabriel



# Douglas Harr Ear Candy for the Hungry Audiophile Blancmange Connect With Semi-Detached



Blancmange recently completed a two-night live stint at The Red Gallery in London. We were fortunate to be over from San

Francisco, to catch the first of these on Friday May 15, 2015. Blancmange last made it to my city by the bay way back in the early 1980's when I felt similarly fortunate to catch a show at the Old Waldorf. There we witnessed Neil Arthur (vocals, haircut, quirky moves), Stephen Luscombe (keyboards) and David Rhodes (guitar, rhythm) play along with a reel to reel tape, backup singers, and a harried drummer who had occasional trouble keeping up with the pace of Stephen's drum machine. It was a fantastic show – one of my favorite memories of 80's era "new wave" concerts we attended in and around San Francisco.

Blancmange is now primarily the vehicle for singer Neil Arthur and his current day electronic music. Founding partner Stephen Luscombe is said to be ill, unable to join on this album and live shows that follow. For the concert, long time guitarist and collaborator David Rhodes, was present once again. His resume includes work with Peter Gabriel, Kate Bush, Tim Finn and many others. He joined Neil, along with Ogoo Maia and producer Adam Fuest on keys and computers.

The new album *Semi Detached*, featured prominently in the show, from long opener "The Fall" to the buoyant "Paddington" (Neil said this could have been written about almost any rail station) and the most danceable track "Acid," that



<http://diegospadeproductions.com/>





David Rhodes (c) diegospadeproductions 2015





harkens back to their 1980's origins. The sound of this new record is somewhat metronomic – sometimes a bit colder than early albums. But it's an effective updating of their original approach, coloring lyrics that hew to modern mature themes and bringing to mind German peers who've explored similar territory. Melancholy and joy is balanced, with Neil's wit, clever wordplay and occasional bite still clearly on display.

On this evening, Neil's clear baritone was in fine form, delivered forcefully. Though his role was as usual on main vocals, he unexpectedly picked up a melodica for one of the rare early tracks. David Rhodes was his typical affable self, working more to color tracks than taking the lead. He was best heard on new song "Bloody Hell Fire" full of trademark winding, wailing guitar to back Neil's emotive lead vocal. All the backing keyboard work supported the two leads effectively.

The set list was peppered with rare tracks including "I Would" and "Running Thin," both early B-sides, and "Holiday Camp" from their debut EP, alongside a handful of fan favorites from their early catalog, "Game Above My Head," "I Can't Explain," "Blind Vision" and the propulsive, desperate sound of "Feel Me." With so much new material in the set list, and

the rarities known mostly to dedicated fans, there wasn't a chance to include additional early album cuts from the 80's. But, the new material demonstrated that Blancmange is of continued interest, and on the whole the show was fun and appealing.

To prove the point, the encore began with a jubilant cover of Can's "I Want More" from the new album followed by their signature track "Living On The Ceiling" from their first, leaving the rapturous audience plenty warm and satisfied.



<http://diegospadeproductions.com/>



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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





# LOOK WHAT BART'S DONE!

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

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



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

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





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

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

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

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

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

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



# FAMILY CIRCLE

JON ANDERSON | MATT MALLEY



Celtic Folk, World and Indian Music.

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

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

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

Jon Anderson's official website: [www.JonAnderson.com](http://www.JonAnderson.com)

Matt Malley's official website: [www.malleyablemusic.com](http://www.malleyablemusic.com)





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

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

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





## *Helping Families along the Way*

*Proudly Supporting People with Autism Since 1998*

### **AUTISM AFFECTS FAMILIES**

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

### **OUR MISSION**

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

### **WE ARE IMPROVING LIVES**

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



### **AND PROVIDING SUPPORT**

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

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

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

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

PO Box 767 • Framingham, MA • 01701

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



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

over three nights  
at the Cellar Bar  
and Art Gallery  
in Cardigan,  
Wales

THE BEVIS FROND  
ASTRALASIA  
SENDELICA  
SOFT HEARTED SCIENTISTS  
SCHNAUSER  
THE LUCK OF EDEN HALL  
EARTHLING SOCIETY  
SUPERFJORD  
THE HONEY POT



plus  
SPURIOUS  
TRANSIENTS  
THE LEGENDARY  
FLOWER PUNK

JACK ELLISTER  
STEVE KELLY  
SENDELICA ACOUSTICA  
PARADISE 9  
DJ WALLY STAGG

AUGUST 7-9, 2015  
ADVANCE TICKETS  
£45

(£60 on the door)

FREE  
Fruits de Mer CDs  
every day...  
...exclusive vinyl and  
merchandising for sale...  
...and an FdM  
goodie-bag for everyone  
(with a ticket)  
on Saturday night

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





# WORDS FROM THE WEARD

After a life spent in and around music Roy Weard has finally written it all down. From his beginnings in the folk clubs of the early sixties, to playing the free festivals of the seventies with his own band 'Wooden Lion', to touring as a merchandiser with acts like Santana, The Pink Floyd and Genesis, to fronting cult London bands 'Dogwatch' and 'Roy Weard and Last Post', then touring again as a sound engineer and tour manager for many different bands and solo acts. A wide and varied life - this book spans all of that and more and is freely sprinkled with backstage stories and tales of a life spent on many different roads. It also contains many photographs, mostly taken by Roy, the crews he toured with, or by the fans of his various bands.

Even now he is unable to give up being involved in music. He still fronts the revived band 'That Legendary Wooden Lion', is part of the team that puts on monthly gigs in Brighton and Hove under the name of 'The Real Music Club' and does a weekly one hour radio show on Tuesdays at 4pm on Brighton and Hove Community Radio.

As of now, he also writes a regular column in this august publication!



I came back from the Stones tour and felt pretty good about the whole thing. I thought I had coped well with the new world I had found myself in and I was ready for the next challenge. I did a bit of work for Brockum at some festivals and the band had a few stabs at doing some gigs but it seemed to have pretty much run its course and I was hungry to get back out on the road. During the course of the Stones tour I had slipped back into having a spliff every now and then. Having been away for a few weeks I had dropped behind the Tai Chi class although I was still doing yoga. I decided not to attend the Tai Chi classes anymore.

Mick had an office in London on the Finchley Road and I would go up there a lot to help get tours merchandise together. Although we were still preparing T-Shirts using the iron-on transfers at times a lot of the shirts were being silk screened instead. This was a good thing because. During one of the Stones Festivals I had been preparing some shirts when the trestle table, that had the press on, collapsed. I caught the press on the way down but it was still switched on and very hot. By the time I had found a place to put it down I had two severe burns, one on each arm. The scars are still faintly visible now - 37 years later. I had no wish to repeat this. Silkscreen was much easier.

The next tour I was sent out on was with Richie Blackmore's Rainbow at the end of August 1976. The first show was at the Bristol Hippodrome and I seem to recall that there was one of those 'something or other On Ice' spectacles on the day before our get in. They were melting down a huge block of ice which was on a rink which covered the stage. Everything was wet and there were pipes and stuff all over the place. Richie's tour featured a large rainbow which needed to be set up on the stage. It was in several sections all of which had to be flown in the air and bolted, then wired together. Back in the 70s the technology for this kind of thing was 'hammer and nail' primitive. The rainbow itself consumed so much power that there were times on the European leg when it drew the power from the stage and the guitar amps would falter.

