

GONZO

Weekly #142

Doug interviews **Don Falcone** of **Spirits Burning** about his collaborations with **Daevid Allen**, and has bad news for **Supertramp** fans. John remembers **Frank Zappa**, **Queen** and **Kate Bush** at the Hammersmith Odeon, Lee eulogises **Orchestral Manouvres in the Dark** and Jon examines the latest by **Allan Moore**, and lots more esoterica, impedimenta and things that end with ah as per usual!

DAEVID & DON



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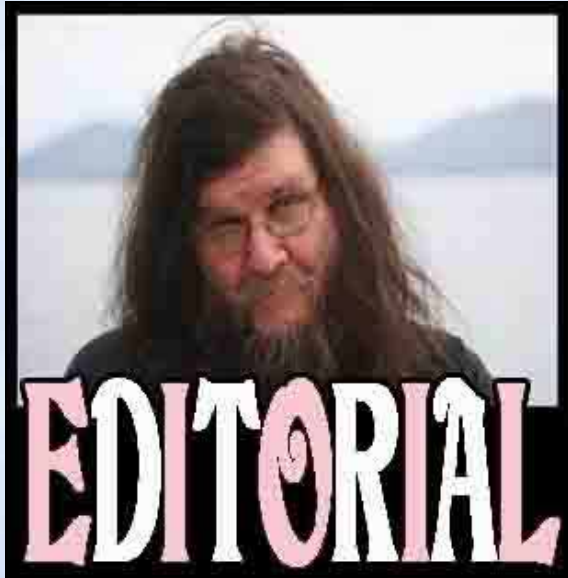
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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of *The Gonzo Weekly* which, this week, has been produced under mildly unusual circumstances. Basically, my lovely wife Corinna who is the reason that I get out of bed in the mornings, has been away since Tuesday, visiting my eldest stepdaughter Shoshannah up in the Midlands. Now, I am not one of those pathetic men who cannot function without their wives. For example, one previous inamorata of mine was an only child precisely because her father had sulked so much when

her mother had gone into hospital to give birth that he refused to ever go through the stress and privations of wifelessness again. Well, I always thought that was completely pathetic and was just another reason (of many) for me to dislike the spineless little oaf, but I will be the first to admit that I do not enjoy being in a wifeless condition.

This is partly because there are various creatures who are imprinted on her, the noisiest of which is a large crow which lives in the kitchen and makes loud and unpleasant forlorn noises whenever she is away. But there is also a small kitten and an extremely flatulent dog who also miss her nearly as much as the crow, and wander about the house in a miserable manner squeaking and farting as they go.

But Graham (my partner in crime for the past quarter century), and my elderly mother-in-law and I muddle along quite happily together, and sit around eating takeaways and drinking wine and watching *Star Trek* dvds and generally living a respectable bachelor existence, or at least a far more respectable existence than I did back in the days when I was a bachelor. However, that is another story altogether.

For Corinna is not just my wife she is my helpmeet and we do all sorts of the stuff that we do together. And that stuff includes working on this peculiar little magazine, which - as I so often write - I started for fun, and which I never imagined would end up taking over



the POWZO Annual 2015

We were somewhere around Barstow on the edge of the desert when the drugs began to take hold. I remember saying something like "I feel a bit lightheaded; maybe you should drive...."



Enlightening tales for enquiring minds

Yes, the recent death of *Yes* bassist and co-founder Chris Squire means that I can now never josh him about the unscientific presentation of one of his songs.



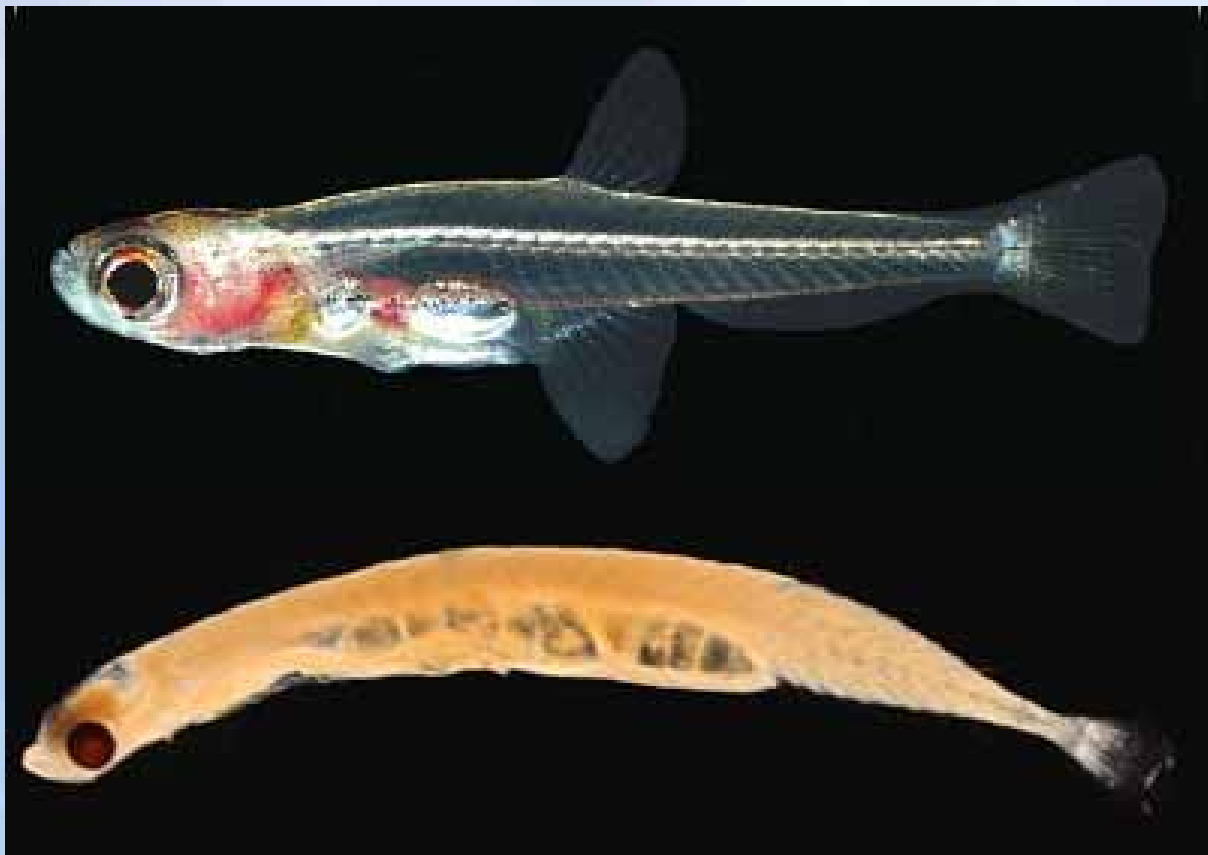
my life the way that it has. So, to cut a long story short, until about eight this evening I was not only in a condition of wifelessness, but had no-one to physically put the magazine together with, because although I collaborate closely with Doug Harr it is perforce done using the magickal interface that is Facebook Messenger.

I had a very peculiar thought earlier this evening when I realised that one of my minor ambitions within the world of music can now never be realised. Yes, the recent death of *Yes* bassist and co-founder Chris Squire means that I can now never josh him about the

unscientific presentation of one of his songs. The *Fragile* album from 1970 was split into two halves.

Fragile is formed of nine tracks; four are "group arranged and performed" with the remaining five being "the individual ideas, personally arranged and organised" by the five members. Squire reasoned this approach was necessary in part to save time and reduce studio costs, as money was used to purchase keyboard equipment for Wakeman. According to Bruford: "There was this endless discussion about how the band could be used ... I felt we could use all five musicians differently ... So I said - brightly - 'Why don't we do

اللجنة لهم إذا كانوا لا تأخذ نكتة



some individual things, whereby we all use the group for our own musical fantasy? I'll be the director, conductor, and maestro for the day, then you do your track, and so on." Wakeman commented on the album's structure. "Some critics thought this was just being flash. The thinking behind this was that we realised there would be a lot of new listeners coming to the band. They could find out where each individual player's contribution lay."

Squire's solo track was called "The Fish (*Schindleria Praematurus*)". Michael Tait, the band's lighting advisor recalled Anderson called him "at ten o'clock one night from Advision and said, 'I want the name of prehistoric fish in eight syllables. Call me back in half an hour'". Tait subsequently found *Schindleria praematurus*, a species of marine fish, in a copy of *Guinness Book of Records*. Howe performs his solo guitar piece "Mood for a Day" on a Conde flamenco guitar. "Heart of the Sunrise" is a track where Wakeman's classically trained background came into play; he introduced the band to the idea of recapitulation where previous segments in music are revisited.

This story has been repeated many times over the years. I just pinched the gist of it from Wikipedia, changing only a few words here and there, but the interesting thing is that people have copied Tait's

testimony over again, even assuming that the placoderm prehistoric fish on the cover for *Tales from Topographic Oceans* was this species. Well, it ain't. Four of the fish are like an unholy cross between a perch and a salmon, and the one at the bottom is indeed a placoderm. But it is not *Schindleria*.

Placodermi (from the Greek *πλάξ* = plate and *δέρμα* = skin, literally "plate-skinned") is an extinct class of armoured prehistoric fish, known from fossils, which lived from the Silurian to the end of the Devonian Period. Their head and thorax were covered by articulated armoured plates and the rest of the body was scaled or naked, depending on the species. Placoderms were among the first jawed fish; their jaws likely evolved from the first of their gill arches.

For years I, too, assumed that *Schindleria praematurus* if it indeed existed was a placoderm, as I took Tat's testimony at face value. But it isn't. It isn't even an extinct fish from deep in the aeons of prehistory.

Schindleria is a genus of marine fish. It is the only genus of family Schindleriidae, among the Gobioidaei of order Perciformes. The type species is *S. praematura*, Schindler's fish. The *Schindleria* species are known generically as Schindler's fishes after German zoologist Otto Schindler (1906–1959), or infantfishes. They are native to the southern Pacific

Ocean, from the South China Sea to the Great Barrier Reef off eastern Australia.

The infantfishes are so called because they retain many of their larval characteristics (an example of neoteny). Their elongated bodies are transparent, and many of the bones never develop. *S. praematura* reaches a length of 2.5 cm (1.0 in). All of the *Schindleria* species are reef fishes. They may be among the most common fish of the reefs, based on the results of plankton tows, but because of their transparency and small size, they are infrequently seen in life.

A recently described species, the stout infantfish, *S. brevipinguis*, (pictured above) was briefly the world's smallest known vertebrate at 8 mm (about one-third inch), smaller even than the dwarf gobies, until the new record was set by the 7.9-mm *Paedocypris progenetica* in early 2006 and supplanted by the 7.7-mm frog *Paedophryne amauensis* in 2012.

I have even kept a species of infantfish which I caught as a child on a small coral reef on the southern shores of Po Toi island, Hong Kong. But why was it in the *Guinness Book of Records*? After all, even though *brevipinguis* was briefly considered the world's smallest fish it was not even discovered until a decade after *Tales from Topographic Oceans* had been released. So that remains a mystery.

But what was it about the song that I truly would have taken issue with Chris Squire about if we had ever spoken? Quite simply the nomenclatural illiteracy if the title "The Fish (*Schindleria Praematurus*)". The specific part of any binomial nomenclature is not capitalised unless it refers to someone's proper name which *praematurus* doesn't as any fule kno. And it should have been *italicised*.

Shame on forty one years of sleeve designers and editors for not picking that up!

And sadly I couldn't find a picture of *Schindleria praematurus* for you to see. Every time I entered the words into a search engine all I got was pictures of a bloke with a bass guitar.

Pah!

Jon the Ichthyological editor



Yes, New Order, Martin Scorsese, Mick Jagger, Hugh Cornwell, Keith Richards, System 7, Steve Hillage, Elvis Presley, Steve Hackett, Strange Fruit, Friday Night Progressive, George Cole, Billy Sherrill, Lynn Anderson, Cilla Black, The Boomtown Rats, Karnataka, Rick Wakeman, Daevid Allen, Don Falcone, Lee Walker, OMD, John Brodie-Good, Queen, Robin Trower, Frank Zappa, Kate Bush, Bob Dylan, Supertramp, Roy Weard, Hawkwind, Dave Brock, Sophia Sage, Patrick Moraz, Jon Anderson, Jean Luc Ponty, Chris Squire, Trevor Horn, Geoff Downes, Boy George, The Beatles, Neil Nixon, Barnes and Barnes, Slechtvalk

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 ^{gonzo} NEWSROOM

LIFE WITHOUT HOOK: New Order have announced the first single release to be taken from their forthcoming album, Music Complete. This is the first full track to be unveiled from the album and is available digitally from tomorrow. 'Restless' finds the group contemplating life in the modern world. It's a classic New Order track, enticing the listener in, setting the tone perfectly for the rest of Music Complete.

'Restless' will be supported with a full remix package, available on vinyl, CD and digitally on 9 October 2015. **Read on...**

WHAT IS TRUTH?: The first trailer for the Martin Scorsese / Mick Jagger series 'Vinyl' has been revealed. The show will be a blunt expose of the music industry in the 70s. The Martin Scorsese series Vinyl, co-produced by Mick Jagger, Brian Koppleman and David Levien and Executive Produced by a long list including Scorsese, Allen Coulter (The Sopranos) and Terence Winter, is well underway and, on Thursday, received its first trailer.

Winter created the series about New York music executives trying to navigate an industry that is controlled by the mob. Episodes, so far, have been directed by Scorsese, Coulter, S.J. Clarkson, Mark Romanek and Peter Sollett. The series stars Paul Ben-Vector, P.J. Byrne, Bobby Cannavale, Max Casella, Andrew Dice Clay, Ray Romano and Olivia Wilde. Real life artists being portrayed by actors in the series include Otis Redding, Elton John, Alice Cooper and Lou Reed. **Read on...**

AND EVEN ON THE END OF A SKEWER: On 28 August 2015, Hugh Cornwell will release 'The Fall And Rise Of Hugh Cornwell' through Invisible Hands Music, on LP and CD. The first ever anthology of his post-Stranglers career, twenty five years on from leaving the band, this album brings together twelve choice Cornwell classics taken from the first six solo albums, plus one brand new studio recording, 'Live It And Breathe It'.

Hugh Cornwell is also touring a major acoustic tour of the UK in November 2015. His first solo record 'Wolf' (1988) was released whilst still a member of the band but, since leaving The Stranglers in 1990, Hugh Cornwell has made series of well-received solo albums including: 'Wired' (1993), 'Guilty' (1997), 'Hi Fi' (2000), 'Beyond Elysian Fields' (2004), 'Hooverdam' (2008) with producers including Tony Visconti, Laurie Latham and Liam Watson. 'The Fall And Rise Of Hugh Cornwell' includes two tracks from each of these six albums, plus the 2015 recording 'Live It And Breathe It'. **Read on...**

YOU CAN'T ALWAYS GET WHAT YOU WANT: Keith Richards has never obeyed anyone. The Rolling Stones rocker is one of the most famous musicians on the planet alongside his bandmates Sir Mick Jagger, Ronnie Wood and Charlie Watts Education wasn't a priority for Keith when he was younger and after being expelled from school in 1959, the star hasn't worked beneath anyone.

"No. You're talking to somebody, like Mick, who has never, ever said, 'Yes, sir,' to anybody or obeyed instructions that we didn't want to. I've said yes to many people only because I respect them. But no, I've never had a boss," he told US Esquire. "Even my bankers and my lawyers have all gone through the mill. Even royalty go through it - they're told what to do. I've lived a totally free life. They gave me wings."

He admits it can be scary at times as he has no guidelines and compares himself to Icarus, the character from Greek mythology who flew too close to the sun and his wings melted.

The Rolling Stones have won over fans with anthems such as Brown Sugar and Satisfaction over the years and Keith feels incredibly lucky to have found fame, joking that his shaggy hairdo could have helped him. **Read on...**

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



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Nicked from Jaki Windmill's Facebook pages

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

John Maynard Keynes

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

— Desolation Row by Bob Dylan

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

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

SHAME ON THEM: Only Bournemouth, Swansea and Arsenal have been found to be 100% compliant with Uefa recommendations for wheelchair spaces at their grounds. Tottenham are bottom of the list with 28%, behind Watford (35%) and Aston Villa (41%). The survey was carried out by charity Revitalise before the start of the new Premier League season.

