

GONZO

Weekly #144

EXCLUSIVE:

**Interview with Percy
Jones of Brand X**

Percy Jones reveals how **Phil Collins** was planning to leave Genesis in the 70s, we have a personal message from **Rick Wakeman** about **Wakemanfest**, an interview with **Roger Dean** about the event,, we talk to **Luca Ferrari** about his new biography of **Cream** contributor **Mike Taylor**, and Doug goes to the **Musical Box**



BRAND X BASS BOY



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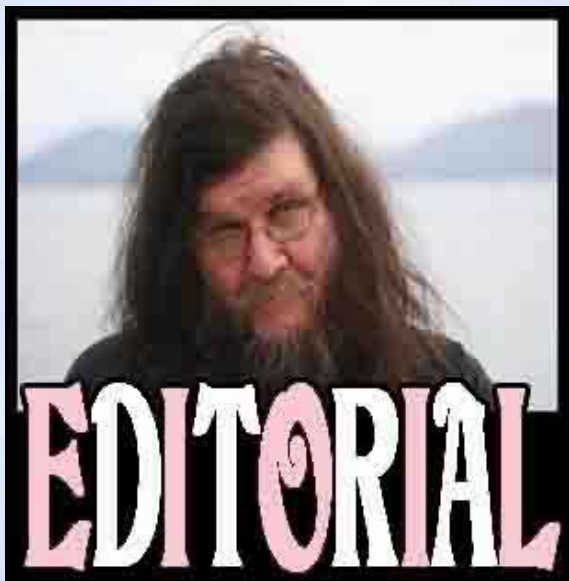
THE THREE COMMANDMENTS OF GONZO WEEKLY:

1. Art is as important as science and
more important than money

2. There is life after (beyond and
before) Pop Idol

3. Music can and sometimes does
change the world

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



Dear Friends,

Welcome to another issue of the magazine which I started for my own amusement, but which has gone on to do all sorts of things that I never imagined it would.

Last weekend was the Weird Weekend, an event which I have been managing and promoting for the past sixteen years. It was a successful one, and I think that everyone who attended, and most of those involved, had a jolly good time. It

was, as always, a weird synergy where members of the Fortean community, the Arty community, the New Age and Pagan communities, and even the Rock and Roll community, as we had Judge Smith, successful solo artist in his own right, as well as being the original drummer of *Van Der Graaf Generator*. We also had Jaki Windmill from *The Pink Fairies* both lecturing and singing, and on the Thursday night in a marquee in my garden we played host to *Stargrace*, *Dogleg*, and half of *Auld Man's Baccy*.

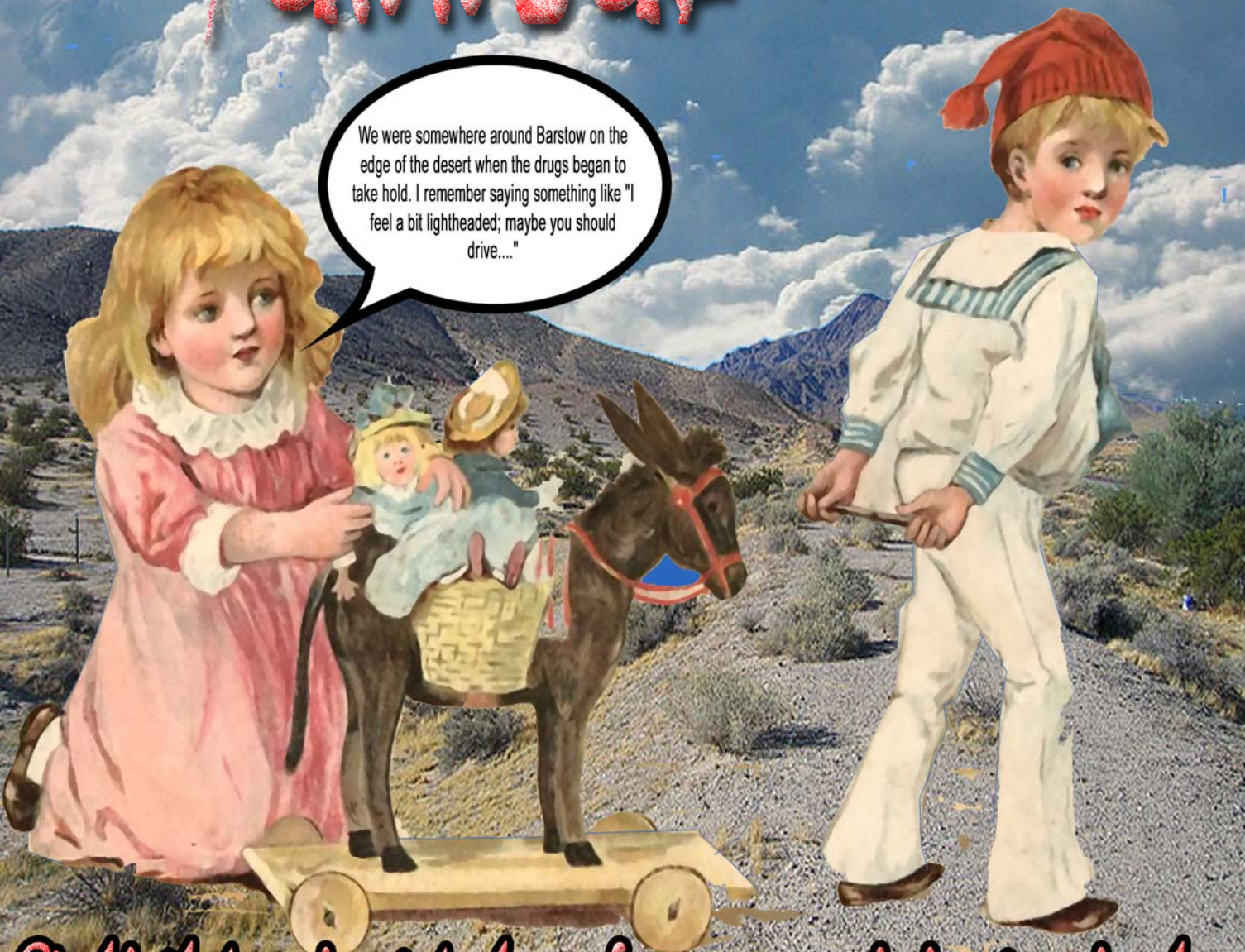
I started the Weird Weekend in the May of 2000 with a not very successful event held in the backroom of an Exeter boozer, then in a Scout Hut. It was not really a success and it was only because my friend Judy Ja'afar who was then the chair person of the British UFO Research Association [BUFORA] bullied Richard and me into it that there was even a second event. This was held at Exeter University and we made back the money that we had lost on the first event. The next year we held another event at the University, and then we moved back to the Exeter pub where the whole thing had started. When Graham and I moved to North Devon in 2005 we took the event with us, and the most recent ones have been held in The Small School, Hartland.

And this is what I want to talk about today.



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

Like The Valentine Brothers once said money is indeed too tight to mention

The event was a success and I think everybody involved enjoyed it, but both the event and The Small School itself are in danger of becoming victims of the current socio-political climate. And there are two main reasons for this.