This was also a much more hard core crew than others I had worked with previously and I was to find out just how hard core a bit later. For the UK shows we travelled by van with the merchandise in the back. This was OK and no real problem it also gave us a





chance to relax since we did not have to be at the shows until the middle of the afternoon

For the crew it was much, much harder. The rainbow took a while to rig so, what with the trusses for the lighting, the get-ins became very early and the get-outs very late. No sound or backline could be rigged until all the lights and the rainbow were in up and running.

The Bristol Hippodrome is a magnificent old building, all balustrades and boxes, plush but faded velvet seats and a marble edge that runs around the front of the stage. At the end of the set Richie Blackmore whipped off his guitar and began flailing away at the front of the stage.

The Fender Strat obstinately refused to break. It took several blows before he managed to separate the neck from the body and throw the detritus into the crowd. He later got fined for breaking some lumps from the marble and had to pay to have the stage repaired.

When the tour moved to Europe I realised how hard it

was for the crew and came a cropper. They had a very strict protocol. Lights in first and when they are rigged the sound goes in. After the gig the sound and backline come out and the respective crews get taken to the hotel. When the lighting is out the lighting crew come back to the hotel. One hour later everyone gets on the bus and we head off to the next gig. The process for the crew was exhausting so they decided to cope with it sensibly, like all road crews did. They partied all night. This was an ordinary coach, not a modern tour sleeper bus. We slept upright in our seats – or didn't, if the party really went for it. It was Ok for us and the sound guys because they got to go to the hotel when we arrived but the lighting crew went straight to work.

The guy who rigged the show was a superhuman. I saw him climb girders to put in the flying points for the rainbow and the trusses and all of that after a night of partying. Two shows into the tour I made my first mistake. I packed down the merchandise and went to the bus to write up the evenings sales and count the money. I stood the two merchandise trunks by the back of the truck meaning to go out and load them in and I fell asleep. I was woken by the sound crew complaining to me that they had to load my trunks and I should have been there. A few nights later I made a bigger error. I went back to the hotel with the crew having helped with all the loading as a penance. I had just about got back into their good books. I took a shower and fell asleep and was woken by a pounding on the door. They did not know what room I was in because I was booking my own hotel rooms and had been waiting for me to come out. More penance and more loading but I never quite got back in with that crew.

On one journey, after a particularly hard load out they laced a bottle of water with several acid tabs and passed it around. Everyone on the coach was tripping for the whole journey. The rigger, whose name I forget, fell asleep with his head resting on his hand. When he awoke he found he could not feel or move his hand. After seeing a doctor he was told he had shut off the blood supply to the nerves and it would take a while to come back to life. So he carried on climbing the walls and rafters with one hand until it did come back. I think Mick finally lost that contract when Richie grabbed Mick's sister's tit in a lift and he floored him. Oh well Rock and Roll.





# PHENOMENA

## MAGAZINE

Recognised as the leading online magazine of its type, now distributed worldwide, 'Phenomena Magazine' is a FREE monthly publication. Phenomena looks into the whole realm of the Strange, Profound, Unknown and Unexplained, delving into subjects of the Paranormal, Ufological, Cryptozoological, Parapsychological, Earth Mysteries, Supernatural and Fortean Events. Guest writers along with reviews of books, movies and documentaries add to the content as does recent news from around the world. Phenomena Magazine can be downloaded from our site every month for FREE in PDF Format.

**DOWNLOAD YOUR FREE COPY AT...**

**WWW.PHENOMENAMAGAZINE.CO.UK**



**PHENOMENA**  
The Official UPIA & MAPIT Update  
ISSUE 42 - MAY 2011

**ALIEN ABDUCTION OF CHILDREN**  
OR IS THERE ANOTHER EXPLANATION?

IN THE NEWS  
LATEST INVESTIGATIONS  
A PARANORMAL VISIT TO CHESTER  
AND MUCH MORE!

**THE FOURTH KIND MOVIE REVIEW**  
WHAT IS THE TRUTH  
BEHIND THE HIT MOVIE  
THE FOURTH KIND?

**MYSTERIOUS ENCOUNTERS  
IN MORECAMBE**

**SAINSBURY'S CAR PARK  
COMES UNDER SIEGE**

**An American In Suffolk**

MAPIT COPYRIGHT 2011

12 MONTH  
ANNIVERSARY  
EDITION

ALL BACK ISSUES  
AVAILABLE TO  
DOWNLOAD

**NOW AVAILABLE IN RUSSIA**

AUSTRALIA. CANADA. THE U.S.

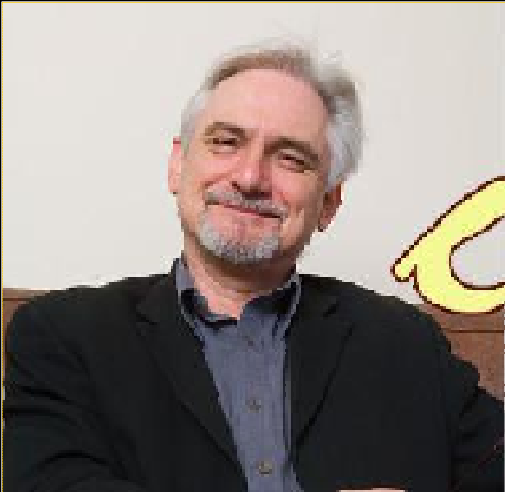
**& THROUGHOUT THE UNITED KINGDOM**



# FREE!

MAPIT COPYRIGHT 2010





# c.j.stone

## Review: From ACT UP to the WTO Edited by Benjamin Shepard and Ronald Hayduk.

### **Reclaim the Streets**

Everybody likes to think that they were THERE: that they were at the beginning of something, the first to engage in some activity which later became of cultural significance.

Maybe you saw Pink Floyd at the UFO club in Notting Hill Gate in 1967? Or the Sex Pistols on their Jubilee bash on a boat on the Thames ten years later? What about the massive rave at Castlemorton in the 1992? Or the road protest on Twyford Down near Winchester which kick-started the anti-roads movement at around the same time?

Personally, I always like to say that I am responsible for Reclaim the Streets. The basis for my claim is that before the first march and rally against the Criminal Justice Bill, in May 1994, my name was one of three registered at Scotland Yard as being responsible. It was a beautiful sunny day and people danced in the fountains at Trafalgar Square to the Rinky Dink bicycle-powered mobile sound system. Later, maybe, people thought that it would be a good idea to hold a party in the street.

It's an absurd claim, of course. I can imagine veterans of RTS going purple in the face right now, knowing that CJ Stone hardly ever attended a single meeting, certainly took no part in any action, and that when he did attend meetings, he made no noticeable contribution to the proceedings.

It's true. And yet I still maintain that I was there, on the ground floor as it were: in spirit, if not in body. It's possible for many people to have the same thought at the same time.

The word is Zeitgeist. The spirit of the times. To have been around in any era, to have participated, even on a peripheral level, is to have absorbed some

of its imperatives, some of its meaning. So even if even you didn't actually see the Sex Pistols in 1977, you will have understood their milieu, you would have been a part of the movement that brought them about.