It follows a BBC Sport investigation in March 2014 which highlighted the issue. In June, top-flight clubs were threatened with legal action after the Equality and Human Rights Commission (ECHR) said it had received a number of complaints about clubs, including Manchester United removing walking aids from away fans.

Other examples received by the ECHR include disabled fans being prevented from obtaining season tickets, and problems such as families with young disabled children being unable to sit together at matches. Guidelines on how football

clubs in the UK should cater for disabled spectators have been in place since 2004, while European football governing body Uefa's recommendations were published in 2003. The number of wheelchair spaces a stadium should provide is based on its capacity. **Read on...**

THE UNBREAKABLES: An insight into the minds of young disabled adults sees the emotional struggle they go through to try and be accepted as 'normal'. One student on the disability campus in BBC Three's *The Unbreakables* is so passionate about the cause that he wants to start a campaign. Josh is tired of being judged upon his life in a wheelchair, he says: "It's normal for little kids to look at me they probably think I'm a dalek or a Hoover because I'm in a wheelchair. "We are all normal, but we're in chairs, because we were born different by mistake and it's not our fault."

It's difficult to hear when an upset Josh later explains his feelings to his mum: "In the dictionary able means you can do anything but disable means you can't do anything. "Whats the point of bringing people into this world? Because if you can't do anything what's the point?" **Read on...**



Democracywatch

STRANGE DAYS

PROFFERING THE OLIVE BRANCH

<http://www.mprnews.org/story/2015/08/05/olive-trees-crop-art>

If you are flying into Minneapolis-St. Paul International Airport over the next couple of months, here's a tip: Book your seat on the left side of the airplane. That should give you the best view of a huge artwork taking shape in Eagan. In a field below the flight path, Stan Herd and some helpers are at work with tools and plants. It's not immediately obvious, but Stan Herd is recreating a work by Vincent van Gogh called "Olive Tre es."

"I feel very connected to the man here," Herd said. "That may be hubris, but I just do. I'm getting to live in a Van Gogh painting."

Herd is internationally known for his earthworks. By careful planting, grooming and tending, he transforms open spaces, whether fields or derelict urban lots, into brilliantly colored artworks.

OFF THE TOP OF HIS HEAD

<http://news.yahoo.com/police-man-shoots-off-firework-top-head-dies-135937499.html>

CALAIS, Maine (AP) — A 22-year-old man who was drinking and celebrating the Fourth of July tried to launch a firework off the top of his head, killing him instantly, authorities said. Devon Staples and his friends had been drinking and setting off fireworks Saturday night in the backyard of a friend's home in eastern Maine, said Stephen McCausland, a spokesman for the state Department of Public Safety.

Staples, 22, of Calais, a small city on the Canadian border, placed a reloadable fireworks mortar tube on his head and told his friends he was going to light it, McCausland said. But his friends urged him to stop. "Apparently, he thought that was a great idea," McCausland said. "His friends they thought dissuaded him from doing it, and the next thing they knew, he ignited the fireworks and he was killed instantly."

NOT ALRIGHT JACK

http://www.eastlondonadvertiser.co.uk/news/heritage/museum-in-cable-st-about-women-and-suffragettes-turns-out-to-be-jack-the-ripper-1_4172863

The neighbours thought they were getting a museum in their street celebrating the achievement of heroines down the ages in London's East End. But instead, the wraps have come off at a converted shop in Cable Street—less than half-a-mile from the Tower of London—as the Jack the Ripper Museum.

The people of this busy one-way thoroughfare next to the Shadwell railway arches expected a "worthy" project was to open about events like the Suffragettes or the 1888 women matchmakers' industrial strike. But instead, they're getting a commercial venture, ironically, about the 1888 Whitechapel Murders—and are felling a bit miffed. "I feel offended by this museum of the macabre," community campaigner Jemima Broadbridge told the East London Advertiser. "The sign outside suggested it would be a gruesome attraction."

AND I THOUGHT I BEHAVED WEIRDLY AT A FULL MOON:

<http://www.pnj.com/story/news/2015/08/03/deerfield-drive-bodies-identified-investigated-homicide/31058955/>

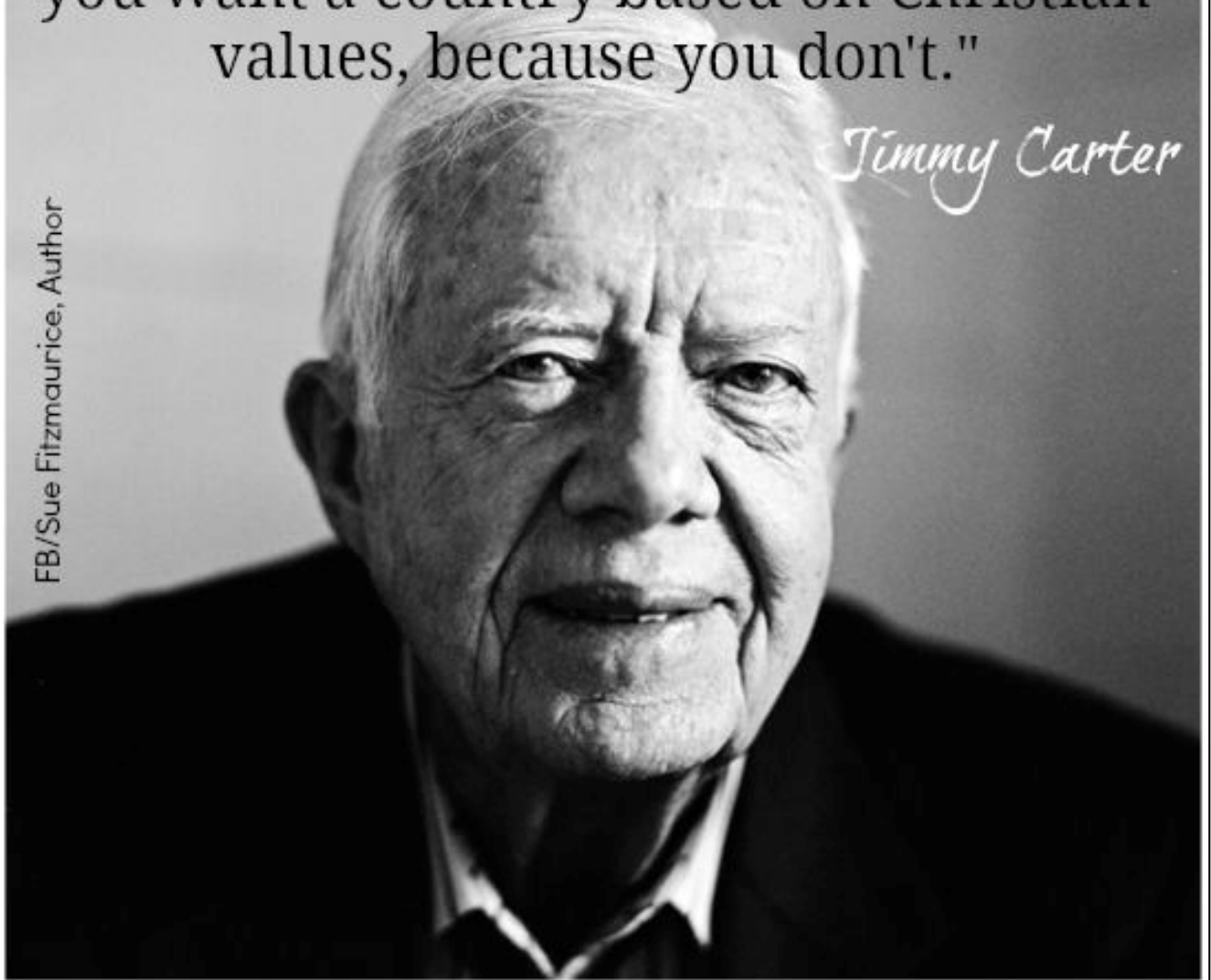
In a news conference Tuesday afternoon, Morgan said investigators have interviewed a person of interest in the case who is known to practice what the sheriff described as "witchcraft." The positioning of the victims' bodies, Morgan said, led investigators to believe the murders were part of a ritual. "Initial research has led us to believe it was a ritualistic killing," Morgan said. "The method of the murder — blunt force trauma, slit throats, positioning of bodies — and our person of interest has some ties to a faith or religion that is indicative of that. The time of the death on Tuesday also coincides with what's referred to as a blue moon, which occurs every three years."

A blue moon is a second full moon in a calendar month. Full moons occurred last month on July 2 and July 31 — last Friday.

"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

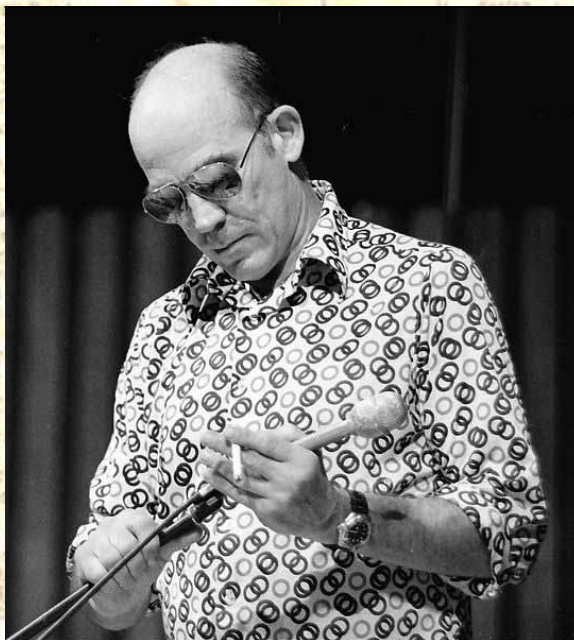
The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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





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:

"No More Games. No More Bombs. No More Walking. No More Fun. No More Swimming. 67. That is 17 years past 50. 17 more than I needed or wanted. Boring. I am always bitchy. No Fun — for anybody. 67. You are getting Greedy. Act your old age. Relax — This won't hurt"

Hunter S. Thompson



The legendary System 7 duo featuring Steve Hillage are simultaneously releasing their 'X-Port' Album and their dual Mirror System 'N-Port' Albums in October with a Live Show & Party on Wednesday October 28th at The Jazz Cafe, London, and which also celebrates the 21st Anniversary of the release of their seminal System 7 'Fire' and 'Water' dual albums on Virgin Records.

System 7 also play Live in August at:

- Thu Aug 6th 2015 - Ozora Festival - Hungary - System 7 Live (Main stage)
- Thu Aug 6th 2015 - Ozora Festival - Hungary - Mirror System Live (Chill stage)
- Fri Aug 7th 2015 - Ozora Festival - Hungary - Novelty Engine - Live Collaboration (Main stage)
- Sat Aug 15th 2015 - Boomtown Fair - Winchester, UK - System 7 Live
- Mon Aug 17th 2015 - Sonica Festival - Belluno, IT - Mirror System Live
- Sat Aug 22nd 2015 - Inspiral Lounge - Camden, London, UK - Mirror System Live + Gus Till
- Sun Aug 30th 2015 - Whirl-y-Fayre - nr Glastonbury, UK - System 7 Live - Mirror System Live

- See more at: <http://www.inhale.org.uk/news/6163/system-7-tour-dates#sthash.MChJN9c0.U3dD31Y0.dpuf>

GONZO CURRENTLY IN STOCK AT GONZO (UK)

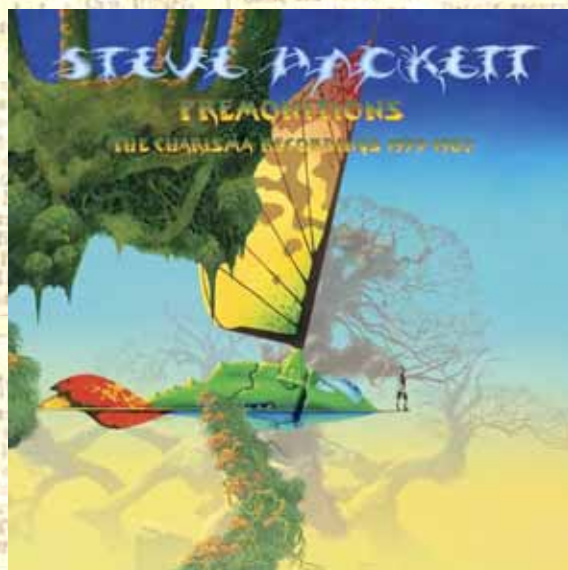
GONZO CURRENTLY IN STOCK AT GONZO (USA)

the week that's past

The Gospel According to *BART*

My favourite roving reporter and I both have a taste for the music of The King, so I was very interested when he sent me this: "Fourteen of Elvis Presley's greatest vocal performances will be paired with new orchestral accompaniment on an upcoming collection titled *If I Can Dream: Elvis Presley With the Royal Philharmonic Orchestra*. On the LP, classic tracks like "Love Me Tender" and "Can't Help Falling In Love" will boast new arrangements courtesy of the Royal Philharmonic Orchestra, which recorded their performance at London's Abbey Road Studios. The album, the latest addition to the ongoing celebration of what would have been Presley's 80th birthday in 2015, arrives on October 30th."

Read more: <http://www.rollingstone.com/music/news/elvis-presley-classics-get-orchestration-on-if-i-can-dream-20150805#ixzz391yR0bF>



THERE IS NO DOUBT THAT HE CAN HACK IT

Steve's 14 disc boxed set *Premonitions - The Charisma Recordings 1975-1983* is now on preorder at the Hackettsongs webstore. Preorders via HackettSongs will receive an exclusive set of 6 postcards.

Also on preorder is *The Man, The Music* a 2 hour documentary DVD featuring exclusive interviews with Steve, Roger King, Steven Wilson & Chris Squire. Steve will be signing all pre-orders of this DVD.

... and don't forget that GTR is being re-released in a few weeks time and we have signed copies of the new 2CD edition. hackettsongs.sandbaghq.com

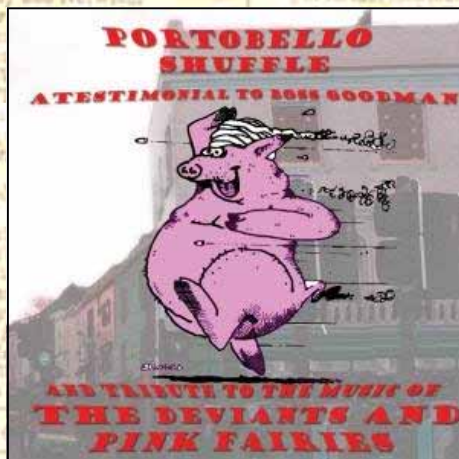
GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



I'M ON BOARD!

I stand with the volunteers on the
Greenpeace ship *Esperanza* to speak for the Arctic.



Portobello Shuffle CDs still at special
low price of £5.00 each, 1 x CD inc.
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SATELLITE RADIO

(FILLING IN FOR ANDREW LOOG OLDHAM)



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:**

We made tiny road signs for City's smallest residents
<http://www.boredpanda.com/tiny-animals-road-signs-tinyroadsign-clinic-212/>





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

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

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

STRANGE FRUIT



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

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

Neil Nixon, the founder and co-presenter of the show has released a book about rare albums for Gonzo Multimedia.

The show is broadcast on Miskin Radio every Sunday from 10-00-midnight.