The first is the government promoted culture of austerity which has affected every man, woman and child in the country. Like The Valentine Brothers once said, money is indeed too tight to

mention, and people who once had part-time jobs now have full-time ones, and work as many hours as the Good Lord sends them. Families where one partner went out to work and the other one stayed home to look after the children have become far rarer, and there are people I know personally who are disabled, sick, and even terminally ill who are now forced to go out and earn a living.

But this is not the only reason that money is



اللجنة لهم إذا كانوا لا تأخذ نكتة







scarce.

As a society, no – as a species - we are heading towards a Malthusian disaster as the planet hurtles toward ecocodeath. We all know this, yet, hardly anyone does anything about it. Although the Emperor Nero is unlikely ever to have played the violin, the acts credited to him are truly what we as a society have done for decades. As Roger Waters commented over 20 years ago we seem hell bent on amusing ourselves to death!

The twin evils of capitalism and consumerism are another reason why, whereas, once I had a team of about 20 people helping me organise the Weird Weekend, now it was largely done by a cripple in late middle-age, his increasingly harassed wife, and a 17 year old girl who works very hard, but regards the madness around her with barely concealed amusement.

In my mind the Weird Weekend is far more important than just being three day in the year where people come together to listen to a selection of esoteric lectures. It is truly a community event, by which I mean that not just a community children's charity makes a reasonable amount of money out of it, but that it is an event where people from disparate parts of the community, who would never have anything to do with each other under normal circumstances,

come together in a common cause. And all this is under threat!

And its not just the Weird Weekend. It is all kind of events, and organisations, which rely on volunteers in order to survive. Just at the time when all logic dictates that we should pull together as a team and work together to find solutions to our shared problems, those whose have been put in authority over us, deliberately foster social policies which seem designed to pull us apart. And don't get me started on education. The reason that I feel that institutions like The Small School are so incredibly important is that main stream schools exists purely to teach kids how to pass exams, not to give them tools for life or a lust for knowledge. Why is this? Well, at the risk of being accused of being a paranoid hippy (just because they say you're paranoid, doesn't mean they don't have a file on you) I think the answer is simple. Modern society needs consumers and nobody in charge really cares whether the consumers are happy or healthy, or fulfilled, or educated or indeed anything else. It only matters that they consume. And as there are too many of us anyway, dismantling the health and social services makes perfect sense.

And how do we explain the dire state of the education system? It is simple my friends. People who can't think are far easier to control, and it is

far easier to make sure that they get on with consuming stuff rather than questioning or trying to change the status quo.

So, my friends, I think that I am going to do something different to what I have ever done before. The people involved in the Weird Weekend are still on somewhat of a high after three days of high strangeness. Personal highlights for me included Rob Cornes who gave the most cogent explanation for 'long neck' lake and sea monsters that I have ever heard. When I read Peter Costello's book about lake monsters in the mid 1970's I was disturbed at his theorising that so many lakes across the world could hold the same unknown species. Rob has come up with a theory which has finally banished my teenage doubts.

Another high spot was my step-daughter Shoshannah McCarthy talking about feral cats in a massively erudite and well researched presentation, and Jaki Windmill who took some of us on a surprisingly deep shamanic journey. I will admit that I always thought that this stuff was bollocks. I told Jaki as much years ago. But I invited her because we are friends, because I have great respect for her intelligence, and because she has an ever growing reputation. I was certainly not expecting to be taken into the deepest altered state that I have ever experienced without drugs. It was a humbling and intriguing experience.

Next year, as well as the Weird Weekend in Devon, there is also going to be one in the North of England, and there is talk of having events in Scandinavia, America and Australia as well.

But, I am also going to try to keep the level of enthusiasm going throughout the year, in the pages of *Gonzo Weekly* magazine, in the pages of *Animals & Men* magazine, on the various blogs, and on Facebook. Why? Because I believe that events like this are the only things that will hold us together in the dark ages to come.

Om Shanti
Jon



Libertines, Gene Simmons, Bob Dylan, Ronnie Wood, Adam Lambert, David Bowie, Steve Ignorant's Slice of Life, Sleaford Mods, Strange Fruit, Friday Night Progressive, Daniel 'Danny' Sembello, Donald 'Bob' Johnson, Gordon 'Jaz' Summers, Rick Wakeman, Roger Dean, The Boomtown Rats, Karnataka, Percy Jones, The Musical Box, Luca Ferrari, Mike Taylor, Roy Weard, Hawkwind, Alex Clifford, Yes, AndersonPonty Band, Toto, Chris squire, Geoff Downes, Billy Sherwood, Steve Howe, Alan White, Patrick Moraz, Steven Tyler, Elvis, The Beatles, Liberace, Joan Jett, Neil Nixon, Juliana Barwick, Calico Jack

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,

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Editor: *Gonzo Weekly* magazine

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

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

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

THE ^{gonzo} NEWSROOM

SCAG AND BONERS: After overwhelming demand for the Somewhere Over The Railings events in Camden, commencing at the Bucket Shop on August 24th, the release of the new Libertines album, Anthems For Doomed Youth, has gone back one week, from September 4th to September 11th, to allow for more special events. The Libertines apologise for the delay and have made two more songs from the album: Anthem For Doomed Youth and Glasgow Coma Scale Blues available now when you preorder the album. Scroll down to listen.

Anthems For Doomed Youth, released through Virgin EMI Records, was produced by Jake Gosling and recorded at Karma Sound Studios, Thailand, over 6 weeks during April and May 2015. It is The Libertines' third album and their first in eleven years. It will be available as a standard twelve song CD, deluxe CD, 12' vinyl and digital download. **Read on...**

A KISS IS JUST A KISS: Gene Simmons' home has been searched, but police say he is not a suspect. The KISS bassist's house was investigated yesterday by the Internet Crimes Against Children Task Force, but neither Gene nor any members of his family are considered suspects in the investigation.

'Today (August 20) members of the Los Angeles Police Department visited Mr. And Mrs. Simmons at their home to discuss a crime that may have occurred on their property last year while Mr. Simmons was away on tour with KISS," a rep for Gene said in a statement. "Neither Mr. Simmons nor any member of his family is a Person Of Interest in the investigation and they are cooperating fully with the investigation. At this time, the police have requested that Mr. Simmons and his family not discuss the investigation publicly so as not to compromise it.'

While details surrounding the case are being kept quiet, Lt. John Jenal wanted to make it clear that Gene and his family have been 'extremely cooperative'. **Read on...**

TANGLED UP IN NEWS: Bob Dylan has been crowned Rolling Stone's greatest songwriter of all time. To recognize the folk legend's brilliant contributions to music history, Rolling Stone has placed Dylan at No. 1 on its "100 Greatest Songwriters of All Time" list, a comprehensive ranking spanning many decades.