I can't speak for people younger than me. Chances are you will have your own cultural moments: your own measure of what is significant to you. Possibly the anti-capitalist mobilisations in Seattle and other places - in Prague or Genoa - will be part of that.

It's a similar claim that forms the basis of the book: From ACT UP to the WTO, which traces the history of the anti-capitalist movement back to the work of American Gay Rights and AIDS activists in the late eighties (ACT UP: the AIDS Coalition to Unleash Power).

It is a claim that is both true and false at the same time.

What you can probably say is that Gay Rights activists played a significant part in developing the milieu of the anti-capitalist movement, both in the US and in the UK. Certainly the style of street protest over the last 20 years or so has changed, protest now being a much more lively process than it used to be: more like a carnival, less like an exercise in political tub-thumping. More music, more dance, more style, more costume, more theatre, more irony, more pleasure. Less of the dreary speeches.

### **Seattle**

Everyone has their own images. We remember the people dressed up as Turtles, or the girl in the pink tutu with the tickling stick tickling the riot police. We remember the tear gas, and the robocops in their impenetrable uniforms harassing the crowds. We





remember the playfulness of one side and the deadly seriousness of the other. The humour on one side, the weapons on the other.

The book makes a good case for tracing the links from ACT UP to a number of the current American anti-globalisation groups. Indeed, it would be a surprise if activists in different areas didn't meet up and cross fertilise ideas: if people didn't learn strategies and slogans and organisational blueprints from one another.

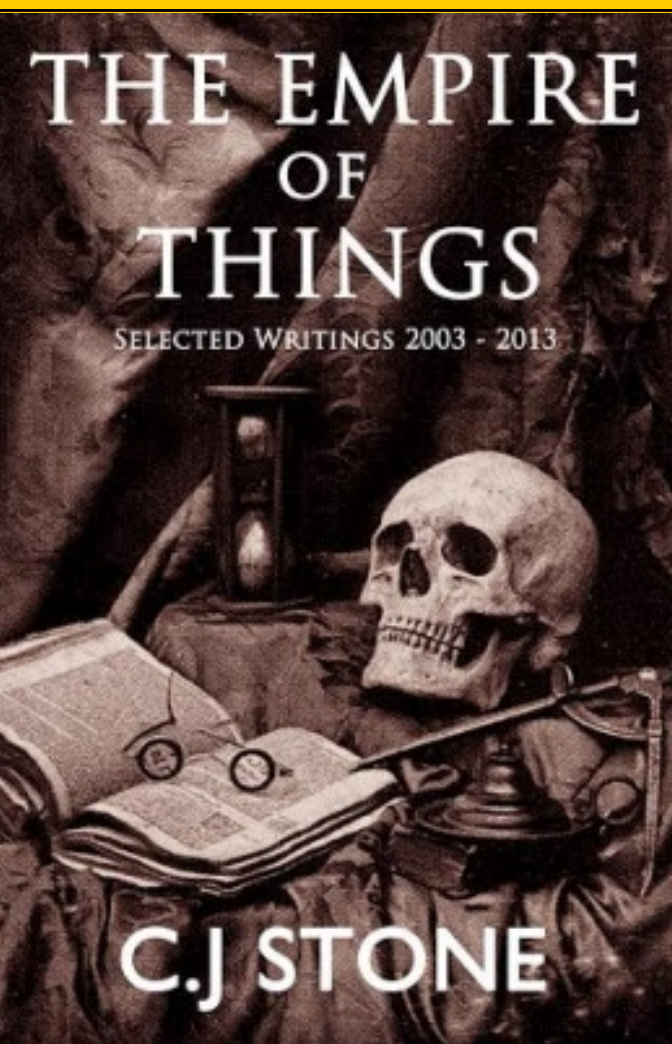
It's also no surprise that Gay activists have been at the forefront of a number of important protests since

the late sixties. Remember: within the lifetime of a significant proportion of the population (myself included) homosexuality has been illegal. Gay activists have already won one revolution: why not more?

In the end it's not a question of style: it's a question of issues. At the heart of the anti-capitalist movement there is the question of capitalism itself. And capitalism affects us all: Gay or straight, black or white, teamster or turtle, man, woman and child. It's a question of what we want our world to be.

"Globalisation" is a euphemism, of course. It sounds both positive and inevitable at the same time. What it actually means is the process of privatisation on a world scale. It is the corporate elites saying to us that in the future there will be no aspect of our lives that will not be subject to the profit motive. THEIR profit, their motives, not ours.

# Read on



## NOW AVAILABLE FROM GONZO MULTIMEDIA

"Stone writes with intelligence, wit and sensitivity."

*Times Literary Supplement*

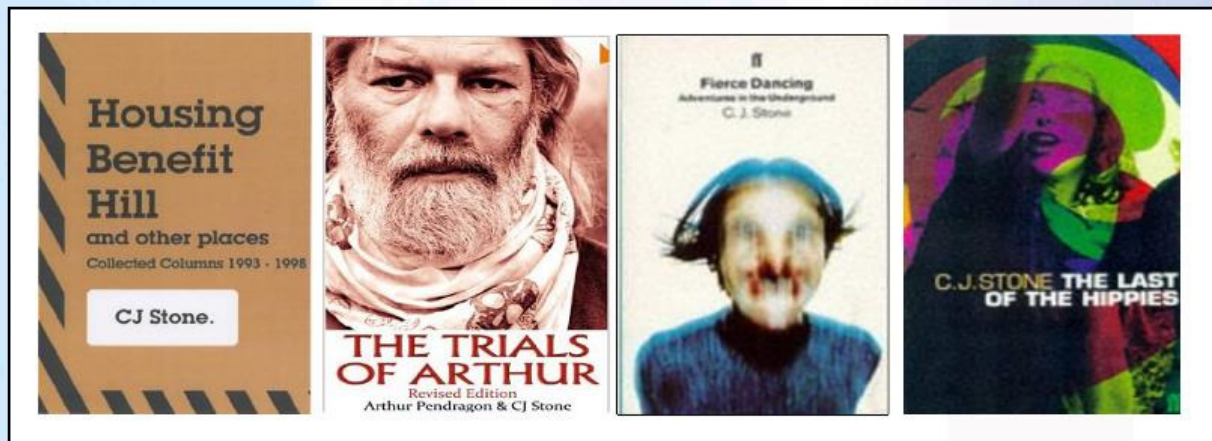
"Wry, acute, and sometimes hellishly entertaining essays in squalor and rebellion."

*Herald*

"The best guide to the Underground since Charon ferried dead souls across the Styx."

*Independent on Sunday*





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/>



**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..**

It's been announced that Hawkwind will be headlining the Yellowstock Festival in Belgium, on Saturday August 8th. It's billed as the 9th Yellowstock, and the Yellowstock people commented on Facebook that after 10 years the "legendary Space Rock gods" will finally be back in Belgium, the previous visit having been back in 2005. Hawkwind's visits to Belgium are pretty scarce, as gig records indicate that their earlier foray into that country was way back in 1974, when Lemmy was with them. Some enthusings from fans, written in Flemish, have already appeared on Facebook.

A UK festival date of August 29th has yet to receive confirmation.