31-07-15 – SHOW 133 – PUNK AND DISORDERLY

Death by Stereo: Unstoppable
 Pil: Cruel
 Pussy Riot: Putin Lights up the Fires
 The Slits: New Town
 Essential Logic: Aerosol Burns
 Siouxsie and the Banshees: Mirage
 Peter Hamill: Nadir's Big Chance
 Count Five: Psychotic Reaction
 Seething Wells: 1. Godzilla vs. the Tetley Bittermen
 2. Police Dog
 3. Cadillacs in Bradford
 4. Agro-Britain
 5. Ha Ha Ha
 Lindisfarne: Fog on the Tyne
 The Users: Sick of You
 Acme Sewage co: Young British and White
 The Slits: Love and Romance
 Viv Albertine: If Love
 John Cooper Clarke: Beasley Street
 The Boys: Organ Grinder
 Vic Godard and the Subway Sect: The Devil's in
 League with you
 The Rezillos: Zero
 Gina X: Drive my Car
 The B52s: Downtown
 The Durutti Column: Without Mercy pt 1
 The Young Marble Giants: Final Day
 Wild Man Fischer: Larry and the New Wave
 Fast Forward Cassette Magazine: New Wave News
 The Slits: Instant Hit
 Agnostic Front: Gotta Go

**Listen
Here**



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

Hello, I am M Destiny host of Friday Night Progressive. You will find it to be an incredible independent internet broadcast show. But it's more than that. We tend to boast that the musicians played on FNP are above the status quo. This includes the multi-instrumentalist and the educated musician. We tend to shy away from computer generated creations and rely on talent



using musical instruments and steer this talent for purposes of sheer inspirational indulgence. It is only in the FNP chat room where you will find the most talented musicians packed at one time into such an honored space.

ARTISTS:

Nice World

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

David Kollar

<http://www.facebook.com/pages/David-Kollar/1450495081883509?fref=ts>

Metamorphosis

<http://www.facebook.com/waldek.knade>

Merrell Fankhauser

<http://www.merrellfankhauser.com/>

Josh Swann

<http://www.facebook.com/pages/Joshua-Swann-Music/454649144641680?fref=ts>

Existence

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

ExistenceConceptBand?fref=ts

Eduardo Aguillar

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

Seconds Before Landing

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

ALex FriAs

<http://www.facebook.com/pages/Innprata-Alex-Frias-Solo/451323614969309?fref=nf>

ONY

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

Ony/128343966123

Backdrop art by: Csilla Savos — with David Kollar, Bill Ray, Merrell Fankhauser, Waldek Knade, Josh Swann, Greg P Onychuk, Eduardo Aguillar, Alan Charles, Csilla Savos, ALex FriAs and Seconds Before Landing.

Listen
Here

Friday Night Progressive



**George Edward Cole OBE
(1925 –2015)**

George Cole was an English film and television actor whose career spanned more than 70 years in show business. He was known for playing Arthur Daley in the long-running ITV drama show *Minder*, and Flash Harry in the early *St Trinian's* films.

Cole was born in Tooting, South West London, and attended secondary school in nearby Morden. Cole was given up for adoption at ten days old and adopted by George and Florence Cole, Tooting council employee and cleaner respectively. He left school at 14 to be a butcher's boy, and an ambition to join the Merchant Navy, but landed a part in a touring musical, and chose acting as a career. Aged 15 he was cast in the film *Cottage to Let* (1941), where he starred opposite Scottish actor Alastair Sim. Sim liked Cole, and agreed with his family to take in Cole and his adoptive mother to their home.

Acting as his mentor, Sim helped Cole lose his Cockney accent and he stayed with the Sim family until he was 27. Cole later attributed his career success to Sim, with whom he appeared in a total of 11 films, ending with a television film of *The Anatomist* (1956). Cole also acted opposite Laurence Olivier in *The Demi-Paradise* (1943) and Olivier's film version of *Henry V* (1944), and became the last surviving cast member. His career was interrupted by his National service in the Royal Air Force from 1944 to 1947, where he was temporarily a radio operator.

Returning to his acting career post National service, he became familiar to audiences in British comedy films in the 1950s. Cole appeared with Sim in *Scrooge* (as the young Scrooge) in 1951, but his best known film role was as "Flash Harry" in the *St Trinian's* films (two of which also star Sim), and in the comedy *Too Many Crooks* (1959). He also starred in the film *Take Me High* (1973) alongside Cliff Richard and Deborah Watling. He was known for his lead role in the radio comedy *A Life of Bliss* (1953–69) in which he played an amiable but bumbling bachelor, David Alexander Bliss. (David Tomlinson initially played Bliss). It lasted for six series and 118 episodes becoming a TV series in 1960. In this form, it ran for two series, but no episode is known to survive.

His best remembered television role was as the crooked used-car dealer Arthur Daley in the Thames Television series *Minder* which he played from 1979 to the show's conclusion in 1994.

Cole was married twice, first to actress Eileen Moore (1954–1962, divorced) and then to Penny Morrell (1967–2015, his death). Cole had four children, two from each marriage. He was invested as an Officer of the Order of the British Empire in 1992.

He resided for over 70 years in Stoke Row, Oxfordshire. His autobiography, *The World Was My Lobster*, was published in 2013. Cole died at the age of 90 on 5 August 2015 at the Royal Berkshire Hospital after a short illness.

THOSE WE HAVE LOST



Billy Norris Sherrill
(1936 –2015)

Sherrill was an American record producer, songwriter and arranger, who is most famous for his association with country artists, notably Tammy Wynette and George Jones. Sherrill and business partner Glenn Sutton are regarded as the defining influences of the countrypolitan sound, a smooth amalgamation of pop and country music that was popular during the late 1960s and throughout the 1970s. Sherrill also co-wrote many hit songs, including "Stand by Your Man" (written with Tammy Wynette) and "The Most Beautiful Girl" (written with Rory Bourke and Norro Wilson).

In 2008, Billy Sherrill was inducted into the Musicians Hall of Fame and

Museum in Nashville, TN. On February 23, 2010, Sherrill was selected for induction into the Country Music Hall of Fame along with Don Williams, Ferlin Husky, and Jimmy Dean.

Sherrill died after a short illness on August 4, 2015, at the age of 78. He is survived by Charlene, his wife of 54 years, and their daughter.

Guitarist Johnny Meeks, a former member of Gene Vincent & His Blue Caps, died Thursday, July 30, in Arkansas. He was 78.

Meeks, a longtime member of the Rockabilly Hall of Fame, was inducted into the Rock and Roll Hall of Fame as a member of the Blue Caps in 2012.

Although Meeks never got the praise and respect often reserved for his Blue Caps lead-guitar predecessor, Cliff Gallup, he was an accomplished guitarist who played on several pivotal Gene Vincent tracks, including "Lotta Lovin'" and "Say Mama," which Meeks wrote.

The Blue Caps - whose prior hits included "Be-Bop-A-Lula," "Blue Jean Bop" and "Race with the Devil" - found themselves without a lead guitarist in late 1956, when Gallup quit the lineup for the second and final time. In early 1957, the band's rhythm guitarist, Paul Peek, recommended Meeks, his former Circle E Ranch Boys bandmate. After a quick audition, Meeks joined the Blue Caps, making the transition from country picker to rocker.

Meeks began recording with the band in June 1957 and stayed with them for more than 18 months, through 1958's *Record Date* album. He was the guitarist who was with Vincent the longest, even appearing in the 1958 film *Hot Rod Gang* with the band.

According to Britt Hagarty's *The Day the World Turned Blue: A Biography of Gene Vincent*, when Meeks first joined the Blue Caps, Vincent played his records for the new guitarist. Meeks said, "I don't know if I can play that way." Vincent replied, "I don't want you to." Ergo, Meeks was given a free hand to develop his own Blue Caps style.

THOSE WE HAVE LOST

When the Blue Caps broke up in late 1958, Meeks joined the Tune Toppers, followed by the Champs. He went on to perform with Merle Haggard, Elvis Presley and former Monkee Michael Nesmith, even appearing on Nesmith's *Tantamount to Treason* album (1972).

A memorial service will take place August 7 at Emerson Memorial Chapel in Jonesboro, Arkansas.



Lynn Rene Anderson (1947 –2015)

Anderson was a multi-award-winning American country music singer known for a string of hits throughout the 1970s and 1980s, most notably her 1970 country-pop, worldwide megahit "(I Never Promised You a) Rose Garden". Anderson's crossover appeal and regular exposure on national television helped her to become one of the most popular and successful country singers of the 1970s.

Anderson charted 12 No. 1, 18 Top 10, and more than 50 Top 40 hits. In addition to being named "Top Female Vocalist" by the Academy of Country Music (ACM) twice and "Female Vocalist of the Year" by the Country Music Association (CMA), Anderson won a Grammy

Award (earning seven nominations), People's Choice Award and an American Music Award (AMA). She was named *Billboard's* Female Artist of the Decade (1970–1980).

Anderson was the first female country artist to win the American Music Award (in 1974), as well as the first to headline and sellout Madison Square Garden that same year.

Lynn Anderson lived in Nashville^[6] and at the time of her death was living with Mentor Williams with whom she'd had a relationship for 26 years. She died on July 30, 2015 at the Vanderbilt University Medical Center in Nashville, Tennessee from a heart attack at the age of 67. She had been hospitalized due to pneumonia after returning from a trip to Italy.

Priscilla Maria Veronica White OBE (1943 –2015)

Cilla Black, was an English singer, actress and entertainer. Championed by the Beatles, she began her career as a singer in 1963, and her singles "Anyone Who Had a Heart" (1964) and "You're My World" (1964) both reached number one in the UK. Black had eleven Top Ten hits on the British charts between 1964 and 1971. In May 2010 new research published by BBC Radio 2 showed that her version of "Anyone Who Had a Heart" was the UK's biggest selling single by a female artist in the 1960s.^[1] "You're My World" was also a modest hit in the US, peaking at No. 26 on the *Billboard* Hot 100.

Along with a successful recording career in the 1960s and early 1970s, Black hosted her own eponymous variety show, *Cilla*, for the BBC between 1968 and 1976. After a brief time as a comedy actress in the mid-1970s, she became a prominent television presenter in the 1980s and 1990s, hosting hit entertainment shows such as *Blind Date* (1985–2003) and *Surprise Surprise* (1984–2001).

THOSE WE HAVE LOST



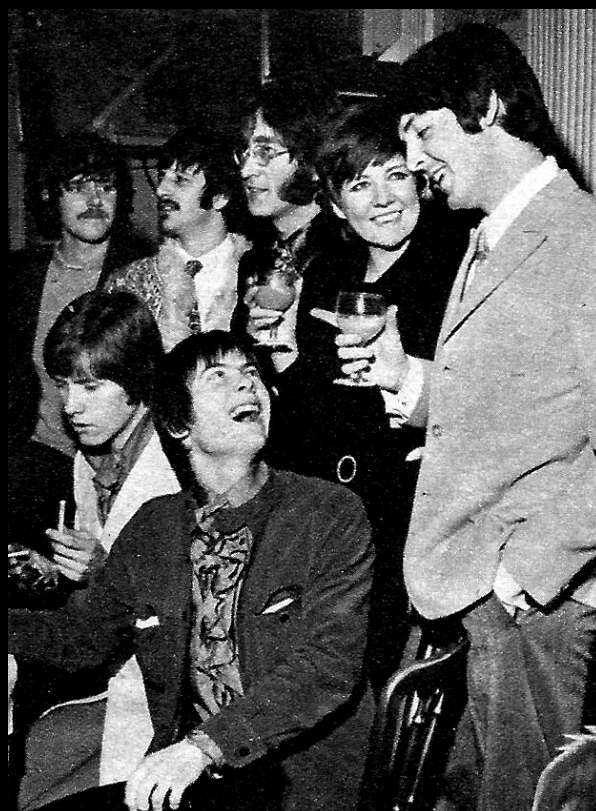
In 2013 Black celebrated her 50 years in show business. British television network ITV honoured this milestone with a one-off entertainment special which aired on 16 October 2013. The show, called *The One & Only Cilla Black*, featured Black herself and was hosted by Paul O'Grady.



© Associated Newspapers

Paul McCartney, Ringo Starr and Sheridan Smith, were among friends, colleagues in the entertainment industry and politicians who expressed their sorrow at Black's death. Comedian and friend Paul O'Grady told the *Liverpool Echo*: "Please tell me this isn't true? We've been friends for nearly 20 years. She's like my sister. Apart from her hearing she was all right. We had a week together in Barbados at the beginning of the year and I saw her on my birthday. I thought she was well. I can't believe it, to tell you the truth." Comedian Jimmy Tarbuck, who had been a friend for decades, said: "She was the girl next door that everybody loved and would have loved as a daughter, a daughter-in-law."

In 2014 Black was the recipient of the British Academy Television Awards' "Special Award" in honour of her contribution to entertainment over the preceding 50 years.



THOSE WE HAVE LOST



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



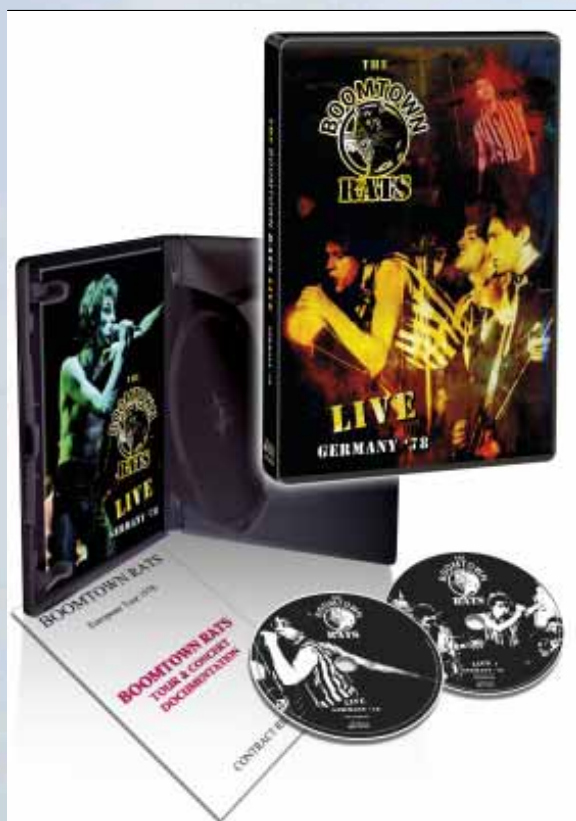
Yer original Gonzo Weekly shirt

actions



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

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



Artist The Boomtown Rats
Title Live in Germany '78
Cat No. HST308DVD
Label Gonzo

In 1975 friends Garry Roberts, Simon Crowe, Johnnie Moylett, Patrick Cusack and Gerry Cott formed a band in Dun Laoghaire, Ireland. Bob Geldof was originally invited to be the band's

manager, but he soon found himself nominated to take on the role of lead vocals by guitarist Garry Roberts, who originally had that job and didn't want it.

The band's early influences were Dr. Feelgood, The Rolling Stones, The Who, The Doors and Bob Marley, among many others. Gerry and Pete arranged the band's first gig for Halloween 1975 under the name of The Nightlife Thugs, at the Bolton Street Technical College, where they - and Johnnie, were studying Architectural Technology. Just before the band went on stage, they changed their name to The Boomtown Rats, who were a gang mentioned in Woody Guthrie's autobiography, "Bound For Glory".

The Rats were soon causing a buzz throughout the whole of Ireland. In 1976 The Boomtown Rats relocated to England in search of a record deal. They turned down a million pound deal from Richard Branson's Virgin Records, and decided instead to sign for a new label that had been set up by former Phonogram man Nigel Grange and DJ Chris Hill. The new label was called Ensign.

The Boomtown Rats played their first ever UK gig on May 6th. 1977 at the Lodestar Club, Ribchester, Blackburn, Lancashire. The supporting acts were Demolition, and Disco-Punk Chris Graham. Having undertaken a hectic schedule of touring including gigs with Tom Petty, and The Ramones, The Boomtown Rats debut single "Looking After Number One" entered the UK charts in it's first week of release at No. 78. The NME made it their single of the week. The Rats did their first TV show, a turn on The Marc Bolan Show. Marc tragically died 2 weeks later in a motor accident. "Looking After Number One" peaked at No.11 in the UK charts and The Rats



were invited to do their first TOTP appearance. The band had now arrived. The Rats released their debut album, the imaginatively entitled "Boomtown Rats". The album reached 18 in the UK charts.

In 1978 the single "She's So Modern" reached No.12 in the UK charts, more gigs, more tours, more exposure. Geldof was now becoming as well known for his motor-mouth as he is for his music, picking up the nickname "Bob The Gob" by the music press for his outspoken views. The Rats second album "A Tonic For The Troops" produced by Robert Mutt Lange reaches No.8 in the album charts and hangs around for 44 weeks. There was more TV, a promotional trip to America and November saw The Rats reach the top, when the single "Rat Trap" knocked John Travolta & Olivia Newton John off the No.1 spot.