Dylan, whose most recent release is 2015's Shadows in the Night, penned such classics as "Like a Rolling Stone," "Blowin' in the Wind," "Knockin' on Heaven's Door," "Forever Young," "Subterranean Homesick Blues," "Positively Fourth Street" and "Tangled Up Blue." Contemporary chart-toppers also earned spots on the list - Taylor Swift (97), Eminem (91), Kanye West (84), Bjork (81), Jay Z (68) - although it's rightfully dominated by artists and writers whose music has stood the test of time over many generations. **Read on...**

WOODY SPEAKS: For culture lovers, there's really only one place to be this autumn and that's The Times and The Sunday Times Cheltenham Literature Festival. Running from Friday till Sunday, October 2-11 the Festival boasts speakers as diverse as Ronnie Wood, Martha Lane Fox, Matthew Bourne, George the Poet, Garry Kasparov, Jeanette Winterson, Nick Clegg, Nigel Mansell, Carrie Hope Fletcher, Nick Frost, Nigella Lawson, Bill Bryson and Gino D'Acampo. Six past Booker Prize winners will appear (including double winner Peter Carey) as well as all of the 2015 finalists. Three Pulitzer Prize winners will also speak, as will Costa Award and Wellcome Book Prize winners.

In its spectacular programme of more than 500 events, the Festival will touch upon subjects as diverse as history, politics, sport, food and fashion. The theme of this year's Festival is Defining Moments: the pivotal occurrences that conclusively alter life as we know it, be they global, cultural, social or personal. We examine not only historic turning points but also consider the Defining Moments the future might bring and the challenges ahead. The full Festival line-up can be found at www.cheltenhamfestivals.com. (From Sat 8th) **Read on...**

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



your e cards
someecards.com

Nicked from Jaki Windmill's Facebook pages

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

John Maynard Keynes

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

— Desolation Row by Bob Dylan

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

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

LIES, DAMNED LIES: A leaflet produced by the Department of Work and Pensions has been hastily withdrawn after it emerged that it contained fabricated quotations from fictitious people supposedly taking about their positive experiences of the welfare system. The leaflet included pictures of "Sarah" and "Zac", who were presented as sickness benefits claimants who had their some of their benefits withdrawn or had been threatened with benefit removal.

"Sarah" was quoted as saying that she had lost some of her benefit because she had initially failed to produce a CV. "I didn't think a CV would help me but my work coach told me that all employers need one. I didn't have a good reason for not doing it and I was told I'd lose some of my payment," she said.

When she completed her CV, her payments were restored, the leaflet said. "My benefit is back to normal now, and I'm really pleased with how my CV looks.

It's going to help me when I'm ready to go back to work," she was quoted as saying. According to the leaflet, Zac said he had managed to change an appointment with his "work coach" without losing any of his benefit because he had a hospital appointment. "I had a good reason for not going to the meeting and proof of the appointment. My benefit payment hasn't changed and we booked another meeting I could get to." **Read on..**

DEAD TO RIGHTS: The Government will reveal statistics for the number people who have died while claiming benefits next week, in a partial victory for campaigners. Tory Work and Pensions Secretary Iain Duncan Smith waged a legal battle to keep the figures secret even in the face of a ruling demanding their release. The department today announced a series of documents will be published on Thursday August 27th, detailing the number of deaths for people on out-of-work benefits, Employment and Support Allowance, Incapacity Benefit or Severe Disablement Allowance.

But campaigners worry the Government intend to 'fudge' the figures - releasing them in a form that's impossible to compare to previous releases. **Read on...**



Democracywatch

STRANGE DAYS

WHO'S AFRAID OF THE BIG BAD WEREWOLF

<<http://www.theguardian.com/culture/2015/aug/21/werewolf-conference-university-hertfordshire-transform-opinion-mythical-shapeshifters>>

Three-day event at University of Hertfordshire will feature a visit to the grave of Peter the Wild Boy and an outing to the UK Wolf Conservation Trust. Scholars from around the world will gather at a British university for a conference on werewolves next month, where they will discuss the cultural significance of the mythical creature. Professors and delegates attending the Open Graves, Open Minds event can expect to "walk with wolves" and visit the UK Wolf Conservation Trust. They will also visit the grave of Peter the Wild Boy, a child found in 1725 in the woods near Hamelin, northern Germany, and of unknown parentage. He was said to have lived an entirely feral existence – walking on all fours and eating forest vegetation – before being brought to Britain by Caroline of Ansbach, the wife of King George II. Peter was buried in the parish of Northchurch in the 18th century.

Other highlights scheduled for the three-day conference at the University of Hertfordshire include keynote speeches by experts in the field. Dr Sam George, senior lecturer in literature at the University of Hertfordshire, said: "People have been fascinated by human to wolf transformations, down the years, especially in film."

DAS TRAIN

<<http://www.theguardian.com/world/2015/aug/20/fortune-hunters-flock-to-polish-town-after-alleged-find-of-nazi-gold-train>>

German and Pole, who claim to have made the find, are demanding 10% fee in exchange for whereabouts of legendary train and contents. A city in south-western Poland is in a state of high suspense following claims made by two men that they have found a Nazi train packed with gold. Local authorities in Wałbrzych said they were investigating the reports, as fortune hunters from

around Europe were making their way to the town in the hope of enjoying some of the potential spoils – or at least witnessing the discovery of what could yet turn out to be a spectacular historical find. The men, reported to be a German and a Pole, have appointed a lawyer to negotiate with the authorities for a 10% finder's fee for the train and its contents. Local news site Wiadomości Wałbrzyskie said the train contained up to 300 tonnes of gold, as well as a batch of diamonds, other gems and industrial equipment. The men said only once they have secured their fee in writing will they reveal the whereabouts of the train.

"This is a find of world significance, on a par with [discovering] the Titanic," said Jarosław Chmielewski, the lawyer who has written to the parish council on the men's behalf, to Radio Wrocław. According to local legend, an armoured train packed with treasure from the then German city of Breslau (now Wrocław in Poland) was driven into a tunnel in a hillside near a medieval castle near Wałbrzych as the Red Army was approaching and the Allies were carrying out air strikes in the final days of the war.