The Yellowstock site advertises itself as "quality tripping with super quality music" so it sounds a good locale for Hawkwind. And the other acts include My Sleeping Karma, Pyramidal and Radar Men from the Moon. Also on the bill is Terakaff, who hail from Mali and are described as doing Sahara Desert Blues, whatever that might be. Music magazines often love categorising musicians, but the label "Tuareg Blues" might puzzle more than one music joumo. As a child, I remember reading about the Tuareg nomadic tribe

in a Biggles story, but W.E. Johns didn't mention any musical activity... however, they did drink petrol.



Hawkwind will also be rubbing shoulders with Black Flower, who are described as an Ethiopian/Oriental psychedelic instrumental grooving Jazz band, and Condor Gruppe apparently do a mix of Kraut Rock, Surf, and Spaghetti western music. Er, yes. The mind boggles.

Yellowstock is held on the outskirts of Geel, which is around 20 miles east of Antwerp.





# HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name.....

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

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

Full Earth Address: .....

.....  
.....

Post Code .....

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

Telephone Number: .....

Additional info: .....

[www.hawkwind.com](http://www.hawkwind.com)

Any enquiries [hawkwindpassports@hawkwind.com](mailto:hawkwindpassports@hawkwind.com)



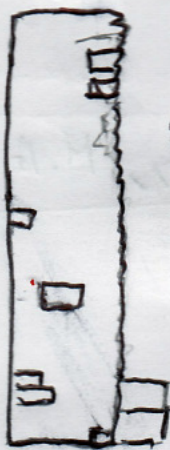
THE WORLD OF GONZO ACCORDING TO

# Mark Raines

WHY DO YOU  
GO OUT WITH ME

AWKWARD

M. A. Raines



SLAM!



SORRY  
NO  
UNEMPLOYED  
WELCOME

M. A. RAINES

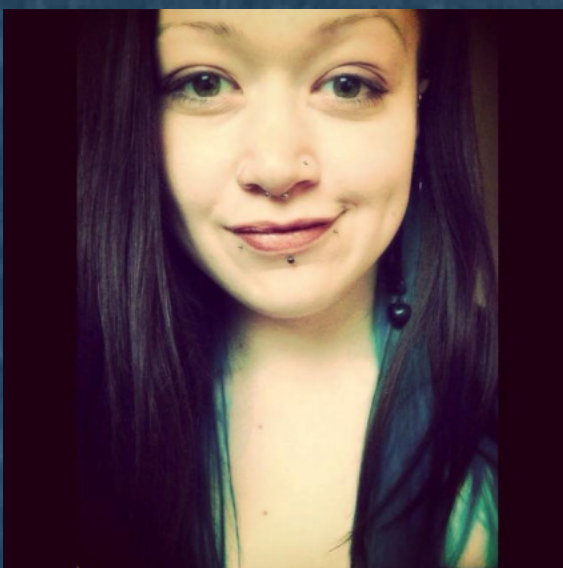




# YE GONZO ISLAND DISCS

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.



As well as being my beautiful younger stepdaughter, and mother of my Granddaughter Olivia McCarthy is the latest addition to the editorial machine, working on both Gonzo and CFZ projects. And we know exactly what to do with beautiful stepdaughters; we threaten to send them to a Desert Island that exists purely in the interstices of my fevered imagination with only ten albums for company.....



# Olivia's Top Ten

- 1) 36 Crazyfists - Rest Inside the Flames
- 2) Brand New - Deja Entendu
- 3) Cyndi Lauper - Time After Time
- 4) Five Finger Death Punch - American Capitalist
- 5) In Flames - Come Clarity
- 6) Pink - I'm Not Dead
- 7) Placebo - Without You I'm Nothing
- 8) Rammstein - Mutter
- 9) Rise Against - The Sufferer and the Witness
- 10) Slipknot - (self titled)



# 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...**

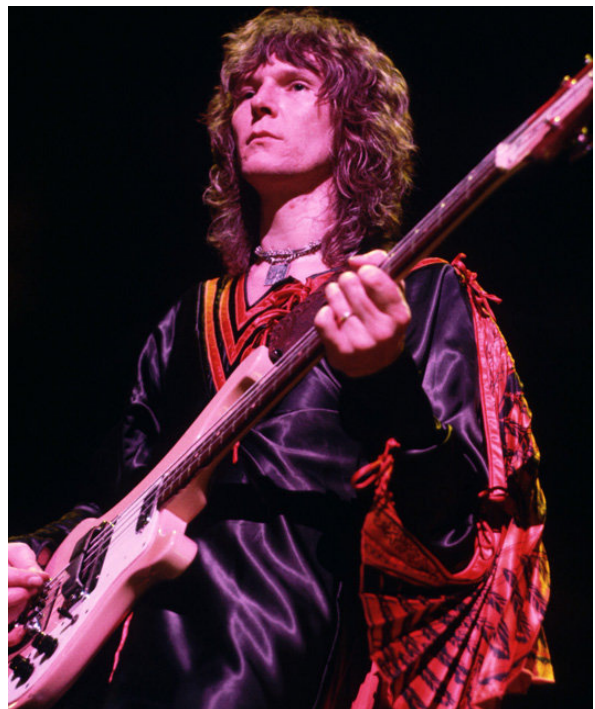
With the Yes community reeling from the news that founder member Chris Squire has a particularly rare form of Leukaemia, this was never going to be a week of jolly news, and so, with one big exception everything that we posted this week was basically either a vintage interview (poignantly, most of them featuring Chris Squire) or a backward looking article.

The big exception being a very scholarly and intensely written piece that I found on Roger Dean's website about a recent court case between Dean and the makers of the smash hit movie *Avatar* which I couldn't be bothered to watch on a flight returning from Texas five years ago because I preferred to read a book, and look vaguely out of the window.

I honestly had never heard about any of this, and was shocked at the evidence that this article presented. I have contacted Roger, and I hope that we shall be bringing you some more news about this scandalous state of affairs very soon.

- YES: Judge Says "No" to Roger Dean's Avatar Lawsuit: Should He Have Said "Yes" Instead?
- 35 Years Ago: Yes Recruit the Buggles to Replace Jon Anderson and Rick Wakeman
- YES interview to Portuguese television
- Chris Squire of Yes Interview on The Daily Bump & Grind 2011
- YES at the Tropicana 2-12-10

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!







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.

After not having played live in over a decade I actually have three shows coming up - one at The Small School, and another at a private bash in Appledore next month, and one with Mike Davis the month after.

I have even passed both my decent guitars over to my mate Martin Dowding (an old schoolfriend and guitar guru) so he can give them the first overhaul either has had for years.







# 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!!!"

## SELFIE FOR TWO

HE IS A ONE WAY MIRROR(Narcissus!

She owns blue crystal eyes

He talks about himself so much

She smiles/slices through his lies

Bites to the bone sandwich.He winces

In his past,he is golden,glorious,bright,beaming

In her eyes,she sees his love as a dream

projected on the screen of her skin

(Core of her he will never see..