The Boomtown Rats made history as the first Irish band to have a UK No.1 hit. "Rat Trap" is also recognized as the first New Wave song that made No.1 in the charts. In January 1979 Geldof hears the story on the news of the Californian schoolgirl, Brenda Spencer who shot and killed her principal of the school and injured many of her school mates. When interviewed and asked why she did it, she replied "I Don't Like Mondays". This quote proved to be inspirational to Bob Geldof & Johnnie Fingers. The ensuing single became a smash hit world-wide, reaching the No.1 spot in 32 countries and quite rightly became an all-time classic. The Boomtown Rats undertook a world tour, taking in America, Europe, Japan, Australia and New Zealand. The American leg of the tour ended at The Palladium in New York. The Boomtown Rats third album "The Fine Art Of Surfacing" reached No.7 in the UK album charts.

In 1980, a Dublin court cancelled a Boomtown Rats concert. Bob Geldof rejected the court's decision and The Boomtown Rats battled on for 2 weeks to be allowed to play in Ireland. The Boomtown Rats held the gig at Leixlip Castle to fourteen thousand fans... with Bob Geldof claiming a Boomtown Rats victory. In 1981 The Rats recorded their new album "Mondo Bongo" in Ibiza with producer Tony Visconti who had previously produced albums with T Rex, Bowie, Thin Lizzy, The Stranglers, Iggy Pop, to name but a few. The album "Mondo Bongo" went gold again. Now a recurring event for each new Rats album. The album featured the classic hit "Banana Republic" which has been called Ireland's alternative national anthem! Lead guitarist Gerry Cott now left the band, who continued as a 5-piece. Geldof stars in director Alan Parkers classic film of Pink Floyd's The

Wall. The Rats tour Thailand, India, Japan, Malaya, Hong Kong and Singapore.

In 1982 a new generation of bands breaks through and The Rats new album "V Deep", again produced by Visconti becomes The Rats first record setback. The single House On Fire does well in the UK charts. The Rats tour of the UK to promote the album however is a complete sell-out. In 1984 The Rats brilliant single "Drag Me Down" limps into the Top 50. The Geldof masterpiece "Dave" sinks without trace, although Pete Townsend of The Who said Dave was "the best single of 1984".

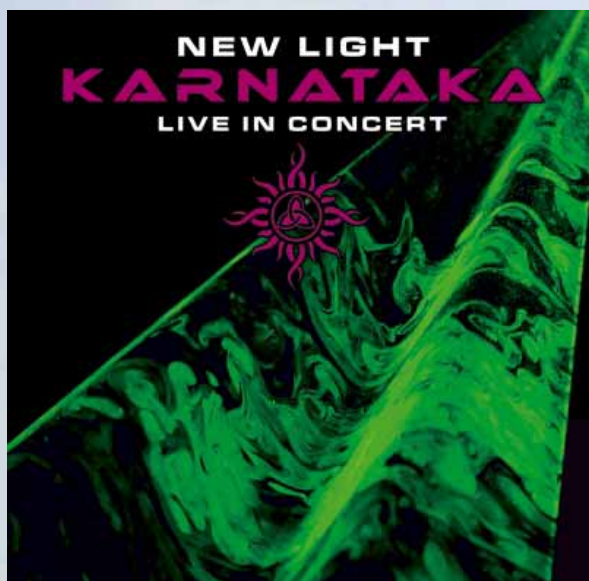
In late October 1984 Geldof watches the Ethiopian famine on the BBC News and decides to "do something". The other Rats wholeheartedly support him.

In 1985 The Boomtown Rats sing on the Geldof/Midge Ure penned Band Aid record "Do They Know It's Christmas". In its first week of release the single became the UK's fastest seller of all time, entering the chart at number one and going on to sell over three million copies, making it the biggest-selling single in UK history up to that point. On July 13th 1985, The Boomtown Rats were just one of the greatest artists in rock 'n roll history to play the Live Aid Concert in front of billions of people. In 1986, and so The Boomtown Rats play their last gig in Ireland for Self-Aid.

Unlike 10 years previously when The Rats understood precisely what they stood for, who they were and what their intention were by '86 this had now become unclear. Where could they go musically after all that had been achieved as a group both musically and socially. There were few battles left to fight that they hadn't already won. And so they went their separate ways.

In 2013 The Boomtown Rats re-group and once again overwhelm the tens of thousands at the Isle of Wight Festival. The songs had not only lasted but had over the years attained a newer relevance and power. Hearing them afresh the critics were amazed at how contemporary the Rats, their music, their songs and their attitude -unchanged after all those years still were. And are!! And now, comes an unreleased live concert from Germany 1978 on DVD/CD!

Here is the undiluted towering energy, speed, anger and sheer joy of playing in one of the great British/Irish bands of our time at their peak and in their prime.



Artist Karnataka
Title New Light
Cat No. KTKCD006
Label Immrama

New Light (Double CD) was recorded at The Met Theatre, Bury, UK during the band's critically acclaimed New Light Tour in 2012 and captures Karnataka at their most powerful and majestic best. New Light features tracks from the band's back catalogue including the award winning (Best International Album – World Web Awards Italy) studio album The Gathering Light. The set also includes previously unreleased versions of the traditional Celtic classic Lagan Love and new song My Love. New Light marks the debut performance of lead vocalist Hayley Griffiths' her breathtaking voice clearly illustrating why she was handpicked by Michael Flatley himself to perform in the Celtic phenomenon Riverdance and Lord Of The Dance. Hayley's incredible vocal range brings a new dimension to the sound of Karnataka, marking their transition to a powerful, symphonic tour de force.

Artist Karnataka
Title New Light
Cat No. KTKBR001
Label Immrama

New Light (Blu-Ray) was filmed in High Definition video at The Met Theatre, Bury, UK during the band's critically acclaimed New Light Tour in 2012 and captures Karnataka at their most powerful and majestic best. New Light features tracks from the band's back catalogue



including the award winning (Best International Album – World Web Awards Italy) studio album The Gathering Light. The set also includes previously unreleased versions of the traditional Celtic classic Lagan Love and new song My Love. New Light marks the debut performance of lead vocalist Hayley Griffiths, her breathtaking voice clearly illustrating why she was handpicked by Michael Flatley himself to perform in the Celtic phenomenon Riverdance and Lord Of The Dance. Hayley's incredible vocal range brings a new dimension to the sound of Karnataka, marking their transition to a powerful, symphonic, tour de force.

Artist Karnataka
Title New Light
Cat No. KTKDVD001
Label Immrama

New Light (DVD) was filmed in High Definition video at The Met Theatre, Bury, UK during the band's critically acclaimed New Light Tour in 2012 and captures Karnataka at their most powerful and majestic best. New Light features tracks from the band's back catalogue including the award winning (Best International Album – World Web Awards Italy) studio album The Gathering Light. The set also includes previously unreleased versions of the traditional Celtic classic Lagan Love and new song My Love. New Light marks the debut performance of lead

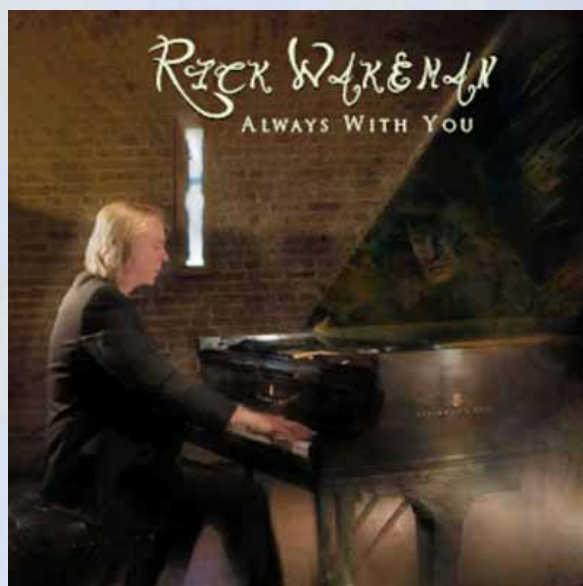


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Artist Rick Wakeman
Title Always With You
Cat No. MFVP126CD
Label Music Fusion

For the last forty years Rick Wakeman has immersed himself in music. Leaving the Royal College of Music Rick has worked with some of the biggest names in rock and pop music playing on some of the biggest hits by artists as diverse as Cat Stevens, Marc Bolan and David Bowie. Likewise he has played with one of the biggest rock bands in the world. As a member of Rick played some of the biggest arenas in the world and released massively successful albums.

In 1973 he released his first proper solo album The Six Wives Of Henry The VIII following that album up in the seventies and eighties with other hugely popular and successful albums.



In the eighties Rick also recorded albums in the then popular genre entitled "New Age" Releasing such popular albums as The Aspirant Series of recordings (Aspirant Sunrise, Aspirant Sunset and Aspirant Sunshadows)

It would seem perfectly logical then that Rick would also record music by some of the world's finest composers leaving his own individual stamp on these recordings.

For centuries, composers of all nationalities have been taking existing musical themes from other composers and rewriting them by putting their own twists and turns into the music and in the process, often giving a completely new slant to that of the composer's original intentions.

Continuing in this age-old tradition, Rick Wakeman has created his own musical variations, purely for piano of many different genres of music, which stretch from choral work to full orchestra and folk songs and even rock with a version of Stairway To Heaven.

Always With You contains compositions from the new and the old all of which have been recorded by Rick in his own inimitable style.

Always With You is an album of accomplishment and melody and an album that will bear repeated play. With tracks such as Ave Maria, The Piano Messiah, Jesu, Joy of Man's Desiring and the title track Always With You this album will appeal to a wider audience than Rick usually appeals to through his rock releases mixing as it does the contemporary alongside the traditional. I mean.

Douglas Harr *Ear Candy for the Hungry Audiophile* Saying Goodbye to Daevid



The untimely death of Daevid Allen earlier this year hit us all hard. He was a long term friend of the editor, and of *Gonzo Grande Fromage* Rob Ayling. He was a remarkably prolific musician both with his own projects and his contribution to other people's work. Here, we meet Don Falcone of *Spirits Burning* to talk about his work with Daevid over the years

DH: What was the first record you owned that Daevid was part of?

DF: Technically, it was "You" by Gong. It took some time for me to appreciate it, as it felt a little too produced for my tastes at that moment. What really reeled me in was the live Planet Gong "Floating Anarchy" album, which was Daevid, Gilli, and the Here & Now band. It had all the space elements you'd find with Hawkwind, but it was so different in execution. Not having experienced live Gong yet, this was my first chance to hear Daevid in a heavier, wilder, spacey environment.

DH: How did this early exposure draw you in - what did you see in his art that spoke to you?

<http://diegospadeproductions.com/>



Spirits Burning

STARHAWK



DF: At the time of those initial listenings, I thought of Daevid as a confident vocalist, and perhaps a maestro who could assemble and lead musicians to new places. I tended to like the mix of play and intensity he brought to an ensemble, things like “Opium for the People,” and the “Black-Sheep” piece. I wasn’t quite ready for some of the quirkier moments of “You.” I’m not sure if it’s the right analogy, but where I liked Monty Python, Bonzo Dog Band, or even the Bob Calvert “Capt. Lockheed” quirks, I never connected with Frank Zappa, and something about early Gong arrangements initially hit me as more like Zappa. It took some time for me to appreciate Daevid. To be honest, it was easier for me to latch onto the solo, and more instrumental-based adventures of Tim Blake and Steve Hillage, or their work with Clearlight Symphony and Nik Turner.

Early on, I had no clue that Daevid was a master of gliss, and underrated as a guitarist on so many levels. I simply thought that most of what I heard was Steve Hillage in Gong, and Steffe Sharpstrings in Planet Gong. I knew that Daevid has some solo albums, but thought that he did acoustic guitar here and there. It’s funny what you pick up (or don’t pick up) from album covers, reviews, and so on.

It wasn’t really until he was in my home studio that I discovered how much I had been missing. Or, the moments where he performed locally, prior to those sessions, and where I got to see him in person: playing guitar, performing, putting out so much energy and passion.

DH: How did you end up collaborating with Daevid?



DF: I contacted Michael Clare and asked him for help in setting up a session with Daevid at my home studio. Daevid was probably staying at Pierce's McDowell's house and I either picked him up there, or dropped him off, or both... I knew that Daevid was visiting San Francisco in those days, and I thought it simply made sense to get him involved with a project that celebrated space rock.

[Michael and Pierce have since become long-time Spirits Burning bass guitar contributors, and are part of the Gong family of musicians, having played in University of Errors and Mother Gong, respectively.]

DH: What stories or anecdotes do you have for the times you worked together - his sense of humanity, of humor, or life?

DF: One year, Daevid showed up for a session with a gift for me. A copy of Robert Calvert's "Centigrade 232" book/cd. Daevid knew that I was a big fan of Calvert's poetry and music. I was blown away. It was also kind of serendipitous, in that I had brought Daevid and Robert together on two pieces a few years earlier (when Robert's wife Jill had given me a tape of the "Centigrade 232" readings, and I had recorded Daevid on the two pieces with Robert's voice).

Another memorable moment... our first session. I had this piece called "Arc" (or "A Real Creeper"), and after Daevid finished two different gliss parts, he turned to me, and asked if I had anything in the room that he could recite for the piece. I said... well, I do have my college thesis, with a number of poems I wrote. As I played back the piece, Daevid proceeded to flip through my thesis and vocalize various lines of my poetry, interpreting them on the spot, bringing new life to them, experimenting with various ways to actualize them. It was quite amazing. One of my first experiences with Daevid's ability to improv vocally. This was a predecessor, I guess, to his work on the Weird Biscuit Teatime album, specifically with "Beezlebabble Slush." For that piece, he improvised vocalizations that were between pre-human and inhuman. Utterly breathtaking: Concurrently scary and inspirational. To be in the same room...

Daevid was also open to try anything. I truly admired (and appreciated) this willingness to let me lead him to a place, where he could do lyrics that I gave him, or as was often the case, where he would turn to his sheets of lyrics. There were funny moments in there too. For example, when I gave him the "Book of Luana" lyrics, and said that one part needed a manic

preacher feel, he dived in. Daevid's tall, and him stamping a foot on the ground while yelling "You can call him the preacher" shook the house here, and got our dog barking quite a bit. When we let her in, she could only look up quizzically at this giant wizard.

The mentions of Daevid as a vocalist barely scrape what he brought to Spirits Burning and other projects we worked on throughout the years. His gliss work remains heavenly, ethereal, haunting. It was always special to be in the same room, as he took the song and me to a place that I could not have imagined. He brought so much to so many SB CDs, as well as brief moments for Astralfish, Quiet Celebration, and Fireclan. But, the gliss workings were just the beginning. When we first got together, I had no idea that Daevid was so adept at guitar improv. I could not have predicted the numerous rhythms and leads that he would do over 12 SB CDs, and a couple "Weird" albums. Daevid's parts have a way of making a song more creative, passionate, deeper. More than I could have dreamed of.

As the 2010s rolled in, Daevid no longer swooped into the bay area, and our in-person sessions ended. Daevid did continue to work with me remotely. He was using a Pro Tools system that I had helped him set up, and a mic that I had given to him in lieu of a session or two. I think he did some of his vocals for later Gong albums with that setup. I recently looked back at our emails the last few years, and there were the occasional questions about how to do something on Pro Tools. While I was always respectful of Daevid's time and email address, it was always good to be able to help him in these adventures.

In the Spirits Burning parts that he recorded in Australia, I could see, or rather hear in the files that he sent me, a strong interest in trying to do more things with his voice. For example, on "Bring It Down," he supplemented the lead and backing vocals with a vocal bass part, and a vocal cymbal part. Things like that.

Perhaps the final joy that Daevid brought to me, was the same joy that he first brought, more than a decade earlier. His support and belief in me as a musician. One passionate musician to another. We all need that sometimes. We're human. In January of 2015, when Michael (Clare) and I sent Daevid the results of our months of work on the second WBT CD, Daevid responded with more than I could have expected. "you have done a fascinating job of mixing this up for me and I find myself both moved and nicely surprised..... Love to you all and thanks for your patience, your cards and your sweet caring! Huge hug."