THE BEAR NECESSITIES

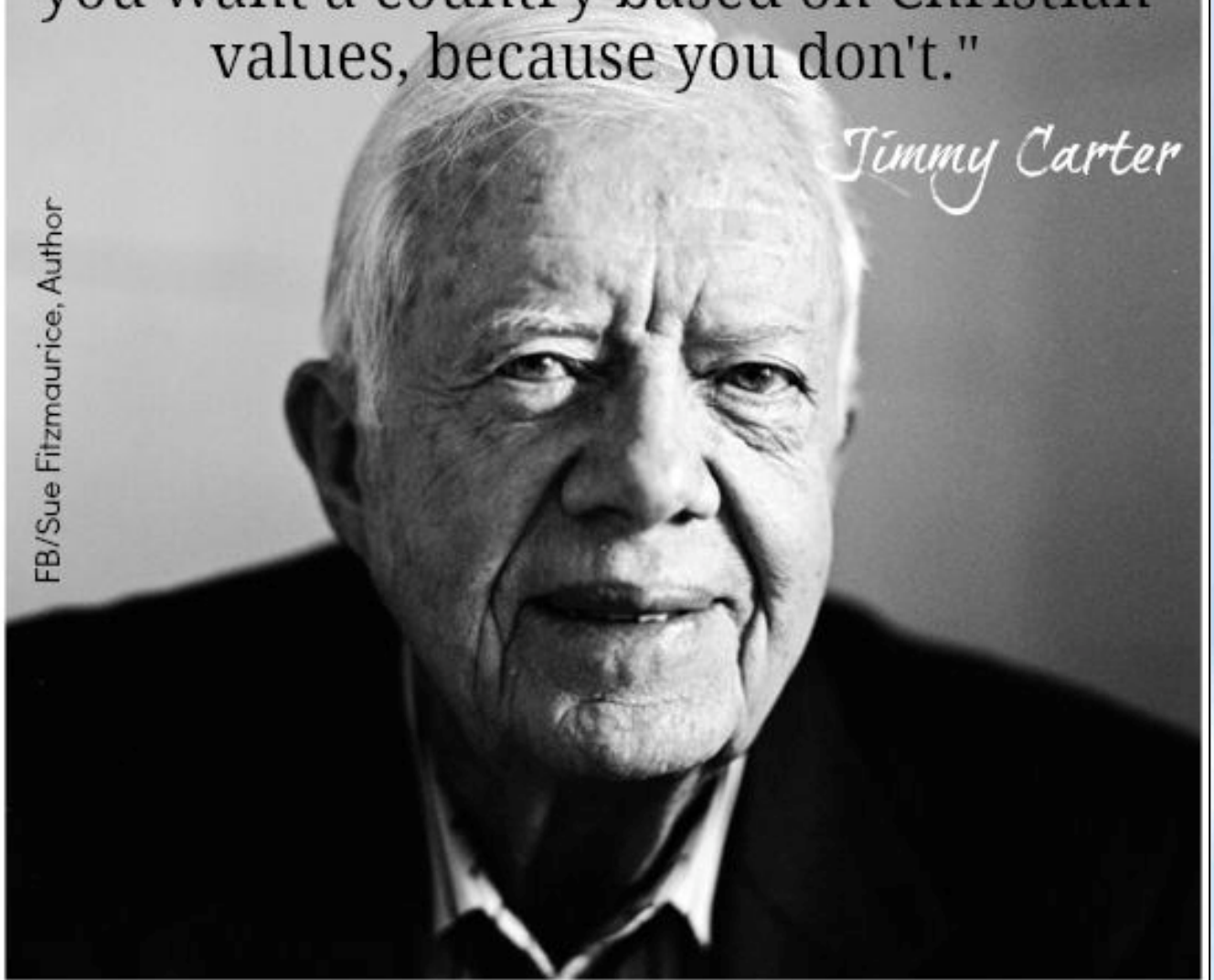
<<http://www.mprnews.org/story/2015/08/13/bear-drones>>

Researcher Mark Ditmer has tracked black bears for years in northwest Minnesota using heart monitors and satellite collars, and the bears barely noticed. That changed, though, when he started experimenting with a drone. The bears were not pleased. Flying a small craft over four bears in his study, he saw their heart rates spike in each of the 17 flights. Rates returned to normal soon after the drone left the area. Ditmer said it's clear the bears were stressed by the drones. "We saw one (a mother with cubs) go from a pre-flight heart rate of about 41 beats per minute and it jumped up to 162 beats per minute," he said. This study is small so it can't provide definitive answers. Still, the reactions of four northwest Minnesota bears may reverberate around the globe. Across the country and around the world, drones are increasingly being used in wildlife research, for eco-tourism and to protect endangered animals from poachers.

"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

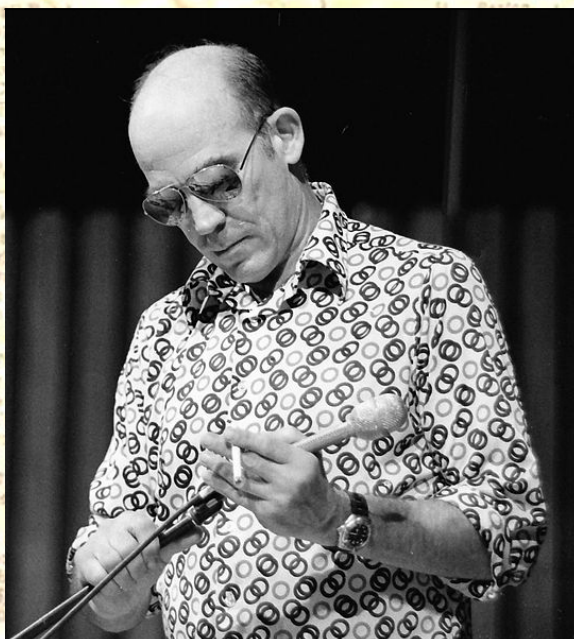
The strong and courageous
take a camera

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:

“Justice is expensive in America. There are no Free Passes... You might want to remember this, the next time you get careless and blow off a few Parking Tickets. They will come back to haunt you the next time you see a Cop car in your rear-view mirror.”

Hunter S. Thompson



Adam-Lambert:-I-look-to-Elvis-and-James-Dean

As part of today's Music's Men of Style issue of *Billboard*, Adam Lambert opens up about his style evolution and why he has put away most of the makeup.

"I've put down a lot of the makeup. I put the flat iron in the attic. I'm looking at people like Elvis and James Dean," PAIRING date at the police.

Favorite Designer

"I love Margiela, how their stuff fits. Certain lines are for certain body types, and not all of Saint Laurent quite fits me. I'm not a waify little 22-year-old model, as much as sometimes I'd like to be, for fashion's sake. Margiela is cut for, like, men."

The Power Of Trends

"As a pop musician, [trends] are part of my job; to reflect what people like. Production and the way something sounds are very much like fashion, where for a particular season people are gravitating toward something."

Read on...



the week that's past

The Gospel According to *BART*

My favourite roving reporter sent me the weirdest story that he has ever sent me this week. Check this out:

A professor from England's Kingston University will be dressing as each David Bowie persona for the next year in an effort to better understand the elusive rock star. Along with Bowie's unique garb, film and cultural studies professor Will Brooker will also "method-act" personas like Ziggy Stardust and the Thin White Duke, fully immersing himself into their inherent Bowieness.

"The idea is to inhabit Bowie's headspace at points in his life and career to understand his work from an original angle, while retaining a critical and objective perspective at the same time," Brooker explained, according to the NME. The Guardian reports that he has been to Bowie-related cities such as Brixton, Bromley and Beckenham and will visit Berlin next month.

As part of his immersion, the professor has also adopted Bowie's strange dietary habits — the milk and red peppers he infamous lived off of during the Seventies — and struggles with sleep-deprivation, though he won't be able to adopt all aspects of Bowie's lifestyle. "His mansion in Beckenham has been demolished, for instance, and I'm unlikely to have a fling with Mick Jagger," he offered in a statement. "However, it is possible to engage with and get a feel for his experiences without immersing oneself to a dangerous extent."