They each carry mirrors-one to signal

so Light might reflect another facet

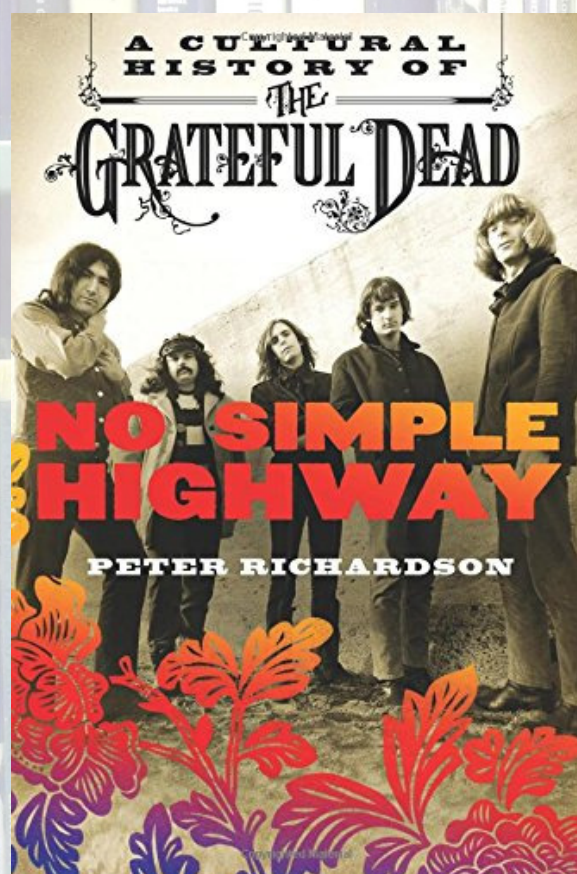
The other to reassure that Image is Everything

"And always to Thine Own Self(ie)-Be Pleasant!"



# 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.



**Hardcover: 384 pages**  
**Publisher: St. Martin's Press (20 Jan. 2015)**  
**Language: English**  
**ISBN-10: 1250010624**  
**ISBN-13: 978-1250010629**

Something that has struck me intermittently over the last four decades of collecting rock music biographies, is that whereas there are books on *The Beatles*, David Bowie, *The Rolling Stones* and *The Who* for example, which perfectly complement my listening experience, whether or not the facts in them are 100% unvarnished (see last weekend's review of Carol Bedford's book about her life as an Apple Scruff, for a particularly good example of this), there are some bands and performers about whom I have never yet read a book with which I fully emotionally engaged. These include

Bob Dylan, Neil Young, and yes... *The Grateful Dead*.

I first discovered *The Grateful Dead* by accident during the summer of 1976, when - flush with cash from my first job - I spent my newly earned money like a sailor on shore leave; mostly on books and records. One weekend I was in Bideford, at the end of Mill Street where there is now a Funeral Parlour. However, back in the day, the shop was Braddicks' record shop, one of two main record shops in the town, and as was my habit, I paid it a visit. There, displayed prominently in the racks was a double album containing both 'Wake of the Flood' and 'From the Mars Hotel'. The cover of the former of these resonated immediately with me, and although the double album cost nearly a fiver (a veritable fortune when you only earned twelve quid a week), I bought it.

'Wake of the Flood' was my favourite album that year, and launched me on a thirty nine year love affair with the music of this singular band. But I have never yet found a book about the band that even come close to complimenting the emotional response that I get from listening to the band's music. This book doesn't do so either, but it comes far closer than anything else that I have ever read about the band.







The story itself is reasonably straightforward: San Francisco freak take drugs, join a band, take more drugs, get famous, make a series of albums that are generally said to be not a patch on the sound of the band live, have health problems, reinvent themselves for the 1980s, become very famous, various members die, they split up. The history of the band has enough sex, drugs and rock and roll in it to be an interesting narrative, but it is true social history of the band, and even more importantly where they fit into the social history of the United States between 1965 and the present day, which is the really important and interesting thing. And this is without discussing and attempting some degree of meta-analysis of the music

itself

It has often been claimed that the nearest analogy that *The Grateful Dead* have in the UK are bands like *Hawkwind* or *The Pink Fairies*, but like most forced analogies, this one doesn't add up. One cannot imagine either of the two British bands, who - like the *Grateful Dead* have been dubbed "people's bands" - achieving the same position within the sociocultural infrastructure of the United Kingdom as has the American band across the pond, having whoever the UK equivalent of Tipper Gore (Samantha Cameron?) sit in with them on drums, no matter what the occasion. In fact it was discovering the position that the band actually holds within the American cultural map that was one of the two great epiphanies that I had





whilst reading the book. The other was that *The Grateful Dead* are truly the best embodiment of Gram Parsons' "Cosmic American Music". The presenter of a radio show dedicated to the genre writes: "In the late 60's, in a time when country music and musicians were seen as the furthest thing from hip or cool, Gram Parsons and a few others began to embrace and incorporate country music into the rock and roll realm. Once, when asked if he was trying to play rock or country or soul or what, Gram responded that "it's all Cosmic American Music." Since then, the music world has never been the same. From Parson's vision, a whole new style of music was born and its popularity is still evident today. "Alt-Country," "Americana," "New Weird American," "Anti-Folk," or whatever you want to call it, this music is linked by a sincere appreciation and acknowledgment of the music that

came before it."

Until reading this book, which enthused me to listen to a whole lot more of *The Grateful Dead's* more obscure music in the past few weeks than I have done usually, I had not realised what a student of the different strains of sonic Americana, Jerry Garcia was, and also what a logical progression the band's trajectory actually was. Like so many people I always thought that their switch in stylistic direction between records like 'Aoxomoxoa' and 'Workingman's Dead' was a radical departure, and that the glossy production of their last albums was a rejection of everything that they had done before. But actually it was nothing of the sort, and after reading this book, I realise that it all makes a lot more sense than I thought that it did.

What a long strange trip, indeed.



# XTUL XXV

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

Now we come to the bit that I have been dreading. I have seen my share of death; I saw my first corpse when I was about nine years old. It was the summer when Chairman Mao's Cultural Revolution had reached a particularly bloody and unpleasant phase, and gangs of Red Guards were kidnapping, torturing and killing people suspected of being bourgeoisie or intellectuals or both. My family were living in Hong Kong at the time, and every weekend we put to sea in our boat the *MV Ailsa*.

One weekend, we were chuntering along happily on the way to one of our regular picnic spots on a beach on one of the outlying islands when we encountered three mutilated, naked human bodies, surrounded by fish and seabirds floating down the current of the Pearl River which flowed from the hinterland out into the South China Sea. I was in my customary position in the bow of the boat, looking out for interesting sea creatures or the occasional

white tailed sea eagle or frigatebirds in the sky above.

So it was me who saw the hideously disfigured and mangled bodies, the flesh coming off in strips, several minutes before my Father who was at the helm. We were technically outside HK Territorial Waters, so even if we had been in possession of a short wave radio set (something that was rigidly controlled by law at the time) he would not have been able to report the find to the Marine Police, so he steered away as fast as he could in a vain attempt to stop my Mother or little brother seeing them.

As a nurse, nearly twenty years later I saw corpses on a number of occasions, and twice in my life (the second and most recent occasion being my Father) I have sat by someone's bedside, holding their hand as they passed from this world into the next. I have



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





been the first qualified person on the scene at a number of accidents, and have twice given resuscitation to someone who has died whilst I was doing it. Over the years I have seen more than my fare share of death, horror and destruction, but nothing prepared me for what happened next.