Shortly after, Daevid announced to the world that his time on this world was coming to an end.

DH: How do you think history will view Daevid and his important work?

DF: It's hard to say... it's like asking what will be the view of 70s bands that didn't have hits when we're all dead and gone.

There will be digital text histories like Wikipedia. Although I do wonder what happens to the band sites that many have started when no one is left to pay for them, or the companies running them are gone...

There will be the aural histories: Various streaming services, posts on the Facebooks of today and tomorrow, and lots of collections that hopefully will get passed down or over to others. Plus, our conversations about Daevid, our ongoing dialogues.

There are also the hidden gems of Daevid's works. For example, what he has brought to Spirits Burning. Many Daevid and Gong fans are less aware of his amazing contributions to the history of SB.

It's in all of these histories that Daevid will rest and continue to grow.

DH: Do you have anything still "in the can" to be released of your collaborations?

DF: Yes.

For Spirits Burning, there are definitely 2-3 songs, maybe a couple more. First, the next Spirits Burning (titled "Starhawk," and coming out Oct 30, 2015) will end with "So Strong Is Desire," featuring a vocal duet by Daevid and my wife Karen. Daevid commented that he really liked the piece, and was kind of surprised that I wrote the piece and its words. One of my music cohorts thinks it's the poppiest thing that Daevid's ever done. My intent was to capture the psychedelic feel of one of those mid-70's Hawkwind numbers with Nik Turner and others Hawks singing.

Further down the road will be two pieces on the second SB & Clearlight CD. There's a piece that I started when I went to an Ableton Live class years ago. I sent it to Daevid and he added guitar and vocals (about a female friend of his ending up at a hospital). He even did some digital cutting and pasting to suggest a different arrangement. Actually, there are two versions that we did. One is an instrumental, which will have Cyrille and Camper Van Beethoven violinist Jonathan Segel on it. The vocal version is currently under new development. They'll be the bookends for the album.

The big news, is that there is a successor to the Weird Biscuit Teatime album, under the name Daevid Allen Weird Quartet. On vinyl too. It's Daevid, Michael, me, and drum duties over the album split by Trey (Sabatelli) and Paul (Sears). The album was started a few years ago, when Trey and I worked at Digidesign, and we reserved the studio for us to record in while Daevid and Michael were visiting the bay area. I had started some songs, brought them in, and Daevid, Michael, and Trey played to them. They also did a couple of jams that turned into songs. For the rest of the album, David did vocals and guitar at my home studio.

The album was on hold for a few years, for various reasons. Then, in 2014, Michael and I dove back in. Michael doing missing bass parts from Hawaii, me doing new mixes and



experiments here. For the pieces that still needed drums or percussion, we brought in Paul, who had worked recently with me in Spirits Burning, as well as on the 2014 Clearlight CD.

DH: What is the next SB project?

DF: Spirits Burning releases a sci-fi musical adaptation of Mack Maloney's "Starhawk" novel this October, on Gonzo Multimedia.

The album features over 40 musicians, including Daevid Allen, and family members of Gong, Hawkwind, and Yes.

Visit www.spiritsburning.com)

DH: What else did I miss?

DF: Daevid touched so many people. Literally, and sonically. He almost always would talk to people before and after shows. Sometimes even during...

He was one of those few musicians who could just hang out. He made so many musician friends too, as he was willing to play with so many musicians, in so many different styles and setups. He reached so many listeners, in so many ways.

On a personal note, I feel that he gave life to Spirits Burning, in the sense that he helped get it off the ground,

and bring in label interest. It's something that I'll always remain thankful for.

The Daevid Allen/Spirits Burning Family Sessions (as best we can remember)

- Summer, 1998 (San Leandro, California): 7 songs for Spirits Burning "*New Worlds By Design*."
- Between September, 2000 and March, 2001 (San Leandro, California): 7 songs for Spirits Burning "*Reflections In A Radio Shower*."
- Late 2001 (San Leandro, California): 7 songs for Spirits Burning "*Found In Nature*," 9 songs for Weird Biscuit Teatime "*DJDDAY*," 1 song for Quiet Celebration "*Sequel*," and the track "*Clear Audient v2.5*" for the "*Bay Prog CD*" and its remix on daevid allen & don falcone "CD "*Glissando Grooves*."
- December, 2002 (San Leandro, California): 7 songs for Spirits Burning "*Found In Nature*," and mixing of 9 songs for Weird Biscuit Teatime "*DJDDAY*."
- April, 2003 (San Leandro, California; Daevid in the bay area for gig with Makoto & Cotton): 3 songs for Spirits Burning "*Alien Injection*," 2 songs for Fireclan "*Sunrise to Sunset*," and 6 songs for Spirits Burning "*Crazy Fluid*."
- November 2006 (San Bruno, California, and Digidesign Studio in Daly City, California; Daevid in the bay area for University of Errors show at the Hemlock): 4 songs for Spirits Burning & Bridget Wishart "*Earth Born*," plus 11 songs for the follow-up to the Weird Biscuit Teatime album (later renamed as Daevid Allen Weird Quartet).
- April, 2007 (San Bruno, California): 3 songs for Spirits Burning & Bridget Wishart "*Bloodlines*," and 11 songs for Spirits Burning "*Behold The Action Man*."
- May 2010 (San Bruno, California): "*The Book of Luana*" for Spirits Burning "*Crazy Fluid*," and 2 songs for Astralfish "*Far Corners*."
- 2011 to 2013 (remote, from Australia): "*Make Believe It Real*" for Hawklords "*Friends and Relations*," 2 songs for Spirits Burning & Bridget Wishart "*Make Believe It Real*," 1 song for Spirits Burning & Clearlight "*Healthy Music In Large Doses*," 1 song for Spirits Burning "*Starhawk*," and 2 songs for Spirits Burning & Clearlight "*Roadmaps*" (future release).

Lee Walker's AURAL NECTAR FOR THE SOUL



OMD Red Frame White Light *Dindisc 1980*

Sometimes, the most innocuous-seeming of objects can act as an anchor-point of precious memory. It might be the sight of a winter-naked tree, carved with a set of fading initials. A cat's eye marble lying atop a pile of fallen leaves.

Or a plain red telephone box standing on the corner of a nondescript suburban street.

I've long considered this latter example to be a form of time-machine, though not in any Science Fiction, TARDIS-esque sense, exactly. Rather I mean that on the increasingly rare occasions I happen to spot a classic K6-style public phone box, I don't even have to sidle up and pull open the cracked-glass panelled door, let alone actually step inside the booth, ripe with the odours of must, and cigarettes and faint traces of stale piss, for the years to peel away like a video on fast rewind.

Just the merest glimpse of one of these 'Red-

framed, White lit' anachronisms will do the trick, well enough. One second I'm drifting through life, all but consumed with the worries and cares of the here and now, the next I'm instantly transported back to that distant pre-mobile, pre-social media age...

I'm clutching the heavy black receiver between my shoulder and my ear, my hands shaking fitfully, as I await the news, the results, good or bad.

Bright panic is flaring through my chest as my last ten-pence piece refuses to go down the coin slot in the midst of an important call.

Raindrops drum frantically on the metal roof, in perfect time with my heartbeat as I try to summon up the courage to call the beautiful girl I'd met at a party the previous evening, and who'd written her number in lipstick on a piece of perfumed tissue.

And I'm walking up to the phone box at the top of our road with my tiny portable cassette recorder blasting out the post-punk soundtrack of my teenage years, *'Red Frame/White Light,' the second single from* *Orchestral Manoeuvres in the Dark; appropriately enough, is wafting from the speaker.*

Hailing from Meols, an ancient picturesque town on the Wirral, OMD, (as everybody on Merseyside and beyond quickly decided it would be far, far easier to refer to them), quickly became part of the *Eric's/Liverpool music scene, and the band would later go on to enjoy major international chart success with a string of excellent albums and singles filled with infectious melodies and even catchier synth riffs.*

This particular track, released in February, 1980, remains, so far as I'm aware, the only song to ever have been composed in praise of the hidden-from-the-rest-of-us joys of an apparently ordinary public phone box, and in subsequent interviews in the local music press, it emerged that the band's co-writers, Paul Humphreys and Andy McCluskey, had penned the lyrics as a tribute to the telephonic hub of *'numbered calls, selected places,' situated at the crossing of Birkenhead Road and Greenwood*



Road, near to where they both lived at the time.

The reason it was so special to them? The box that contained a 'yellow book with adverts,' stood just a short distance away from their local pub, 'The Railway Inn', where the band members used to meet, and they frequently had to make use of the phone to organise gigs and rehearsals.

A couple of years back, I was having a quick pint with the Liverpool paranormal author Mark Rosney, and he delightedly informed me that the 'OMD Phone Box' is still standing on its original site, a monument to the band's formation, although sadly, the good people of Meols haven't thought to adorn it's facade with any kind of plaque, as yet.

'It does still feature the actual number of the box inside,' Mark said, his face split with a goofy grin. 'Just like in the song's lyrics; 632-3003 (minus the O151 area code). Do yer remember, Lee. Some of OMD's most die-hard fans from all over the country used to dial that number, plus their own area code, in the hope of contacting the band. I bet that annoyed the

hell out of those home-owners right across the land who were unlucky enough to also have that particular number. Even today, the old phone box occasionally rings, but the locals know better than to answer.'

Mark had raised his glass to the ceiling in a gesture of respect and admiration. 'Such is the lasting power of OMD mania!'

I'd lifted my pint, too. And toasted both the still-existent band, and the memories of the times that pass with such unobtrusive ease.



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.





Hammersmith Odeon - Best, Worst and Weirdest Gigs

I grew up in West London and my school was less than a mile away from this long famous venue whose latest incarnation is the Eventim Apollo. In fact, at school, we were given tickets to two 'free' gigs that I went to. The first was a band called Queen, just before 'Rhapsody' went mega, never my cup of tea, pomp rock/football chants for the masses IMHO. The 200 plus uniformed schoolboys made up the majority of the actual audience and the second was Robin Trower, a few years later. Trower I recall simply sounded like Concorde revving its engines on the runway prior to takeoff!

But the best gig for me, and I can still close my eyes and see and hear parts of it still, was Uncle Frank in early 1978. I remember seeing him twice in fairly short succession but on different tours, there were at least four gigs close together in late January and early February 1978 however. This was in the days of PA systems comprised of big piles of speakers on each side of the stage, bass bins, mid-range units and horns atop. The sound quality was exquisite, loud, but clear as a bell. Zappa's bands were always

renowned for being well drilled, they needed to be for his complex and astonishingly original music, with major time changes here there and everywhere. It was also the first time I could really hear what a bass player did too. Whilst essentially a rock programme, plenty of exquisite jazz chops shot through it all too, with electric piano solos and even scat singing at times.

A few years back, I was delighted to discover a 3CD set called 'Hammersmith Odeon', which is currently playing in the background. Released after his death, a compilation of the best tracks from those four nights, if very studio-like in SQ. Many of his live releases are exactly that, taped on the night with no overdubs at all but this one is pretty squeaky clean, but doesn't really suffer as a result. The drummer, Terry Bozzio is quite to the fore in the mix but as a good drummer fan, that is only an added bonus. FZ is of course on sparkling form throughout and I read earlier today that the studio LP, Sheik Yerbouti 'came' from some of these live tracks. Most of the songs played came from his vast 1970s repertoire,

JOHN BRODIE-GOOD

HAMMERSMITH ODEON



LONDON

TRACKS: CONVOCAATION/THE PURPLE LADDER (DANCIN' FOR
PEACHES IN REGGAE) THE YOUTHER NEVER STOPS LYIN' TO
GROW A CHIN (CITY OF TINY LIES) MANY SHAKES (POUND FOR A
BROWN) I HAVE BEEN IN YOU (PLANKS) BROWN HEARTS ARE FOR
ASHES (PUNKY'S WHIPS) TITTIES 'N BEEN (LADYDANCE
PARTICIPATION) (THE BLACK PAGE #2) (JOHN CRUSHER) THE LITTLE
HOUSE I USED TO LIVE IN (DINO WOLF FOR YODA) BOBBY BROWN
(REVELATION) (TERRY PINKMAN) (DISCO BOY) (KING KONG) (WATERMELON
IN EASTER HAY) (PREQUEL) (DINAM-ONE) (MOMMA) (CAMARILL
SHILL) (MUFFIN MAN) (BLACK NAPPINGS) (SAM BIRDIE)

FRANK ZAPPA





including several from the somewhat 'heavy' Zoot Allures LP. This included one of the FZ rock guitar solos, 'Black Napkins'. Zappa's wicked and so on target humour wasn't in short supply either, 'I have been in you', 'Punky's Whips' and 'Bobby Brown' to name a few, on the face of them, lyrically somewhat crude but delivered with such perfect timing and vocal inflections. Pretty much nothing or no one was out of his line of fire. I can't imagine much of it being played on mainstream radio, even today.

I only recently understood the 'connection' to Gong's music in a way. In content totally different, but both with trite or seemingly unimportant lyrics at times, and social satire at others, but always delivered with some of the most inspiring music ever made, with virtuoso musicianship all the way through. Complex timing and rhythm changes, lots of percussion (as well as world class drumming), stop, start and then veering off in a completely different direction altogether. With frequent moments of sheer musical beauty, both acts make for frequent joyous listening and a total lack of boredom.

His death at 53 years old was a huge loss to humanity, not just music (of the many books about FZ, 'The Real Frank Zappa Book', by FZ is a brilliant read)

Which brings me to my worst gig at the Odeon

(ignoring the few I hadn't paid for), Kate Bush and only last September. Perhaps most disappointing is fairer. I have to say her recorded output is incredibly original, I'm not an avid fan but like many people of my generation, I marvelled at her originality and creativeness, listening on the radio and on good old TOTPs. This one was a massive treat for my other half, I shudder to think how much I paid for the tickets as I write this, and they were not 'resold', by the time I got through online there were only the 'hospitality' ones left. Anyway, I was looking forward to it too, only her second tour ever and possibly the last. We rocked up early for our included food in the former church across the green from the now 'Apollo'. It was surprisingly good, and so it should have been for the price, but what I didn't know was it was almost going to turn out to be the best bit! A quick toke or two outside and then we were inside the venue itself. The famous 'don't photograph or record any of this' announcement was made and the show soon commenced.

We had decent seats in the stalls but way to one side, facing a rather small cluster of sub-woofers. The lady herself came out, it has to be said, to some of the most rapturous applause I'd ever heard, from all the adoring fans present. It was however, as is the way of this century, all rather 'polite'. Then it began, a few songs before a series of longer, much longer pieces. I was struck straight away that she certainly still had a voice, albeit a very powerful one now with the passing of time. The SQ was as usual

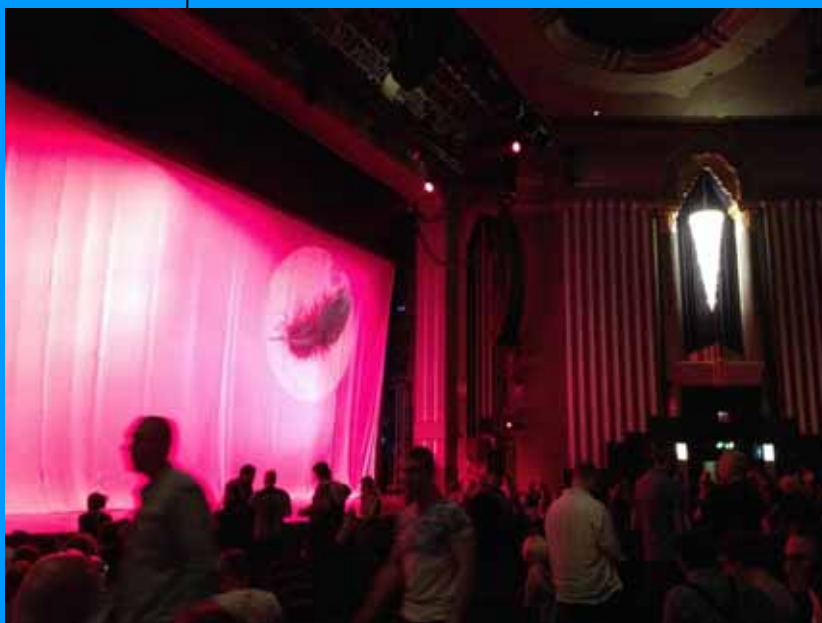
these days, rather thin though, a weedy PA, and it certainly could have used a large amount of wrist action on the volume control. Her voice was strong enough to make me realise whilst she couldn't have hit the high notes of her earliest stuff, she could have given it a good go if she had chosen to do, but clearly she hadn't. The first of the longer pieces started and I suddenly realised I was bored. It just turned into two hours or so of self-indulgent, turgid drivel to these old ears. Even the much-vaunted theatrical effects seemed to lack originality to me. OK, the 'helicopter' thing was OK but frankly, Peter Gabriel and Genesis at the Theatre Royal, Drury Lane in 1974, blew this 'spectacle' out of the window, and that was 40 years ago. I enjoyed trying to identify a few birds which were projected onto one of the screens at least at one point, but that was about the highlight for me. I sat in my seat thinking this was the same venue I adored FZ in all those years ago, it seemed a totally different world yet again.