Read more: <http://www.rollingstone.com/music/news/professor-to-dress-as-david-bowie-for-a-year-for-research-20150818#ixzz3jTHOy5j6>

A GOLDENVOLE PRESENTATION

SLEAFORD MODS

plus special guests
STEVE IGNORANT'S SLICE OF LIFE*
MARK WYNN

SEPTEMBER 2015

Wednesday 23
MANCHESTER RITZ*

Thursday 24
CARLISLE BRICKYARD*

Friday 25
NEWCASTLE NORTHUMBRIA UNI*

Monday 28
LEEDS IRISH CENTRE*

Tuesday 29
BIRMINGHAM INSTITUTE*

OCTOBER 2015

Thursday 01
CARDIFF Y PLAS*

Friday 02
LONDON FORUM*

Sunday 04
BRISTOL BIERKELLER*

Monday 05
BOURNEMOUTH OLD FIRE STATION*

Tuesday 06
BRIGHTON THE OLD MARKET

Thursday 08
CAMBRIDGE JUNCTION

Friday 09
NOTTINGHAM ROCK CITY

SLEAFORDMODS.COM
AXS.COM | SETTICKETS.COM
TICKETMASTER.CO.UK | SONGKICK.COM

 SleafordModsOfficial
@sleafordmods

New album
"KEY MARKETS"
released July 10th



Illustration by Mark Smith @ marksmithillustrations

Steve Ignorant's *Slice of Life* are supporting the Sleaford Mods on their tour this autumn. Expect enough righteous rage and fury to sink a battleship.

I am probably gonna try and get along to the Bristol gig. Also coming soon:

Slice Of Life
Friday, September 4 at 8:00pm
The Portland Arms in Cambridge, Cambridgeshire

Steve Ignorant with Paranoid Visions
Saturday, September 12 at 12:00am in CDT
Riot Stage Riot Fest in Chicago, Illinois

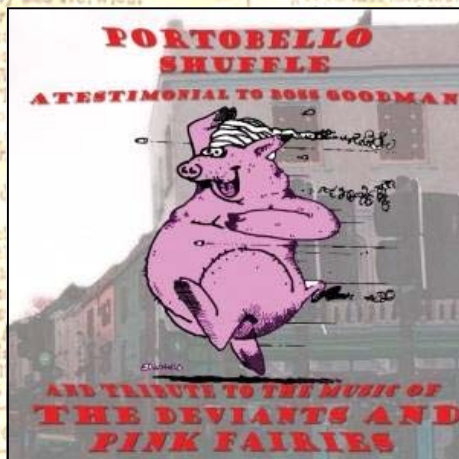
CONZO CURRENTLY IN STOCK
AT CONZO (UK)

CONZO CURRENTLY IN STOCK
AT CONZO (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. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeedee@yahoo.co.uk

MICHAEL DES BARRÉS ON

LITTLE STEVEN'S
UNDERGROUND GARAGE

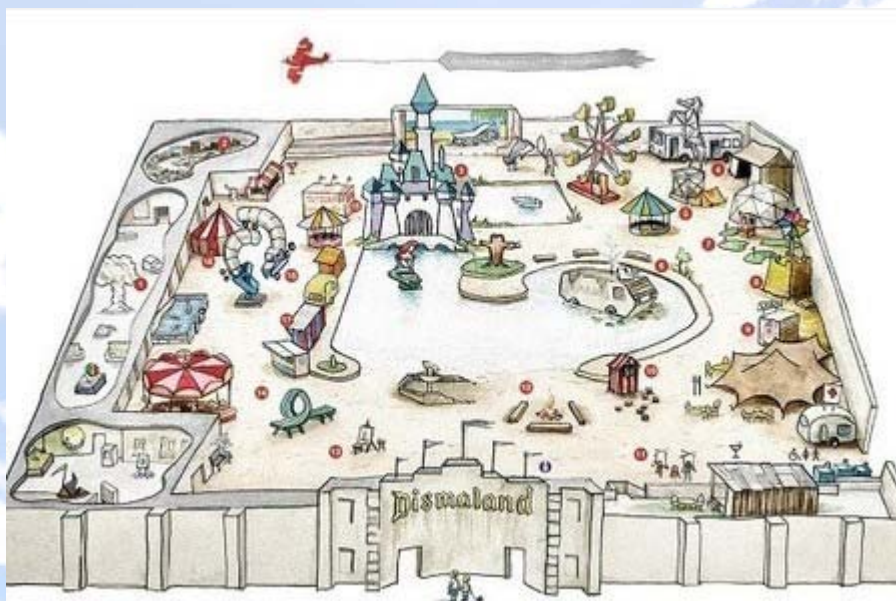
MAXIMUM ROCK AND ROLL

MORNINGS 8AM - 11AM ET CH21 SIRIUS | ((XM))
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:**

**PICTURES: Banksy's sinister
Dismaland Bemusement Park in
Weston Super-Mare references Jimmy
Savile**

<http://www.northdevonjournal.co.uk/PICTURES-Banksy-s-sinister-Dismaland-Bemusement/story-27646509-detail/story.html#ixzz3jTILHTFw>





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

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

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

STRANGE FRUIT



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

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

Strange Fruit 134 - Back of the Net

Rock meets Football and Gets Sent Off

Featured Album: Flair 89 - The Other World of



British Football - Volume 1

Tracks

- 1 Half Man Half Biscuit: (All I want for Christmas is a) Dukla Prague Away Kit
- 2 Wreckless Eric: Whole Wide World (for England)
- 3 Attila the Stockbroker: And Smith Must Score
- 4 Morrissey: We hate it when our friends become successful
- 5 Jefferson Airplane: Third Week in the Chelsea
- 6 The Players of Maidstone United FC: The MUFC Club Song
- 7 The Swanscombe End: Here Comes the Fleet
- 8 Cockney Rejects: I'm Forever Blowing Bubbles
- 9 The Ataris: San Dimas High School Football Rules
- 10 Andy Cole: Outstanding
- 11 Jegsy Dodd: Only Football Can Truly Break Your Heart
- 12 Crooked Jack: The Raith Rovers Song
- 13 The Mansfield Town Players: Mansfield Magic
- 14 Wills and the Willing: Skin (with Didier Drogba & Michael Essien)
- 15 Quicksilver Messenger Service: Pride of Man
- 16 Glasvegas: Flowers and Football Tops
- 17 Fat Les: Vindaloo
- 18 Half Man Half Biscuit: Referee's Alphabet
- 19 Rod Stewart: Reason to Believe
- 20 Someone Still Loves You Boris: Goal Mind
- 21 Boli and Waddle: We've Got a Feeling
- 22 Argyle Squad & Mount Charles Band: Farewell 3rd Division
- 23 Mark Lazarus & Queens Park Rangers: QPR the Greatest
- 24 John Cooper Clarke: Burnley
- 25 Half Man Half Biscuit: Bob Wilson
- 26 Public Image Limited: Albatross
- 27 The Kings: Up and Down
- 28

**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:

Ronny Heimdal

<http://ronnyheimdal.bandcamp.com/>

Ben Vandagriff

<http://www.facebook.com/pages/The-Altruistic-Messiah-Ben-Vandagriff/123167642148?fref=ts>

Karda Estra

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

SYNCROMIND PROJECT

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

Scott Jones

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

GorMusik

<http://www.facebook.com/pages/GorMusik/434451266724178?fref=nf>

Jacqueline Taylor

<http://www.facebook.com/pages/Jacqui-Taylor/167711123280082?fref=nf>

El tubo Elastico

**Listen
Here**

Friday Night Progressive



Daniel "Danny" Sembello (1963 – 2015)

Sembello was an American songwriter, record producer and multi-instrumentalist. He produced recordings by artists including George Benson and Pebbles, and he had his compositions recorded by Chaka Khan, Jeffrey Osborne, Patti LaBelle (the hit single "Stir It Up"), Irene Cara, René & Angela, and The Pointer Sisters (the hit single "Neutron Dance").