I had basically been observing Eliphas, the girl who would become Panne, and the rest of the disparate band of outcasts who lived in the disused builder's yard on the outskirts of the trading estate in something approaching real time, but now all that changed. In some ways it was like observing events in slow motion, in other ways it was like seeing a carefully edited *film noir* version of events, but mostly (and I don't know whether this will be more frustrating for the reader, or for me - someone who actually prides himself on being able to write a coherent narrative) but I have found it hard enough to describe what has happened so far. The rest of the story basically defies description in any rational manner, and as I want to present you, the reader, with some sort of story that makes sense, rather than a venture into the wilder echelons of *avant garde* literature, I am going to try and novelise the rest of

the tale. I will be the first to admit that this is at least partly laziness on my behalf, but I will also be the first to admit that my skills as a writer has probably reached its apogee, and even if they haven't they are not going to improve in time for me to finish this story, because we are very near the end, and I am beginning to have had enough of telling it.

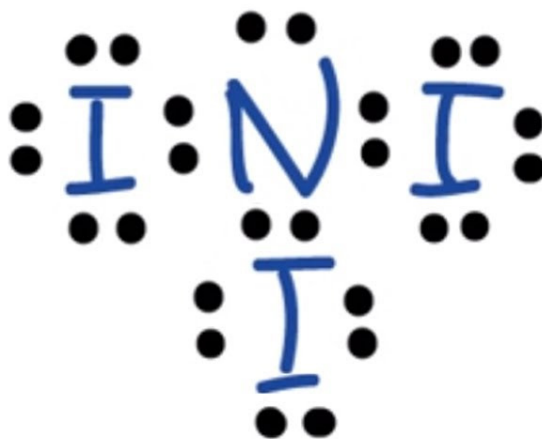
I watched Eliphas sitting in his wheelchair and staring at the poster in the big glass display case outside the Queen's Theatre for what seemed like hours, and then followed him as he and Panne made their way up the High Street, to continue their chores. Their first stop was a chemist. This mildly surprised me, because by this time I was reasonably *au fait* with Eliphas' routine, and ever since I had been watching him and his friends, he had been collecting his cancer medication which were, by the way, mostly palliative, and mostly heavy duty analgesics, on Tuesday afternoons from the pharmacy at the District Hospital, and I had assumed that he would have made any other purchases that he needed at the same time. So I followed them in. The little girl who would become





$$5 + 1(3) = 26$$

## Nitrogen Triiodide



Panne (I have always felt guilty that I have not known her true name) made a bee line for the free samples of smelly things of the sort that girls of her age have made a beeline for ever since there have been girls and smelly things, whilst Eliphas went to the counter and purchased three large bottles of iodine.

He put them carefully in the pannier baskets of his wheelchair, and the unlikely pair made their way out into Barnstaple High Street. They made their way up the road a decent way until they found another chemist, and did exactly the same thing, and after visiting a third and a fourth chemist they made their weary way back to the builder's yard, but not before stopping off at a hardware shop where they bought a two pint bottle of ammonia.

Then I had an epiphany, and - for the first time - understood to my horror, exactly what Eliphas was planning. And with this new realisation, areas in his psyche that had originally been blocked off to me were finally 'visible' (to use an entirely inadequate word) and, furthermore, I could finally 'enter', albeit in the aether, the locked back room of Eliphas' lock up which had previously been blocked to me. Not at all to my surprise I found it was actually as big in area as the area in which he lived. It contained a workbench upon which was a small laboratory containing various items of chemical equipment that I vaguely recognised from the days when I had studied for my GCE O Level in Chemistry at Bideford Grammar School in the mid-1970s. And, not at all to my surprise, I saw that stacked up

against the other wall were floor to ceiling Dexion shelves containing hundreds of bottles of iodine and ammonia.

I think that it was a novel by Robert Heinlein that first introduced me to the concept of Nitrogen triiodide. If my memory serves me well, the main protagonist in the book claims that it had been nicknamed 'Proletarian Dynamite' by none other than Che Guevara. But as my library is at this point in my life acting as home to a slightly dotty but very loveable eighty-six year old lady, and a temporary shelter for a crushingly neurotic rescue medium of uncertain years, my copy of Che Guevara's *Radical Writings on Guerrilla Warfare, Politics and Revolution*, (Filiquarian Publishing, 2006, ISBN 1-59986-999-3) is presently beyond use, as is my copy of *Farnham's Freehold* by Robert Heinlein; a post-apocalyptic tale, first published in 1963. The setup for the story is a direct hit by a nuclear weapon, which sends into the future a fallout shelter containing Farnham, his wife, son, daughter, daughter's friend, and black domestic servant. Heinlein drew on his experience in building a fallout shelter under his own house in Colorado Springs, Colorado in the 1960s. The book is popular with survivalist groups as it combines the civil engineering and physics of fallout shelter survival with the social dynamics of "lifeboat rules," or autocratic authority under extreme conditions.

Nitrogen triiodide is the inorganic compound with the formula  $\text{NI}_3$ . It is an extremely sensitive contact explosive: small quantities explode with a loud,





sharp snap when touched even lightly, releasing a purple cloud of iodine vapour; it can even be detonated by alpha radiation. NI3 has a complex structural chemistry that is difficult to study because of the instability of the derivatives. *The Anarchist Cookbook*, another book which is hidden in the interstices of my library, goes even further. However, here I am trying to explain a complicated and rather unsettling narrative rather than teaching the mischievous reader how to blow things up, so I won't go into any more detail here. Sufficient to say that it is a grey sludge which is a precipitate formed when one mixes iodine and ammonia. It is perfectly harmless until it is dry, but as soon as it is dry it is a volatile, and fairly violent explosive whose main characteristic is that the explosion apparently does not produce heat, but does produce large amounts of iodine gas which both chokes and stains.

Over the next few days I watched as Eliphas made enormous amounts of this stuff, and packed it into the frame of his spare wheelchair.

All day and much of each night he worked away, his only companion being the little mute girl whose name I never did find out. As he withdrew further and further away from the affairs of the rest of his tribe, the little girl whom I would eventually know as Panne, grew closer to him. She moved out of her little nest in the back of the minivan, and ate and slept alongside the middle-aged man. Tuesday came and went, and for the first time Eliphas failed to go for his medication, and took regular swigs from a bottle of Oramorph as he worked away at his deadly task.

*The Anarchist's Cookbook* suggests that NI3 is too volatile to be a tool in the armoury of the serious urban terrorist, but as I was rapidly beginning to realise, it was perfect for what Eliphas had in mind. "What happens when a bomb is dedicated in close containment, by a cripple dressed in an elephant suit? That's what I call entertainment" ran the lyrics of one of *Xtul's* most disturbing yet catchy songs, and for the first time I understood what it meant.