The musicians for this show were 'over-drilled', studio perfect and sterile. Having a 'musical director' may have been a giveaway too. The bass player kept changing his instruments for almost every piece, a waste of time mate. That comment leads to me to what I think was wrong with this performance. One of the last songs was just Kate at the piano. Her voice was stunning again and the accompaniment very sparse. At times short silences, and then it hit me. There was no rhythm at all, and I think that was the problem throughout for me. Lots of people can do voice and a single instrument with plenty of rhythm, but not this lady. In fact I came away thinking KB with a few old jazzers, down in Ronnie Scotts, doing some of her stuff 'unplugged', now that could really be something! My other half loved it though so the job was well done. I'm sure the CD of the gigs will end up in this house when it is released, I will listen again to see if I missed it but I rather doubt it.

Last but not least was my weirdest night at this venue, the night, or rather the morning, the guy who sweeps the stage got a standing ovation! Bob Dylan had lined up a series of gigs in Earls Court in June 1978 (that magical musical year for me again). These were the days before credit cards and the internet of course. Oddly, tickets went on sale on a Sunday morning in the late winter, and the Odeon's box office was one of the few ticket outlets. The Messiah had not been to the UK for ages back then, it was a big deal indeed. Overnight queuing was going to be the order of the day. We arrived early evening on the Saturday and got in

line. We were not the first, and nor the last, possibly a couple of hundred back in the line, and that line would get much longer when the pubs closed. The first few hours passed fairly quickly from memory, with people chatting good-naturedly. Being (at the time, closet birdwatchers) my mate and I had lots of clothes on, scarves, gloves the lot. It was going to be a long, cold night.

Just around midnight a rumour came down the line. The management were feeling a bit sorry for us and were going to let us into the auditorium for the night! How cool was that? It turned out to be true, can you imagine that happening nowadays, I don't think so. Pretty soon we were on the move and given numbered raffle tickets as we went in. They had sussed out how to avoid a bun fight in the morning when the ticket office opened too. Unbelievably we were soon inside and sitting in the stalls. No food or drink available but hey, we were inside and sitting in seats, not facing a night on the increasingly cold pavement. They left the house lights up and most people seemed to doze off fairly quickly. What I remember clearest was what happened after we woke up, at around 7am or so. A guy with a broom suddenly appeared on the empty stage. He didn't seem to have known that probably for the only time in his life, he was going to be working to an almost full house. Within minutes, he was being clapped as he completed each of his tasks! At the end of his duties he even took a small bow. I bet he never forgot that shift! All of a sudden we were called by our number group and soon were hot-footing it out into the London morning with our four tickets in our hands. I wish I could say the gig itself was one of the best but I recall being a long way back and very poor sound. It sometimes seems you cannot have it all.



LOOK WHAT BART'S DONE!

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

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



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

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



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

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

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

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

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

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

FAMILY CIRCLE

JON ANDERSON | MATT MALLEY



Celtic Folk, World and Indian Music.

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

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

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

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

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



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

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

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



Helping Families along the Way

Proudly Supporting People with Autism Since 1998

AUTISM AFFECTS FAMILIES

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

OUR MISSION

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

WE ARE IMPROVING LIVES

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



AND PROVIDING SUPPORT

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

Flutie Foundation Programs:

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

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

PO Box 767 • Framingham, MA • 01701

LEARN MORE | www.flutiefoundation.org

Supertramp Cancels European Tour



Recently I wrote glowingly about one of my favorite bands, Supertramp and their recently recovered film of the *Breakfast in America* tour. Last year they released that stunning video *Live in Paris '79* - one of the best-filmed concerts from any rock band of the era, coming to the market 34 years after the event. It's about to be re-released along with a CD set of the complete unedited concert. This group was led by a marriage of the uniquely talented principal members, Roger Hodgson and Rick Davies. Both founders planned tours this year, and exciting development for fans of their work.

Supertramp's radio-friendly sound was a mix of progressive and pop – incorporating elements of rock, blues, jazz, and lots of honky-tonk piano, they balanced light and dark compositions to an exquisite blend. Joined by the accomplished John Helliwell on winds, Dougie Thomson on bass and steady drummer Bob Seibenberg, their core work from *Crime of the Century* (1974) to *Famous Last Words* (1982) brought the band increasing success. Their breakup in 1983, which ended with Rick taking over the band, and Roger taking the highway, is one of the saddest in rock history.

After a long absence from the stage, ending around 2005, Roger has been taking the songs he wrote for Supertramp out on the road, staging a continuing series of exceptional concerts, as a duo or with band, his voice and skills as a musician undiminished by time. It's been more difficult to catch Davies, as travelling under the moniker of Supertramp has been a rarity, particularly in the states. In fact, this year Supertramp booked a series of concerts across Europe, 5 years since they were last seen live there. Unfortunately, just this week, the "*Supertramp Forever*" tour has been cancelled, citing health issues impacting Davies, who was recently diagnosed with multiple myeloma and is fighting the disease. Rick Davies issued this statement:

"I was really looking forward to returning to Europe and playing with the band again and I'm sorry to disappoint everyone who has overwhelmingly supported the upcoming tour. Unfortunately my current health issues have derailed me and right now I need to focus all of my energy on getting well."

Sad news to be sure, and fans immediately took

Doug Harr



to the blogosphere to wish Rick well in his recovery. Without these shows we will also miss seeing the accomplished John Helliwell on winds and the rest of the remaining band. Most importantly, as the principal writers hew to their own songs in current shows, we will miss hearing many of Rick's most enduring compositions, such as "Bloody Well Right", "Asylum" and "Downstream" to name a few, along with his amazing skills as a pianist most impressively displayed on "Another Man's Woman".

Rick and Roger added different skills to the group – Rick a tougher edge – more cynical lyrics backed by a mean honky-tonk piano or roadhouse blues every

bit as tight as Elton John. Roger more frequently displayed a gentle, spiritual personality, imploring listeners to open their minds and hearts. His vocals and accompaniment on 12 string acoustic and electric guitars as well as keyboards are stellar. The two composers, when they collaborated, when trading off ideas, alternating vocals - at times even speaking to each other within a song, created a sum that was bigger than the parts, even when they seemed to be coming from different walks of life. Witness lyrics from the bluesy ballad "Just a Normal Day," from their under-appreciated masterpiece *Crisis? What Crisis?* (1975):

*Rick: Well, I just feel, that every minute's wasted,
My life is unreal....*





*Roger: ...I don't know what to say;
It just seems a normal day*

By the time of their best selling release *Breakfast in America* (1979) Supertramp were mega stars, finally getting a #1 record in the states (#3 in the UK.) Many of the songs from that album are pure pop, and became radio staples, including the title track, "The Logical Song," "Goodbye Stranger," and "Take the Long Way Home." The album also contained several deeper cuts including Roger's "Child of Vision" - the fabulous workout for dual keys, Roger on Wurlitzer electric keyboard (a signature part of the album's sound) and Rick on grand piano. Among other tracks, Rick wrote one of his prettiest ballads, "Casual Conversations" sporting the lyrics:

*There's no communication left between us
But is it me or you who's to blame?*

Though the details are debated, it's clear that Rick and Roger's union was a fractured affair. They mounted a huge international tour to support *Breakfast in America* - breaking attendance records at the time - and they released their first live album

Paris (1980) taken from the shows at the Pavilion de Paris, 1979. This is the album and now accompanying video that will be re-released this year. The centerpiece of this concert is the one-two punch of Rick's brilliant vocal and piano work on "Another Man's Woman" which then leads into Roger's "Child of Vision." In the latter, the two play their dual keyboards in harmonic perfection, reminding all viewers that though the union was difficult, great art was created during their time together. After one more album, the aptly titled *...Famous Last Words...* in 1982 and the tour that followed, Roger and Rick split. The only way to catch these artists since that time has been to see one of them separately.

If Roger comes to town, or nearby, consider going out of your way a bit even if you must travel to a concert, as his shows are highly recommended. To see Rick, fans will obviously have to wait until a recovery is complete, provided he returns to the stage thereafter. Any live show with either of these artists is a treat but for now the newly minted *Paris* concert video is now the best way to see what Supertramp was about when they were still together.



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**SUN 10TH MAY, ARCI CHAPEAU, SAVONA,
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**TUES 12TH TBA
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**WEDS 13TH MAY SIDRO, CESENA, SAVIGNANO
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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



It was clear that things were not running too smoothly in the *Stump* camp, but I had other things pressing on my time. The last show I did with them was at the *Electric Ballroom*. We stayed in touch a bit after that – even after they broke apart. They were another band I really loved working with and I was kind of sad that I did not get the chance to make them sound as wonderful as they should have done. I had too few gigs on the front desk to undo what Ivan had done. They introduced me to Flan O'Brien and I gave them Viv Stanshall's *Sir Henry at Rawlinsons End* and *Young Frankenstein*. They were funny and clever and should have gone on to better things.

We did a few odd gigs with Boz and Tam and then Tim Hinkley called me up and asked me to do stage sound for *Womack and Womack*. He was musical director for a short tour they were putting together, and he wanted me on board for that. We flew up to Edinburgh for the first show in the *Tron Theatre* there. We put out four main vocal microphones even though there were only the two vocalists, Linda and Cecil Womack. Two of these were radio mikes for when they wanted to walk around and two were wired microphones for when they were sitting. Of course they used the radio mikes when sitting down and tried to walk around with the wired mikes. Obvious really.

The band consisted of three keyboards, bass, and drums – played by Ted McKenna of the *Sensational Alex Harvey Band*. The entourage for the tour was the same as I had seen when they did the radio show in Germany. Cecil and Linda, the grandmother (not sure whose grandmother it was), some children and a babysitter. After the first soundcheck Tim said, as they were leaving to go to the hotel, 'You can tune guitars can't you, Roy? Can you do Cecil's guitars for him?'

I agreed, and they left. He had a main guitar and two spares. I got the spares out of the case and started to tune them. They were miles out but I knew that Americans always loosened the string on guitars when they flew with them, so I tuned them up. When I got to the one he had played I realised that was also miles out and a thought occurred to me. What if he has an odd tuning? When they came back for the show I said, 'Cecil, how do you tune your guitars?'



His reply was illuminating:

‘Tim, how do I tune my guitars?’

After some puzzling out we worked out they were all tuned a whole tone flat and one had a G string in place of a B string. I put them back to that and they did the show. Tim said later it was the first time the guitars had stayed in tune, but that was because it was also the first time they had even been taken up to the correct tension. After that show we flew back to London to do the Watermans Arts Centre in Brentford. When we got to the airport in London we were picked up, with all the backline, in a stretch Limo.

When the band arrived they had a minibus – another cock up. After the show in London we had a couple of days off before heading off to Brussels for a festival. Tim had another gig with Boz and Tam so I was in the Encore office, putting a small rig together to do that when my phone rang. It was Linda Womack.

‘We are leaving this afternoon,’ she told me.

‘I have a gig tonight,’ I replied, ‘I will meet you at the festival tomorrow.’ ‘Oh no,’ she said, ‘we all have to travel there together this afternoon.’

I told her that Tim was doing the gig tonight with me

and that we would go in his car. It was only Belgium after all. A few minutes later Tim called me to say we had both been sacked.

We later found out that they hired a guitarist to take Tim’s place as MD and they all set off to drive to Belgium. They got across the ferry and then broke down just over the Belgian border.

Apparently the entourage, kids and granny as well, spent four hours waiting for a rescue service in which time the new guitarist sat in the bus, smoked crack and watched porn on the video. That made me smile. About two months later they played Dingwalls. Tim had taken them to the Musician’s Union for breach of contract, and I went over to see them.

They said hello and I handed them an envelope with a writ from Tim in it.

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SEMI SKIMMED DEMOCRACY

This is only one of the many puzzles I find myself wrestling with on a daily basis. Here's another one. Why does brown rice cost more than white rice? Think about it. Brown rice has gone through one less process than white rice. It is that much less refined. So how come they charge us more for it when it takes less work?

The same goes for brown bread and brown flour, though not for brown sugar, which also contains molasses, a saleable by-product in its own right.

And here's another puzzle. Whenever you hear a discussion about organic farming on the TV or the radio, people almost invariably refer to the alternative as "traditional farming".

So what is so traditional about the use of high concentrations of pesticides and chemical fertilizers on our land, or the ripping up of hedgerows to make larger and larger fields? They'll be telling us that genetic engineering is "traditional medicine" next, or that rule by the wealthy few is "traditional democracy".

The world is full of conundrums. Like: why is it that, despite successive changes of government throughout the years, things seem only to get worse? Isn't there one politician out there with the vision to change things for the better?

Or: why is it that our Council Tax increases above the rate of inflation every year, while the service gets worse?

I don't know. I just keep asking the questions, but no one seems to have any answers.

Here's the weirdest one of all. How come, despite all these wars meant to make our world more

secure, we are, in fact, less secure?

And how come, despite the fact that we live in a democracy, we are powerless to do anything about it? What else does democracy mean if it's not that we, the people, have the power? Or is it the case that, actually, this so-called democracy is just a front and that some other system is at work?

Check out the word "oligarchy" in your dictionary if you want a proper definition of the political system under which we actually labour.

It's from the Greek, and it means rule by the few.

In modern terms, "the few" are a political and economic elite who cream off the wealth for themselves.

In other words, what we are being sold is a form of semi-skimmed democracy.

It's watered down; but, hey, it's supposed to be good for us isn't it?

Exxon Mobil

At the same time that experts have been warning that the Greenland ice sheet is melting and that climate change is now unstoppable, with possibly devastating implications for the future of mankind, Exxon Mobil profits were reported to be up by 41% to \$36 billion, a new world record.

That's \$99 million a day, or \$4 million an hour, or \$68,493 a minute, or \$1,142 a second.

This makes the gas and oil giant the 49th biggest economy on Earth, with profits ahead of the gross national product of some 125 countries.



Bigger than Nigeria or Finland or Peru or New Zealand for instance. Bigger than Uzbekistan, Lithuania, Kuwait or Slovenia. Bigger than Ethiopia, Croatia, Guatemala or Ecuador. Bigger than most countries on the planet.

Just to get this into perspective: Nigeria has a population of nearly 140 million. In other words, a company employing 126,000, with a Board of Directors consisting of twelve people, has more income, more power, more economic clout than the entire population of Nigeria. Add to this the fact that the company directly profits from the continued exploitation of oil and gas resources, one of the main causes of global warming, and we begin to see

the source of at least some of our problems.