In 1986 he won a Grammy Award for Best Score Soundtrack Album for a Motion Picture, Television or Other Visual Media for his contributions to the Beverly Hills Cop soundtrack. He was the brother of Michael "Maniac" Sembello.

Danny Sembello drowned in the Schuylkill River near Philadelphia, on August 15, 2015. He was first reported missing after he went for a swim during a music festival in Manayunk.



Donald William 'Bob' Johnston (1932 – 2015)

Johnston was an American record producer, best known for his work with Bob Dylan, Johnny Cash, Leonard Cohen, and Simon and Garfunkel.

From 1956 to 1961 Bob recorded a few rockabilly singles under the name Don Johnston.

"Bob Johnston was very sophisticated. His hospitality was extremely refined. It wasn't just a matter of turning on the machines. He created an atmosphere in the studio that really invited you to do your best, stretch out, do another take, an atmosphere that was free from judgment, free from

THOSE WE HAVE LOST

criticism, full of invitation, full of affirmation. Just the way he'd move while you were singing: He'd dance for you. So, it wasn't all just as laissezfaire as that. Just as art is the concealment of art, laissezfaire is the concealment of tremendous generosity that he was sponsoring in the studio." - Leonard Cohen quoted in *The Stranger Music of Leonard Cohen* by William Ruhlmann, Goldmine. Johnston became an independent producer, most successfully with Lindisfarne on *Fog on the Tyne*, which topped the British album chart in 1972. In the mid 1990s, Johnston produced Carl Perkins' album *Go Cat Go!* which featured numerous guest stars including Paul Simon, George Harrison and Ringo Starr, as well as unreleased recordings of Perkins' "Blue Suede Shoes" by John Lennon and Jimi Hendrix. This album's release was delayed until 1996.

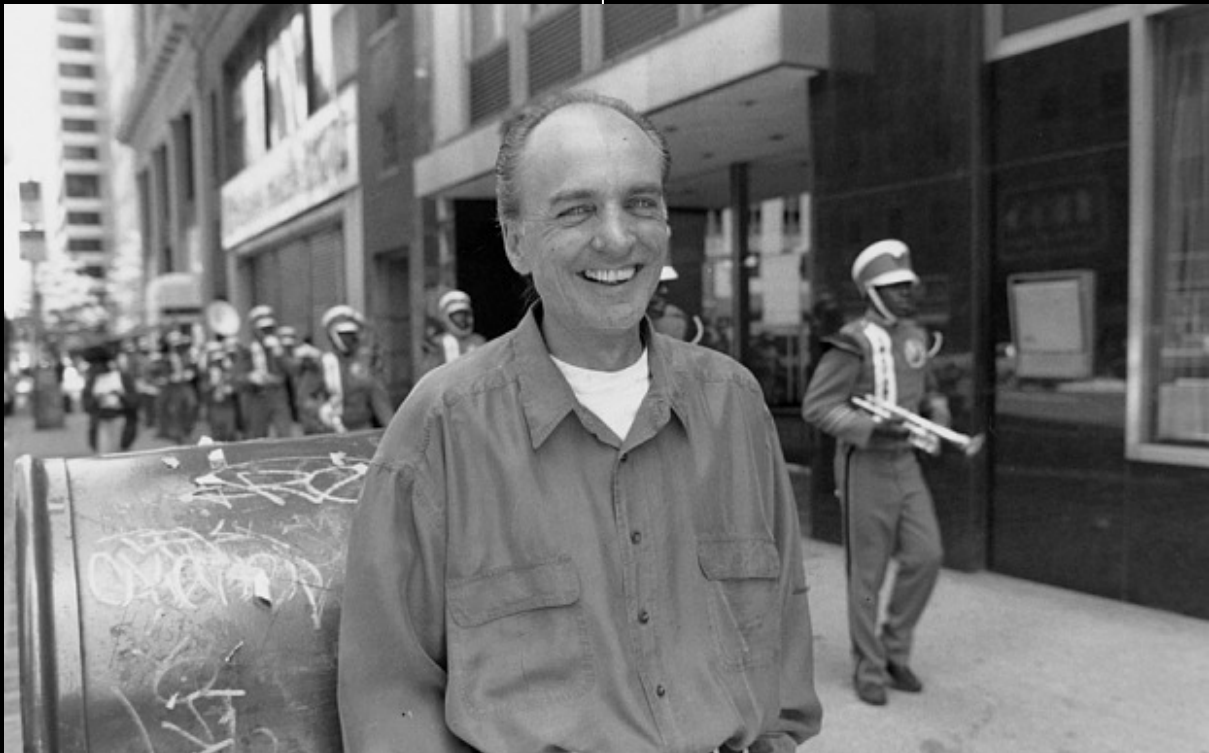
Johnston was in a memory facility and a hospice in Nashville for the last week of his life before dying on 14 August 2015. At the beginning of "To Be Alone with You" on Nashville Skyline Bob Dylan famously asks "Is it rolling, Bob?", talking to the producer Bob Johnston.

Gordon "Jazz" Summers (1944 – 2015)

Summers was a British music manager. He managed acts such as Snow Patrol, The Verve, Scissor Sisters and Klaxons. With Simon Napier-Bell, he co-managed Wham! and is credited with enabling them to break into the US market in 1985 and to be the first western pop group to tour China.

Summers was sent to Gordon Boys (a military school in Woking) at the age of 12 and enlisted in the army at the age of 15. He served as a radiographer in Hong Kong and Malaysia.

In 1986, he and Tim Parry founded Big Life, a music management company. The two men also operated Big Life Records. Among his other music-related interests was his role as chairman of the Music Managers Forum.



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/gonzowebly>

A MESSAGE FROM RICK



I am very excited about Wakemanfest. Rick describes it thus: "...which was actually the brainchild of Rob Ayling from Gonzo and was conceived as a three day event that would revolve around people I have worked with and my own band, The English Rock Ensemble of course." Rick asked us to post this message from him to you:

As I get older, I have realised how fragile life is, and how much my music and my musical friends mean to me. Subsequently, it has become an important dream for me to put together loads of musicians that I have worked with (and in some cases fathered!) in one iconic venue, and to give as much musical variation as possible to all who come to witness the outcome. To perform with The Strawbs on the two pieces which played such an enormous part in shaping my career, plus having the memories of Viv Stanshall through Michael Livesley and, of course, the English Rock Ensemble, means so much to me. Add to these my other special guests, which include the fabulous Cadbury Sisters and Kevin Orkian, and the dream is waking up to become reality. And to finish off with what is going to be an absolutely outrageous fun day on the Sunday, puts a huge smile on my face – and I hope it will do the same to you.



JON MEETS ROGER



The other morning I had a lie in. I didn't mean to, but it was only a few days after the Weird Weekend, and I was still recovering. I slept most of Monday, but Tuesday and Wednesday I was supposed to be back to normal. However, it didn't actually work out like that. So it was about eleven in the morning when I staggered out of bed. I was negotiating my way through a plethora of cats when the telephone rang. I am never in the best of tempers first thing in the morning, and assumed that it was probably someone from a call centre somewhere in Uttar Pradesh trying to sell me something.