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

12 noon till 1am

Clovelly Parish Hall  
Wrinkleberry Lane  
Clovelly, Devon EX395SU

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

Tel : 01237441999

Adult £10.00 Child under 16 £5.00

FOOD ALL DAY & LATE BAR







ROCK and ROLL

# a cabinet of curiosities

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

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

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

The village shop has a buy one get one free (or BOGOF as it is so eloquently put these days) offer on at the moment. It actually has quite a few offers on, but this one is the best of them. Who can resist a double whammy of Ambrosia Rice Pudding after all? Yes I bought one and gleefully skipped home with my two tins. And yes I have indulged in the delectably creamy consistency of both of them. I have no shame.

Then I opened a box of dog food biscuits and noticed a warning on the flap. 'When opening for first time, please point spout upwards to avoid spillage'. Well duh I thought. I do love that word, 'spillage' though.

Why am I telling you all this? Simple. Each week when I settle down to present my selection of cabinet newcomers I feel like I have been deposited into a very crowded room full of people that I don't know. I have to admit that, being an introvert, I balk at such an idea and am not very good at making conversation. So take the above as a sorry effort at nervous small talk if you will before the music and dancing begin.



## Boy George Worn Suit Jacket From "Turn 2 Dust" Music Video. Culture Club Star -

£5,000.00



"Boy George owned and worn suit jacket.

As worn in the video for his single "turn 2 dust". You can watch this video online and it is so high resolution, you can literally match the jacket diamante for diamante.

<https://m.youtube.com/watch?v=UdnAqR2nqZU>

Kindly donated to our Disappearing Planet. 100% of the proceeds from the sale of this jacket go to Our Disappearing Planet

SIZE 46R. Do not miss your chance to own an iconic piece of memorabilia from The Icon that is Boy George!"

I haven't watched the video because I know that if I do, I will just get taken over by the urge to count and match every single diamante. I will leave that to someone else because, quite frankly, life is too short. Well it is at my age anyway.

**GREATFUL DEAD Vintage T-shirt "Blues for Allah" hand made in NEPAL very rare OOP- US \$9,000.00 or buy now for US \$13,000.00**

"GRATEFUL DEAD Vintage RARE tee shirt the "Blues for Allah" Emblem is thick and in very good condition bought new mid-90s kept in storage for 20 years protected from light and weather good color and detail you'll never see these again suggest professionally transfer emblem to a quality new shirt hand sewn make it your own 100% cotton circa 70s or 80s. This is an original shirt. Hand Embroidered in Nepal.

Somewhere in California in the mid-1970s I was picked up and taken to a Grateful Dead concert, whereas I played the guitar finishing the concert for them because Jerry Garcia was sick. This is my personal shirt. This is on the album cover of "Blues for Allah"



Sorry, no small talk here. I really cannot think of anything to say.

**The White Stripes Nesting Dolls Complete Set with Hats Lookin' for a Home! - US \$299.99**



"You are looking at an auction for the nesting doll set of The White Stripes. Only 600 made and extremely

collectible. Full set, with hats. Because these are hand made and hand painted, they all have their own little quirks: here is the only quirk I can see for this set: Meg came with some white marks on her head, back, a few on the side—I have no idea if it's extra paint (I'm not brave to enough to scrape at it) or what."

I would be tempted to get these if I could – purely because of the hats. I have never seen such things with hats before. Brilliant!



# THE BITCH IS BACK



Beatles items all from same seller:

**Beatles collection George Harrison George Formby banjo Excellent provenance - £100,000.00**



“This very important Dallas 'E' (gold plated) banjo Ser. No 1169 was owned and played with great enjoyment by George Harrison.”

**Beatles collection from 1963 John Lennon mohair suit Excellent provenance - £100,000.00**

“This John Lennon owned and worn beige mohair suit is part of a private collection which has been on exhibit at "The Beatles Story Liverpool" from 2007 to May 2015.”



**The Beatles 1964 Jacket Paul McCartney Morecombe and Wise Show London Palladium - £65,000.00**

“A Blazer jacket worn by Paul McCartney during the



**Beatles performance on The Morecambe and Wise show in April 1964.”**

Nothing really needs saying, but there is more information in the respective seller details.

**Mozart hair at Sotheby's auction up for £10,000**

“Sotheby's has valued Wolfgang Amadeus Mozart's hair, dating back to 1791, at £10,000 ahead of Thursday's sale. A small lock of Ludwig van Beethoven's hair and a printed invitation to the German's 1827 funeral are also being sold. They have been estimated to reach £2,000. The lots will be on public display in central London until Wednesday. Locks of hair were frequently taken as keepsakes from the bodies of recently deceased composers,

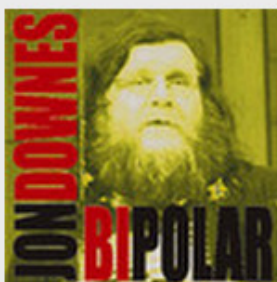


Mozart's has been kept in a gilt locket and was passed from his widow Contanze to the German conductor Karl Anschutz before being given to English composer Arthur Sommervell. In 2002, a lock of Mozart's hair was sold for £38,240 at auction - double the pre-sale estimate.”

So that's where Bieber got the idea from! Why Beethoven's lock of hair is priced so much less than that of Mozart I am not sure, but can only presume it is because of quantity and/or presentation. I have a ring with a lock of hair encased where a stone would usually sit. I don't wear it though – on one hand it seems a bit macabre to carry around part of an ancestor who has been deceased for over 100 years, but then again on the other hand it is something very special.

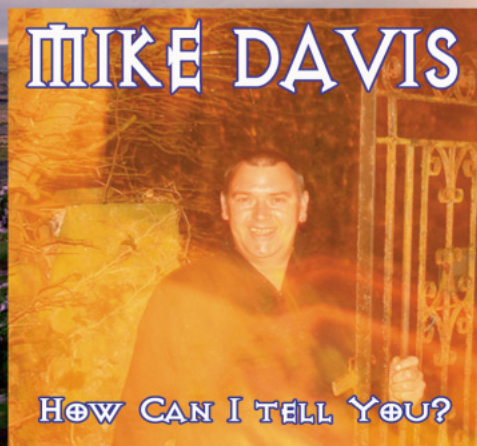
## SHAMELESS SELF PROMOTION TIME

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



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





Available from iTunes, Amazon etc

**Yaboom 1999 ELTON JOHN Singing Doll  
Figure Sings CROCODILE ROCK – New &  
Sealed - US \$124.99**

“This auction is for a BRAND NEW & SEALED  
Elton John Singing Doll:  
ELTON JOHN OFFICIAL SINGING  
CHARACTERS  
ELTON JOHN SINGS CROCODILE ROCK  
APPROXIMATELY 11” TALL  
YABOOM 1999

**FEATURES:**  
Super electronic  
removable MCD  
High quality  
sound  
Full single version  
Elton John sings:  
“Crocodile Rock”  
Removable  
cartridge  
On/Off button  
Volume  
adjustment  
Accessories  
included.”

There is  
something seriously sinister about that grin. One  
can imagine that if you did ‘press here’ where  
instructed that something dastardly would occur



as jovially depicted by Gregory Peck at the Mouth  
of Truth in *Roman Holiday*.

**Estate Find Rare Large Elvis Presley Doll 27"  
with porcelain head Great details. - US \$99.00**

“Estate Find Rare Large Elvis Doll 27” with  
porcelain head feet and hand, missing left hand.