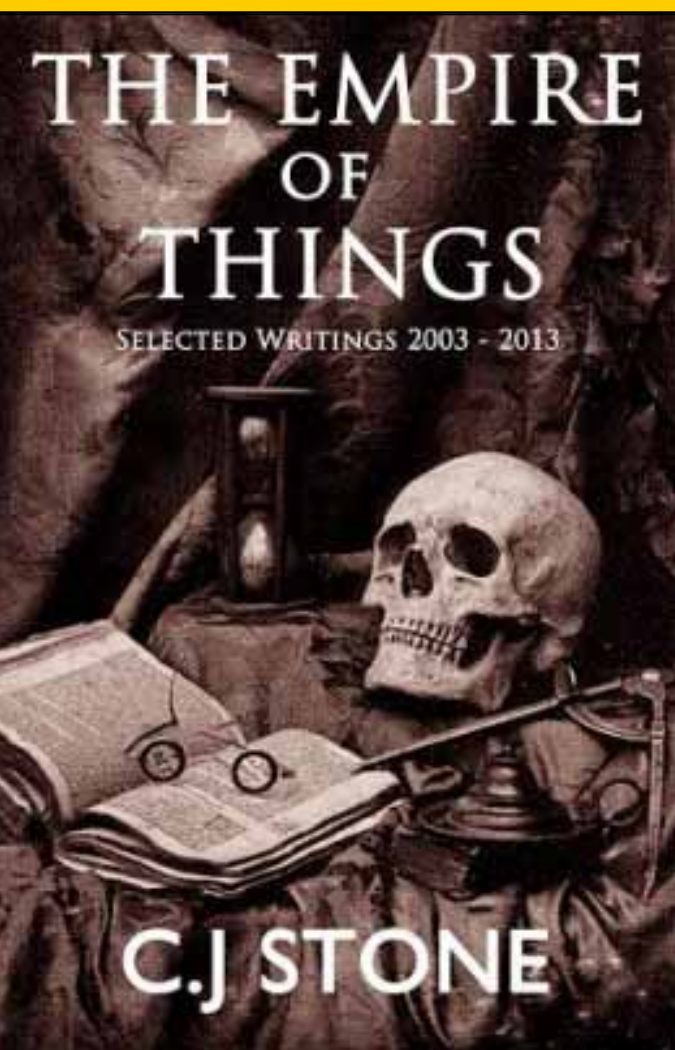
Exxon Mobil trades in the UK as Esso, by the way, just so we know what we're talking about.

Actually, when I say that the continued exploitation of oil and gas resources is one of the main causes of global warming, there appears to be some debate on the matter. Does global warming exist? The overwhelming majority of climate scientists are firmly convinced that it does exist. All the evidence points to this conclusion.

Exxon Mobil, on the other hand, spent \$8 million in one year funding various groups whose main aim was to prove that it doesn't exist.

In other words, there is no real debate. The consensus is that climate change is upon us, whether we like it or not. Exxon Mobil just spent \$8 million muddying the waters a bit.

Read on



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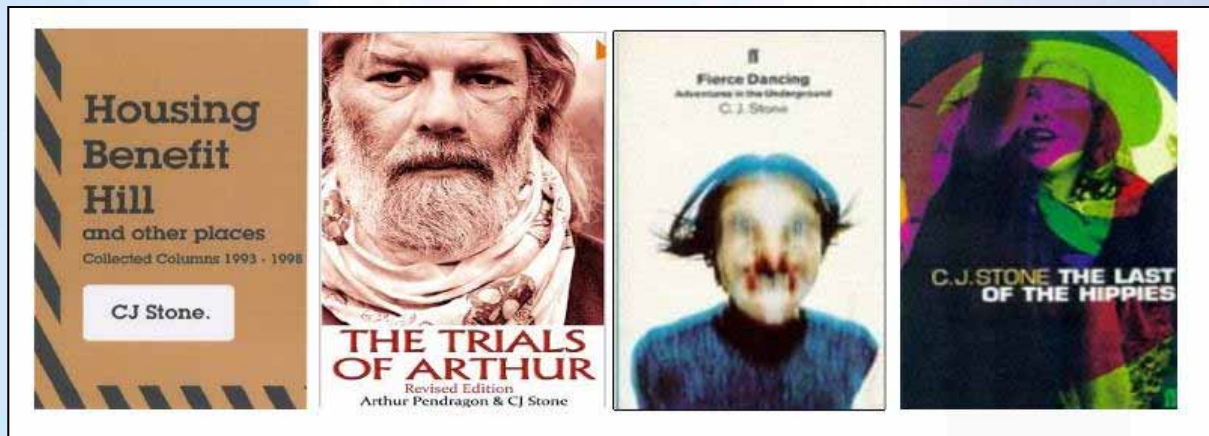
Times Literary Supplement

"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



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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..

In an interview with the Dutch website ClassicRockMag on the eve of Hawkwind's performance at Melkweg, Dave Brock has given further details of a couple of upcoming releases. The first mentioned is due in around six months and is a studio album.

"Yes, there will be a new album, due out in March 2016," he told them. "We have so far recorded ten songs, but in total there will probably be twenty tracks on the album. It will be a double album."

Asked if it's a concept album, he replied:

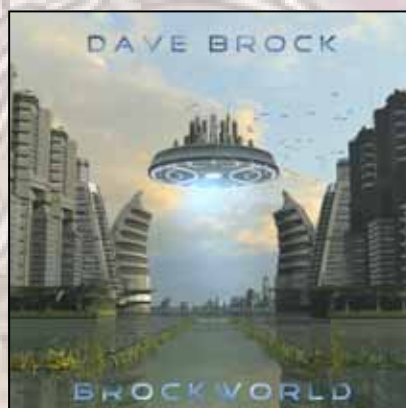
"Yes, it is a concept album and the title is probably 'The Machine Stops'. The concept is based on the short story by E. M. Forster with the same title. I do not know if you know the story, but it's really an unlikely story in which Forster predictions about new technologies such as e-mail and the Internet while he wrote his story in 1906, when all these things did not exist! He also foresaw the communication via the computer and the irritation that occurs when the computer is not working

fast enough. Forster actually predicted our current terrible online life 70 years before the Internet was invented."

He was then asked: "You compose the music or do you write the lyrics first - or in this case the concept?" and he replied:

"The music is always first. The space rock riffs, hooks and melodies are very fast on paper, and we still have a lot of musical ideas. The storyline is always very important, especially in this case..."

Brock then indicated that material from the new album wasn't part of the setlist at Melkweg, so no previews there. He did say that his own album, "Brock's World," is finished now; it's also space rock; and he indicated that it's not so different to an actual Hawkwind album. It's due for release in October.





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)

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

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Additional info:

www.hawkwind.com

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Yer GONZO ISLAND DISCS

You know the score as well as I do. I'm not even going to try to pretend that this is an original idea of mine; the BBC thought it up decades ago and it was Rob Ayling's idea to apply it to the Gonzo Weekly. The concept is a simple one: one takes a celebrity and plonks them on an unnamed desert island with a bible and the complete works of Shakespeare. Although any of our celebrities would be welcome to take a copy of the Bible and the complete works of Shakespeare with them, this being Gonzo, we can think of other, more appropriate accoutrements – what was it the good Doctor took with him on his most well known expedition? “We had two bags of grass, seventy-five pellets of mescaline, five sheets of high-powered blotter acid, a salt shaker half full of cocaine, and a whole galaxy of multi-colored uppers, downers, screamers, laughers and also a quart of tequila, a quart of rum, a case of Budweiser, a pint of raw ether and two dozen amyls.”

I wouldn't necessarily go that far, but if we may again quote the good Doctor: "I hate to advocate drugs, alcohol, violence, or insanity to anyone, but they've always worked for me." I am not going to lay down the law as to what luxury, or indeed essential items, our castaways are going to be given. The only thing we are going to ask them is for ten records which they believe would be utterly essential for their wellbeing if Gonzo Multimedia really were going to plonk them on an island in the middle of the ocean, which I have to say that, after the week I've had, sounds like my idea of utter bliss.



A couple of weeks ago we introduced you to the lovely Sophia Sage (18) from Memphis TN, the latest protégée of the legendary Carl “Blue” Wise.

Plans are afoot for her debut recordings so we asked her, if we took her away to a desert island, what records would she take with her.....

Sophia's Top Ten

Heard it Through the Grapevine – Marvin Gaye
Cheerleader – OMI
Budapest – George Ezra
Pleading My Love – Johnny Ace
Blue Bayou – Linda Ronstadt
Hopeless Opus – Imagine Dragons
Uptown Funk – Mark Ronson ft. Bruno Mars
Lucy in the Sky with Diamonds – The Beatles
I'll be Seeing you – Billie Holiday
Drag Me Down – One Direction

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.

There are again six new stories this week, and whilst one is related to the death of Chris Squire, and one is about the thirty fourth anniversary of Trevor Horn and Geoff Downes' bloody awful record being the first played on MTV, I am pleased to note that three are about the new project by Jon Anderson and Jean Luc Ponty, and the other is about the new record by Patrick Moraz,

We would also like to wish Yes well for their first ever shows without Chris Squire this weekend...

- YES ALUMNI: Patrick Moraz Releases Moraz Album Project
- Jon Anderson and Jean Luc Ponty Record as AndersonPonty
- Ex-Yes Singer Jon Anderson's New Group, The AndersonPonty Band, to Release Debut Album in the
- ANDERSON PONTY BAND DETAIL NORTH AMERICAN TOUR
- YES RELATIONS: A very ironic video was the first one ever played on MTV 34 years ago
- Death of Yes Bassist Chris Squire

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!





Thom the World Poet

Rob Ayling writes:

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

BODHI(of knowledge

Breathe as you read this-
conscious or no
fast ,deep,shallow,slow-
this is the lip of the ledge

Dogs hear more.Birds,bees see more
Length of life not as meteor crater/ as depth perception-
Fractals,Mandelbrots,spirals
Sunflowers.Stars.

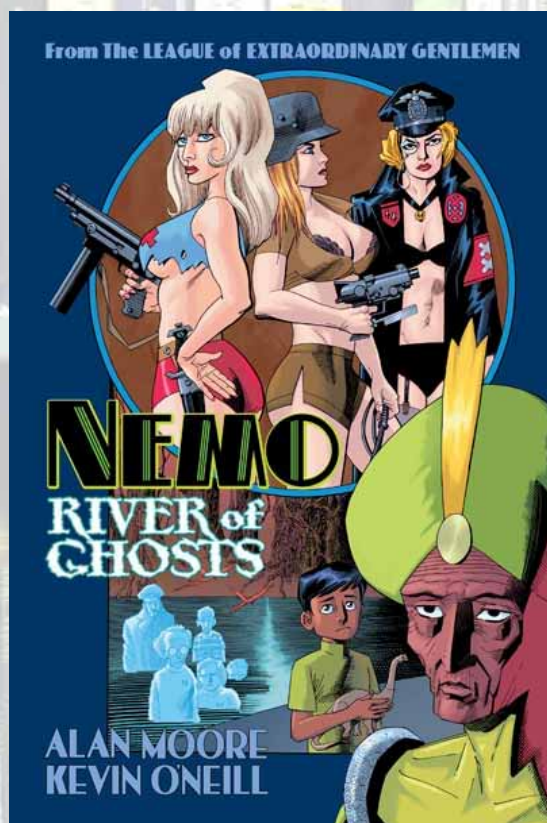
Painting each sunset with sepia brushes
so leaves can gather in demonstrations

Cats and one moon conversation
Each eye holds half a moon.

Jagged split visions daub walls
Miniatures within locked Gallery eyes.

What directions art ?Further.Deeper.Braver.!

Yer Gonzo Bookshelf



Hardcover: 56 pages
Publisher: Knockabout (19 Mar. 2015)
Language: English
ISBN-10: 0861662334
ISBN-13: 978-0861662333

I didn't need *Pop Will Eat Itself* to tell me that Alan Moore does indeed know the score. Back in the dog days of 1988 when I was going spectacularly insane as my career as a nurse was going slowly and inexorably down the pan, I was on night duty, and on the recommendation of my friend Jane Bradley, sadly dead these twenty years after being hit by a car on the M5 as she drunkenly tried to cross the road, I bought a copy of a book called *Watchmen* co-authored by this dude Alan Moore. And it was one of the great epiphanetic (if that is a word, which my spellchecker says that it isn't) books of my life. because it was the first time that I realised that comic books could be great literature.

It wasn't actually the first time that I had encountered Alan Moore. Back when I was a student, and devoured comic books, I had followed a story arc written by Moore for the sadly under-appreciated British comic *Captain Britain*. This was the legendary Jasper's Warp story which told how Captain Britain and his sidekick Jackdaw have various weird encounters, including fighting a monster made out of junk and a group of insane Alice in Wonderland-themed villains called The Crazy Gang and the mysterious Saturnyne and her henchmen, the Avant Guard.

During the course of his adventures he discovers he is on an alternate Earth called Earth-238 which is under the control of Sir Jim Jaspers, the leader of The Crazy Gang and a powerful mutant with the ability to warp and change reality. Captain Britain discovers that Jaspers was a British MP who had been in charge of regulating and eventually eliminating the superheroes of Earth-238.

To carry out this massacre of this world's superheroes, Jaspers had created The Fury (whose name is another reference to Alice in Wonderland), an incredibly powerful creature able to destroy any super powered person with the exception of Jaspers himself.

Jaspers had become insane, a side-effect of his reality warping powers, and altered this Earth to fit his own insane ideas, hence why Captain Britain had not recognised this world. After seeing The Fury kill Jackdaw and Saturnyne flee this Earth, Captain Britain is confronted by Jaspers and is killed by The Fury.

And that is just how it starts. This was back in 1982, and the paranoid CRASS obsessed 23 year old Jon Downes found the idea of an insane time shifting Tory MP just to his taste. But I digress even worse than usual. To cut a long story short ever since then I have read everything I can by Alan Moore, and what a long strange trip its been.

The League of Extraordinary Gentlemen, (the books not the execrable film) tells how the year is 1898, and Mina Murray is recruited by Campion

North Devon Firefly Faery Fayre & Ball 2016

Saturday 23rd July

Clovelly Parish Hall, Wrinkleberry Lane,
Higher Clovelly, Devon EX39 5SU

Faery Fayre 12 noon - 4pm Tel: 01237 441999

Faery Ball 5pm - Midnight Bar from 7pm

STALLS, WORKSHOPS, LIVE BANDS, FOOD ALL DAY

Bond on behalf of British Intelligence and asked to assemble a league of other extraordinary individuals to protect the interests of the Empire: Captain Nemo, Allan Quatermain, Dr. Jekyll and Hawley Griffin, the Invisible Man.

They help stop a gang-war between Fu Manchu and Professor Moriarty, nemesis of Sherlock Holmes. Following this they are involved in the events of H. G. Wells's *The War of the Worlds*. Two members of the League (Mina Murray and Allan Quatermain) achieve immortality, and are next seen in an adventure in 1958, which follows events that take place after the fall of the Big Brother government from Nineteen Eighty Four.

Following this Mina and Allan team up with fellow immortal Orlando and are shown in an adventure which spans a century, from 1910 to 2009, concerning a plot by evil magicians to create a Moonchild that might well turn out to be the Antichrist. During this adventure Captain Nemo's daughter, Janni Dakkar, is introduced, and some of her adventures are chronicled subsequently.

This current book is the third and final of the *Nemo* trilogy and follows on from *The Roses of Berlin*, which I enjoyed immensely.

However, unlike most reviewers I found this the weakest, and most insubstantial, of the series. Captain Nemo's elderly and senile daughter Janni

who was first seen as a fifteen year old swimming naked diving for pearls in the incredibly erudite *Century Volume One* which presented a gloriously arcane alternate version of Berthold Brecht's *Beggar's Opera* takes her intrepid crew up the Amazon to find an enclave of Renegade Nazis, and a reality where the plots of *The Boys from Brazil*, Charlie Chaplin's *The Great Dictator*, and *She who must be obeyed* are thrown into a blender and served up in one gloriously psychotic multicoloured cocktail.

I am not saying that it is a bad book. Far from it. And, I truly think that Moore and O'Neill are incapable of putting out a BAD book, but it is nowhere near as good as they are capable of.

At their best they are cerebral, erudite, anarchic, childish and incredibly entertaining. *league of Gentlemen: The Black Dossier* for example is up with *Watchmen* and *From Hell* as being not only amongst the best books that either man has written but up there amongst the best graphic novels ever created.

Sadly, none of the *Nemo* series hit those heights, and this is probably the weakest of the three. However it would be churlish if I didn't admit that it gave me a very entertaining ninety minutes for seven quid, and there is very little that you can say that about these days.



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...

On an unscheduled trip to London on Wednesday, my firstborn and I alighted from the Norwich train at Liverpool Street to be confronted by a slight hitch. The rail strikes on the tube no less. We had forgotten all about it. There were buses of course, and taxis, and if we had had a bit more time, even our feet, but the walk from Liverpool Street to Euston Station was a non-starter.