So I picked it up grumpily, quite prepared to instruct the caller to commit a biologically impossible act of self-procreation, when the last person in the world that I was expecting spoke to me.

"Hello Jon, it's Roger Dean," the voice said, and I

immediately tripped over the orange cat.

For Roger Dean has long been an artist whom I admire greatly. I was a devotee of his paintings on Yes album covers long before I actually heard the music, and his alien landscapes have been part of my personal inner environment for well over four decades now.

For those of you not au fait with his work, although I truly cannot believe that there will be anyone reading this magazine who has NOT heard of him, here is his biography taken straight from the horse's mouth on his own website:

"ROGER DEAN was born in England in 1944, and is an artist and designer internationally renowned for his, album cover designs, posters, books, the revolutionary publishing companies, Dragon's Dream and Paper Tiger, Eco architectural, furniture and stage design, as well



as typefaces, logos and iconic designs for computer games company, 'Psygnosis' and redesigned the Tetris Logo.

Dean attended Canterbury College of Art between 1961-1965 inclusive where he received his National Diploma in Design (NDD) he then went on to the Royal College of Art 1965-1968 where he received a first for his Masters Degree (M.Des.RCA) and a silver medal, 'For Work of Special Distinction'. His was thesis on, The Psychology of the Built Environment, and the research for that formed the basis for his architectural designs. Whilst a student he designed the 'Sea Urchin' chair.

This chair was exhibited at the Design Centre in London is now owned by the Victoria and Albert museum for their permanent collection (furniture). A second prototype was acquired for the MAK museum in Vienna for their permanent collection in 2008

The Victoria and Albert Museum in London have also acquired two original "Yes" logo paintings plus the six sketches and 11 of his album covers and record labels for their permanent collection (Prints ,Drawings and Paintings).

In 2002 received an honorary doctorate from the San Francisco Academy of Art University. In 2009 the Arts The Institute of Bournemouth conferred an Honorary Fellowship. In 2013 he received a Gold Badge of Merit from BASCA (British Academy of Songwriters, Composers and Authors. Around the world, over sixty million copies of Roger Dean's images have been sold, as album covers, posters, cards, calendars and books. His work has been exhibited in many galleries and museums around the world

including, The Royal Academy, The Royal College of Art, the Victoria and Albert Museum, The New York Cultural Centre, The institute of Contemporary Art London. In 2010 the Daelim Contemporary Art Museum in Seoul Korea held a major retrospective.

There are three volumes chronicling the Deans work: "Views" (1975) "Magnetic Storm" (1984) "Dragons Dream" 2008.

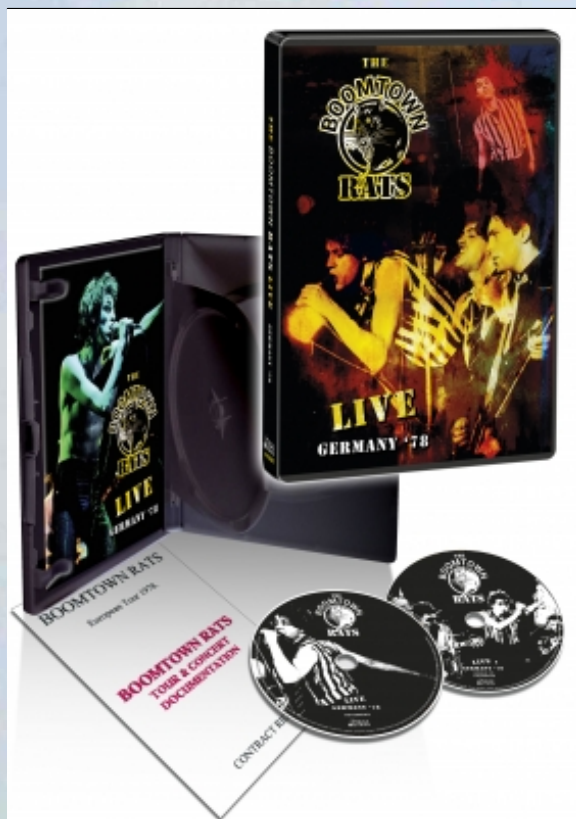
In 1981, with his brother Martyn, Dean built their first architectural

prototype shown at the NEC. During the course of a several exhibitions, over 250,000 people have visited the prototype. His work has inspired generations of young men and women who have become professional designers and artists, as well as demonstrating the importance of never going anywhere without a sketchbook and a pencil."

His paintings have become the visual interpretation of an entire genre of music for many people, including myself, who believe that his organic realism perfectly compliments the music which defined our adolescence. Yes guitarist Steve Howe said, "There is a pretty tight bond between our sound and Roger's art", and it is hard not to agree with him.

Despite the fact that I was bursting for a pee we chatted for a few minutes, and we made arrangements for me to telephone him that evening at his home in Sussex. We had a long and involved telephone conversation which I shall be publishing in two parts. The second, and longer bit, will be broadcast on Gonzo Web Radio in September to coincide with Roger's major exhibition at Trading Spaces in Sussex. The first excerpt, in this issue of the magazine, concerns his relationship with Rick Wakeman, and what he will be doing at Wakemanfest.....

**Listen
Here**



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

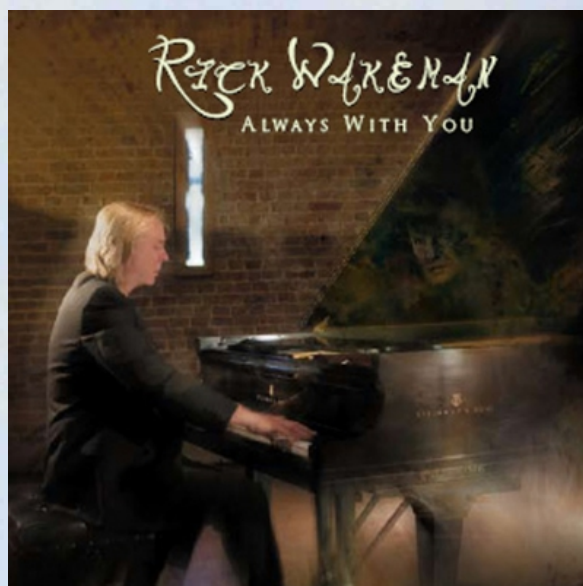


vocalist Hayley Griffiths, her breathtaking voice clearly illustrating why she was handpicked by Michael Flatley himself to perform in the Celtic phenomenon Riverdance and Lord Of The Dance. Hayley's incredible vocal range brings a new dimension to the sound of Karnataka, marking their transition to a powerful, symphonic, tour de force.

Artist 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.

JON MEETS PERCY



"Go interview Percy Jones" said the Gonzo Grande Fromage, one evening after I had consumed a half bottle of vodka and was just about to go to bed, "We have some more Brand X stuff coming out, and he is always an interesting dude to talk to". No arguments there. I interviewed him about eighteen months ago, and had a great time.

For those of you not in the know. Percy Jones (born 3 December 1947, near Llandrindod Wells, Wales) is a Welsh bass guitarist, and was a member of jazz fusion band Brand X, from 1974 to 1980, and a reformed version which lasted from 1992 to 1999. Brand X was another one of those bands who were beloved of other musicians and the more discerning of critics but which despite everything, never had the commercial success that it deserved.