WHAT AN INCREDIBLE FIND. THIS IS A  
RARE ELVIS PRESLEY PORCELAIN DOLL.  
HE IS ABOUT 27" TALL.  
HIS CLOTHES DOES SHOW SOME WEAR  
AND AGE.



His jumpsuit is a  
light blue with  
sequence and cape.  
If you have the  
know how this doll  
will be Great to  
bring back to life.  
GREAT details in  
the face. The body  
is clothed with wire  
armature.  
Needs some  
cleaning and some  
TLC.

**NOTE:**  
I am a doll collector  
and artist ,



OFFICE: -HARDEN & CO'S. Office, 8 Court Street  
Boston; J. H. KNIGHT'S HAT STORE, 165 Main St.  
Worcester. R. C. LEONARD. dit



# **Weird weekend** **2015**

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



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

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

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



THE ANTIDOTE FOR NORMALITY;

# YOU'VE NEVER HAD IT SO WEIRD

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

For the second time, Cryptozoologists, parapsychologists, ufologists, and folklorists will be descending on The Small School in Hartland, to share their findings and insights. Unlike other events, the *Weird Weekend* will also include workshops giving tips to budding paranormal investigators, and even a programme of special events for children. The *Weird Weekend* is the only 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.

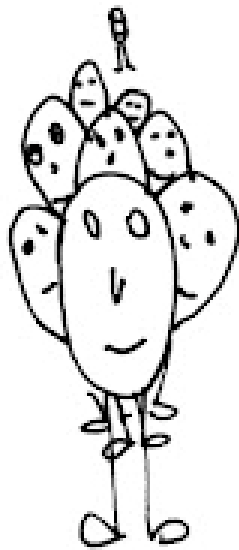




<b>FRIDAY</b>	
7 - 7.15	Intro
7.15 - 8.00	<b>Nick Wadham: TBA</b>
8.00 - 8.30	Break
8.30- 9.30	<b>Lee Walker</b>
Book Launch	
9.30 - 10.00	Break
10.00 - 11.00	<b>Lars Thomas:</b> Microcryptozoology <b>Silas Hawkins:</b> A bedtime story
<b>10.45-11.00</b>	<b>Raffle</b>
<b>SATURDAY</b>	
12.00 - 12.30	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



# THE NINE HENRYS



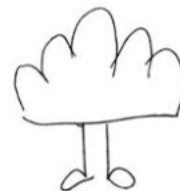
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

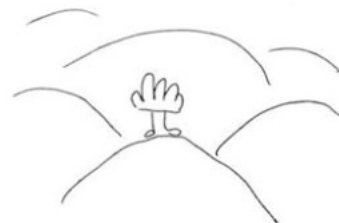
THE WORLD'S FIRST CLONED CARTOON CHARACTER

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...



"I wandered lonely as a cloud"



"I think I'm lost"





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

- Firstly, you'll know you are not alone.
- Secondly, we hope that some of the work leads you to new discoveries, and makes your life slightly better as a result.

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

## The Animated Egg: *The Animated Egg* (Alshire, 1969)

### What? Infectious guitar-freakout from studio-only band.

All but anonymous at the time this album was released, The Animated Egg (band) appeared to be one of those cheap cash-in acts hell-bent on prising cash from gormless kids capable of mistaking them for the real thing. The release of their eponymous debut album on the UK's budget and Woolworth's friendly



Marble Arch label only strengthened this image. In fact, the band were helmed by session supreme guitar wizard Jerry Cole, whose adept and flashingly brilliant chops appear on some of the most lauded cuts by the likes of The Beach Boys and Phil Spector. Cole was part of the legendary "Wrecking Crew" session mafia, a go-to outfit who could turn on the passion at will and make the sounds that spoke to the kids. Which is where The Animated Egg (the album) comes in. Ten slices of top-notch guitar-freakout with a solid rhythm section smacking away behind Cole's dexterous fret-wankery. Cole moves confidently from 6 to 12 strings and throws in fuzztones, blues licks and anything else from the trick bag to turn in a performance that belies the rapid recording process and limited budget. There are also fragmentary nods to other great music of the time, the lead guitar on "Sock it my Way" – for example – hinting at the descending phrase from Donovan's "Hurdy Gurdy Man." Jerry Cole also wrote the material here; most of it rejoicing in great throwaway titles like "Sure Listic," "Sippin' and Trippin'" and "I Said, She Said, Ah Cid." Whether Cole thought more of this than his many other gigs, from surf guitar instrumentals to regular slots in television show bands and some high-profile live work including a stint in Andy Williams' backing band and a place on stage with Elvis for the Aloha From Hawaii via Satellite show and album, isn't clear. But The Animated Egg has lasted longer than most cash-in crud of the period, gradually gaining a cult following on the basis of the unholy collision of an album clearly thrown together to mine a fleeting market and the presence on that album of some surprisingly good work. It's now widely accepted that – along with Cole – Billy Preston was a member of The Animated Egg. Cole's appearance on a series of "psychoploitation" instrumental works was recognised when other cuts, produced under other names, were added to the ten Animated Egg originals for the CD reissue.





# Crimfall

## Crimfall

Symphonic Viking/folk metal band, Crimfall, was formed in 2007 and is from Helsinki in Finland.

Current band members are:

Jakke Viitala - guitar  
Mikko Häkkinen - vocals  
Sara Strömmer - vocals  
Janne Jukarainen - drums  
Miska Sipiläinen - bass

### Studio

Henri Sorvali - bass  
Maija Arvaja - violin  
Esa repaired - cello  
Terri Kunnaskari - accordion  
Amanda Kauranne - jew's harp



Wikipedia

<http://fi.wikipedia.org/wiki/Crimfall>

Facebook

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

Website

<http://www.crimfall.com/site/>

### You Tube

Frost Upon Their Graves

<https://www.youtube.com/watch?v=19B0mbz3VKY&list=RDg8CTDteSQc4&index=13>

Ascension Pyre

<https://www.youtube.com/watch?v=55g09dxYnv0>





And so another week trundles to its conclusion, and like last week most of this week has been revolving around the twin issues of my bugged hard drive and my teensy weensy rescued kitten, who after being named after one of the charter members of the



Manson Family has been carving a swathe of chaos across my household. Not only has every young lady of my acquaintance in the village and surrounding environs turned up at the house to bill and coo over her but she has been terrorising Archie the Jack Russell, and even chasing him across the sitting room.

The media hard drive which I was hoping to have returned early in the week is still missing in action, and is presently with some techie whizz kids in London who will start work on it on Monday. This is likely to cost a bleeding fortune so I shall probably have to start charging the endless procession of teenage girls who are coming to play with little Squeaky Biscuit. There are so many of them that I shall probably not only get my hard drive back but be able to retire! See you next week dear readers...



# THE BEST LAID PLANS



# BEEFHEART AT HIS BEST

Live on stage

ADMIT • ONE | \$5.50 | STALLS

*Somewhere Over Detroit*

11 DEC 1980  
ON STAGE 20.30

FROM HARPOS CONCERT THEATRE, DETROIT

11 DEC 1980  
ON STAGE 20.30

CAPTAIN BEEFHEART



& The

Magic Band

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

LIVE

GONZO  
MULTIMEDIA

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