So the tunnels below ground were silent and deserted; they had unceremoniously coughed up their underground travellers on to the pavements above, adding to the hordes of humankind already waiting for buses or just walking around our illustrious capital. The bus drivers were doing a sterling job and the buses trundled along; the crowded pavements full to the gills with human flesh and roads bulging with cars. Such was the overload of people, not only was there standing room downstairs but upstairs too on these red chariots as they took their passengers on a Monopoly ride around London.

It was also an evening when I seemed to reach a milestone in my life. For the first time ever, someone offered to give up their seat for me. So it seems that I have now become an official old git.

THE BITCH IS BACK

This does have its advantages though; the major one being that I can now perhaps get away with behaving badly in public – at last.



And so, once more into the breach dear friends, once more:

ELVIS PRESLEY worn June 22 1977 sweat and makeup stains coa rare!! - US \$3,500.00

“One of the last shows Elvis ever performed.this scarf comes with a coa and documents shown in photos magnify photos to read them.serious bidders only.item will be shipped insured.ive had this scarf for along time not a must sell please don't email asking me to take a low ball offer you won't get a reply. never been out of frame has make up and sweat stains from Elvis on it!!”

How delightful. I would thoroughly recommend it stays firmly in the frame though.

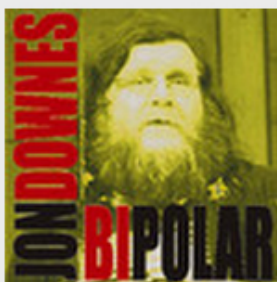
Boy George Soft Toy/Doll Culture Club - GBP 0.99

“Boy George Toy for sale. Made by my mum over 30 years ago. He is 22 inches tall. He has Boy George written on the back of his black coat and has dreadlocks going down his back. He has been stored in the loft for the past



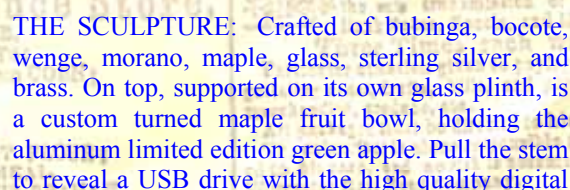
SHAMELESS SELF PROMOTION TIME

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



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

This subscriber, by appointment from the Commission
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manufactures to be patented, & deposited there, which
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the necessary Papers and Drawings; he will make inquiries
into American and foreign laws, to let validly patents
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OFFICE: HARNDEN & CO'S Office, 200 St. Paul Street
 Boston; J. H. ENIGHT'S HAT STORE, 105 N. Main St.
 Worcester. R. S. LEONARD. 411
 Feb 25, 1917.

PRATT, DOWNES & SCOTT,
 (INCORPORATED IN MASSACHUSETTS)

WYRD
music

MIKE DAVIS

HOW CAN I TELL YOU?



Available from iTunes, Amazon etc



version of the music and videos. THE MEDIA:
This auction comes complete with all the media
pictured. All media are brand new. For those
items sold as box sets, the boxes themselves
have been opened, but the individual albums,
CDs, etc. have not. The outer boxes, which are
not incorporated into the sculpture, are included
with the sale. The USB Apple was removed
from its box (see photo), but never plugged into
a computer. Please note: The EP Box set is NOS
(new old stock) in red vinyl.

The outer cellophane has been torn, but never
removed, and the box has never been opened. The
Blue and Red LP sets are also NOS, sealed, in blue
and red vinyl respectively."

This is certainly something for the collectors out
there. It is very impressive, if not a little tacky.

Oh dear, I have run out of room, but considering
that I have been travelling all day I think I can be
excused.

weird **weekend** **2015**

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



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August 14-16 2015
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THE ANTIDOTE FOR NORMALITY;

YOU'VE NEVER HAD IT SO WEIRD

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

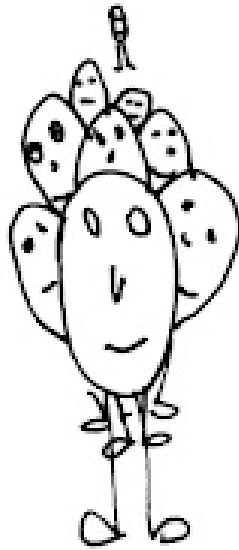
For the second time, Cryptozoologists, parapsychologists, ufologists, and folklorists will be descending on The Small School in Hartland, to share their findings and insights. Unlike other events, the *Weird Weekend* will also include workshops giving tips to budding paranormal investigators, and even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

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



FRIDAY	
7 - 7.15	Intro
7.15 - 8.00	Nick Wadham: I'm an alien abductee get me out of here
8.00 - 8.30	Break
8.30 - 9.30	Lee Walker: Urban legends of Liverpool
Book Launch	
9.30 - 10.00	Break
10.00 - 11.00	Lars Thomas: Microcryptozoology
	Silas Hawkins: A bedtime story
10.45-11.00	Raffle
SATURDAY	
12.00 - 12.30	Jon and Richard: Intro to Cryptozoology
12.30 - 1.15	Jon/Lars/Carl Marshall: Is there a new mammal species for Britain?
1.15 - 2.15	Steve Rider: Tales from the Infinite
2.15 - 2.45	Break
	Kids Nature walk with Lars and Nick
2.45 - 3.15	Quiz
3.15 - 4.15	Jaki Windmill: Astroshamanics
4.15 - 4.45	Break
	Mad Hatter's Tea Party
4.45 - 5.45	Richard Freeman: Dragons
5.45 - 6.15	Break
6.15 - 7.00	Judge Smith: Seances
7.00 - 7.30	Break
7.30 - 8.00	Music from Jaki Windmill
8.00 - 8.15	CFZ Awards
8.15 - 9.15	Adam Davies: Manbeasts and me
9.15 - 9.45	Break
9.45 - 10.45	Lars Thomas: Tasmania 2015 Expedition Report
	Silas Hawkins: A bedtime story from Richard Freeman's <i>Hyakumonogatari</i>
	Raffle
SUNDAY	
12.00 - 1.00	Richard Muirhead: Research into the Mystery Animals of Hong Kong
1.00 - 1.30	Rosie Curtis: Scary memes on the internet
1.30 - 2.00	Break
2.00 - 3.00	Rob Cornes: The Seal Serpent
3.00 - 3.30	Break
3.30 - 4.30	Shoshannah McCarthy: Cats - NOT the musical
4.30 - 5.00	Break
5.00 - 5.15	Results of nature walk (Lars/Nick/Jon)
5.15 - 6.00	Ronan Coghlan: Television, Fairies, Digressions and the search for the Dobhar Chu
6.00 - 6.15	Jon Downes: Keynote Speech
6.25	Raffle
7.00 -	Speaker's Dinner at the Small School
	PLUS:
	Bugfest
	Art Exhibition from Glen Vaudrey
	The Tunnel of Goats
	A Haunted Teddy Bear's Nest
	The Spider Baby
	FOR KIDS:
	Make your own weird creature out of clay
	Colouring/drawing
	Photograph competition
	Film showing
	Fill a matchbox with 100 things challenge
	The world famous cake eating contest
	Nature walk with Lars Thomas and Nick Wadham
	Animal handling with Bugfest
	STALLS
	CFZ
	Devon authors
	Taw Games

THE NINE HENRYS



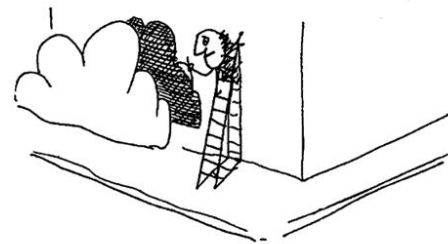
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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



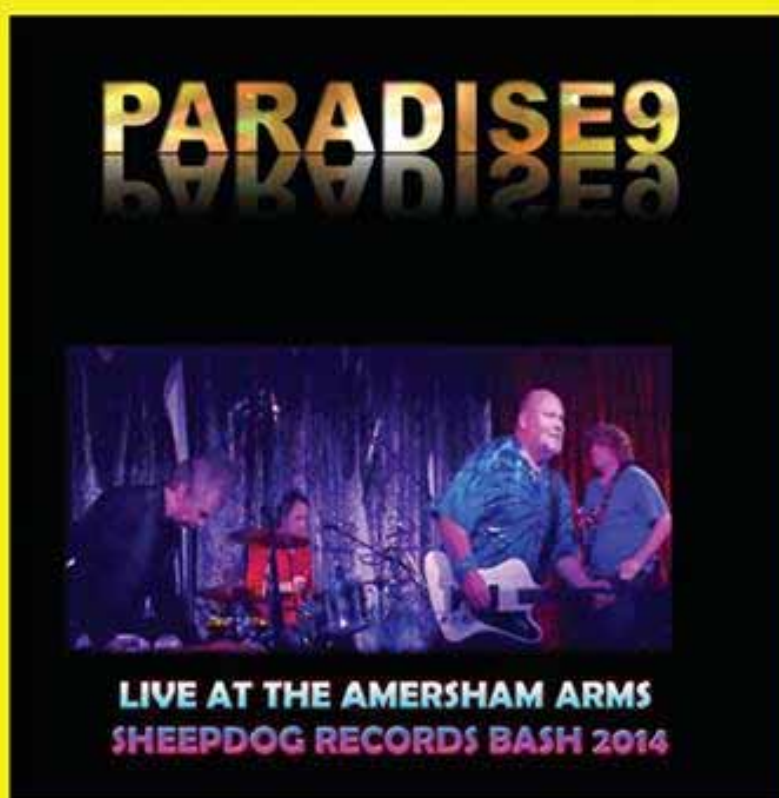
Henry took a part-time day job to pay for his studies
Sewing the shadows of clouds onto the side of buildings

PARADISE9

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"LIVE AT THE AMERSHAM ARMS"

SHEEPDOG RECORDS BASH 2014



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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.

Barnes and Barnes:

Voobaha

(Rhino, 1980)

What? Great – sometimes grate – debut from oddball's oddballs.

Part Ziggy Stardust, part studio geeks and part parodists and comedians; fictional brothers Barnes and Barnes have carved a prankster path on the fringes of outsider music, comedy and electronica. This 1980 release is pretty-much a statement of the intentions they have subsequently followed. The early electronic production has an analogue recorded charm of its own but the songs here include several standouts for which the duo – fictional brothers Art and Artie Barnes – continue to be celebrated. Some of the humour is

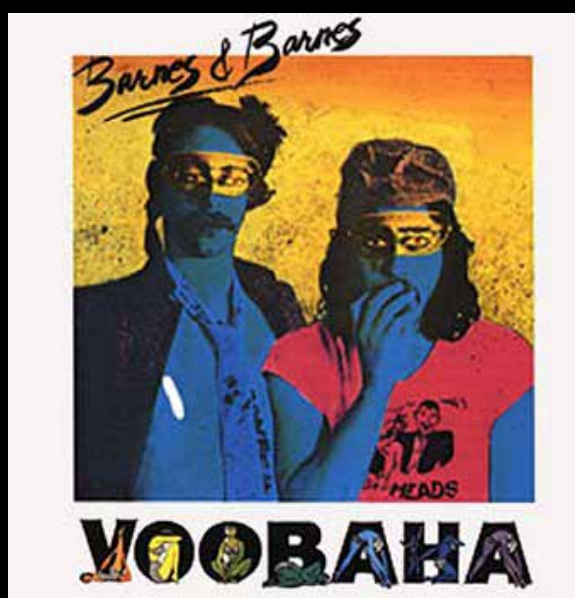
blatant attention-grabbing bad taste, and "Party In My Pants" and "Boogie Woogie Amputee" are pretty much what you'd imagine; decent pop, indecent thoughts. Though Barnes and Barnes continue to insist the "Amputee" track is a "misunderstood...celebration." The stand-out and most requested track when given a run out on Dr Demento's radio show, "Fish Heads," remains a high-point for strange, geeky eighties electronica. Basically a consideration of relating to dismembered fish heads rather than real people; it distills the outsider geek logic that informs much of the album in a deliriously offbeat celebration:

"I took a fish head out to see a movie, didn't have to pay to get it in..." The Devo-esque "Please Please Me"

suggests Barnes and Barnes noticed when Ohio's kings of the alternative covered the Stones' "Satisfaction" but that's about as derivative as the nerdily creative Barnes and Barnes get.

Voobaha does bear the scars of a somewhat random assembly. Some songs are older than they sound. "I Hope She Dies" dates from 1973 (when the Barnes and Barnes were kids) and betrays some very juvenile thoughts. Elsewhere a handful of others drop in; notably Weird Al Yankovic who contributes accordion to "Gumby Jaws Lament," but these dilutions don't detract too badly from the creative vision of a pair who work best when delivering missives from their own world. A brief internet search on their unique logic might help in the understanding of all their work but Barnes and Barnes do have a habit of simply mugging the listener with an idea.

The sleeve notes on the CD reissue – for example – cite "Linoleum" as a track featuring; "the best spuzzle percussion yet," it took the rest of the world a little longer to catch up on rhythmic possibilities of children's playthings. CD reissues have been exceptionally generous with adding bonus tracks to Voobaha's original 14





The Invisible Opera Company Of Tibet

The Glissando Guitar Orchestra

The Magick Twins

Nukli

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The Pigeons

Jah Buddha

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Tickets: £12.50

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2A Spencer St, Leamington Spa CV31 3NF 01926 311311



Facebook

Website

Metal Archives

Wikipedia

Slechtvalk

Slechtvalk (the Dutch word for peregrine falcon) is a Christian Viking metal band from the Netherlands, formed in 1999.

Members:

Shamgar: Vocals/guitars
Ohtar: Vocals
Dagor: bass
Seraph: guitars
Premnath: Keys
Grimbold: Drums



You Tube

Allegiance

Consumed by flames

And in the end, the love you take blah blah blah.

I never did understand what McCartney's coda to the last proper song on *Abbey Road* actually meant. I have a sneaking suspicion that like so many of McCartney's songs it actually didn't mean very much. Poor Sir Paul, because he was in a band with someone who really **COULD** write nonsense down and get away with it he thought that he could get away with writing bollocks down just because he had the God-given gift of being able to write music that could make you cry.

My brother is a Church of England clergyman, and my father was a lay preacher, and so I wanted to follow in the family tradition and preach a sermon to end this week's issue of the magazine. And my chosen text was the final lines of *The End* by *The Beatles*. Until I looked at it and found like so many things in life, when you look at them too hard they end up not actually making much sense. The more you look at it, the more meaningless it is. McCartney said, "I wanted [the medley] to end with a little meaningful couplet, so I followed the Bard and wrote a couplet." In his 1980 interview with *Playboy*, John Lennon acknowledged McCartney's authorship by saying, "That's Paul again ... He had a line in it, 'And in the end, the love you get is equal to the love you give,' which is a very cosmic, philosophical line. Which again proves that if he wants to, he can think."

But Lennon misquoted the line; the actual words are, "And in the end, the love you take is equal to the love you make." What Lennon quoted actually is both cosmic and philosophical, where the words sung by McCartney are neither, although they do rhyme and scan better. Of course I know vaguely what he meant. It is the basic golden rule which is the basis for many world philosophies, what



Dickens called "do as you would be done by", but it was seldom expressed as clunkily as it was by McCartney when he tried to provide an epitaph to the band that he was to publicly leave in April the next year.

And why am I writing about this now? It is basically that as Corinna writes her bits, I am sitting at my iPad in my favourite armchair, as Prudence farts and snores in the corner, trying to write a nice piece of valedictory prose for this issue and McCartney's line came into my head. Has it got any real significance to anything else in this magazine, or indeed to wrapping up this particular issue? Not really. But as Paul McCartney discovered back in 1969 when he was trying to pen a suitable valedictorian message not just to the *Abbey Road* album but to the career of *The Beatles* as a whole, sometimes things don't actually have to make any sense to be totally appropriate for the job.

Night night and God bless,
Om Shanti



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Somewhere Over Detroit

11 DEC 1980
ON STAGE 20.30

FROM HARPOS CONCERT THEATRE, DETROIT

11 DEC 1980
ON STAGE 20.30

CAPTAIN BEEFHEART



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