They were a jazz fusion band active 1975–1980. Brand X started in 1975 as a 'jam' band signed by Island Records' Richard Williams. Williams A&R man Danny Wilding wrote down the name 'Brand X' to keep track of their activity on the studio calendar and the name stuck.

Noted members included Phil Collins (drums), Percy Jones (bass), John Goodsall (guitar) and

Robin Lumley (keyboards). Not long after jazz/rock fusion greats Brand X put out their 1980 album, *Do They Hurt?*, the band members went their separate ways until their comeback in 1992. Goodsall and Jones formed a trio version of Brand X with drummer Frank Katz in 1992. To make up for the lack of a keyboard player, Goodsall used a Gibson Max MIDI-guitar system to trigger synths, samples and keyboard sounds along with his guitars. This line-up went on to record *Xcommunication* (1992) and *Manifest Destiny* (1997), and tour Japan and Europe in 1997 with keyboard player Kris Sjobring and ex-Gong drummer Pierre Moerlen replacing Katz.

The latest release by Brand X on Gonzo is a live album from Ronnie Scotts in 1976. Sometimes the title of a record is self-explanatory and – to use the current vernacular – does just what it says on the tin. Here we have the legendary jazz fusion band at the legendary London club, when both were at their commercial zenith. The band played like demons, and the result is extraordinary. Nearly forty years on the sounds are still absolutely mindblowing.

Residing in New York, Jones is, according to Wikipedia, currently a member of jazz fusion band, Tunnels, along with drummer Walker Adams. He is best known for his unique bass sound, and his trademark use of the fretless Wal bass. In a long and eclectic career, Jones was also a member of the jazz fusion group Soft Machine, the poetry rock group The Liverpool Scene (featuring poet Adrian Henri), and has contributed to recordings by David Sylvian, Brian Eno, Steve Hackett, Paranoise, Suzanne Vega, Richard Barbieri and Fovea Hex, amongst others. He released a solo album, *Cape Catastrophe* in 1990.

Talking to Percy is always a joy, and we nattered for ages, as you can hear....

**Listen
Here**



Douglas Harr

Ear Candy for the Hungry Audiophile

Selling England Again

This fall The Musical Box is taking their production of the Genesis tour for 1973's *Selling England By The Pound* (hereafter *SEBTP*) to Europe once again. Also a series of these shows are booked in Canada next April 2016, including one night for them to stage the *Foxtrot* show. I've seen The Musical Box many times over the last 5 years, including *Foxtrot*, *SEBTP*, and *The Lamb Lies Down on Broadway*.

The performances are striking in their accuracy, transporting this viewer and those in the audience to a time long ago, when to many listeners, Genesis owned the English progressive rock mantle. The experience of seeing this band is something better than tribute. They actually recreate these shows down to the set design, including slides, costumes, and props, and very faithfully perform the live music itself, with the same interpretation the band employed during the shows from the era.

The *SEBTP* album and tour represent the most uniquely British, pastoral output of the band. Between the "a cappella" opening of "Dancing With the Moonlit Knight" to the majestic "Firth of Fifth" and melodic refrains of "The Cinema Show" this is where the band really hit their stride. The Musical Box capture the live experience deftly, and hearing the work in it's live format, complete with visuals, and Peter's stories, explain what all the fuss was way back in those days. It was even grand to see them wind their way through "The Battle of Epping Forest" usually dismissed by the actual members of Genesis as a bit of a mess.

I talked to one of the founders of The Musical Box and their Artistic Director, Serge Morrisette about these shows and their plans for next year and beyond:

DH: *Is there anything we should know about the most current version of these shows? Are there new technologies to aid in the production, or other factors?*

For this tour, there is no technical advance that comes into play - we still use old equipment - it's like a

moving museum on stage. The only thing that might change is to stage the "black" show. We've been doing the "white" show with the white sets behind the musicians and have done the "black" show less often. Back during the original *SEBTP* tour when Genesis returned to North America for a second leg of the tour the set list was the same, but they changed the sets and the background was totally black. Visually it makes a difference. The black show has some different slides, but it's not as nice visually overall because the black curtain does not react to the lights. The white fabric reacts to the lights more effectively. I'm sure it was done on purpose in the beginning, because when they put the sets and arranged the lights over it, they realized it was nice. One example where the black show is better is during "Watcher Of The Skies" which is more dark - it's a dark song and fits perfectly, while in the white show its like you are in the cloud! If we haven't been to a venue in the past they usually take the white show because it's the most spectacular visually. But if we are returning and want to make the presentation different, the black show is available, so we offer it to the promoters there.

In addition to these dates, there are going to be a lot of U.S. shows in February and March. It's going to be a pretty extensive list of venues, which is surprising. From the beginning we always plan a year in advance. After the last tour of *SEBTP/Foxtrot* we were wondering if there would be demand for the show again. When the demand is shrinking we select a different tour to present. We thought we would change the shows for 2016 but this U.S. tour will be the biggest we've ever done. I don't understand this phenomenon exactly because it's the same two concerts again, but for some reason promoters want to buy it so that's fine with us.

[Ed: in our view these shows are so fantastic and theatrical, many fans will return to see the same concert recreated again and again - just as one might a play or film. Doug saw The Lamb show three times!]

DH: *Fans are aware there were occasions where Peter Gabriel was raised from the stage at the end of*

THE MUSICAL BOX

performs

GENESIS

THE LAMB LIES DOWN ON BROADWAY



Photos: André Bazinet

AUTHORIZED BY GENESIS & PETER GABRIEL
INCLUDES ALL 1100 ORIGINAL SLIDE PROJECTIONS FROM THE '74-75 TOUR!

"Supper's Ready." Has Denis done that and how many times did Gabriel actually do it? [Denis Gagne is the lead singer, playing the part of Peter Gabriel]

We have done the flying effect a few times. Genesis did the effect twice, once in London and once in New York City. The thing is, to do that they wanted to do more than one night in the same place because of the installation – it was not a one-night proposition. They had to install the gear, and make sure it was working, and adjust the sets so that the wire can't be seen. When they did London it was 5 nights – for them at the time the most important series of concerts they had done. They wanted to add something spectacular so they arranged the sets so there was nothing in the middle but a black curtain. You could not see the wire. They continued in New York City, which was also a main venue and something big for the states. It's about the same for us – we need a stage that can support that effect, so we have done it only as a special event at a larger venue for multiple nights.

DH: I was struck by how effective the simple staging for Foxtrot was – with just a few bits of stagecraft compared to SEBTP.

It's true. At the beginning Mike Rutherford once told me you put a white curtain on stage with some black lights, and it hides the back line equipment and creates a unique atmosphere... and it's cheap! It's surprisingly simple and creates a unique atmosphere.

DH: You've most frequently staged the Foxtrot and Selling England By The Pound tours. Would you go back to Nursery Crime?

The thing about *Nursery Crime* is back then the show was only 45 minutes long because Genesis was typically the opening act, or featured with other bands. We would have to do a short show, or combine say *Trespass* and *Nursery Crime* so you would have songs repeated. It's not a matter of interest but more the constraint we have on doing a complete show.

DH: Any plans to present The Lamb Lies Down on Broadway again? Did your license to do these shows expire?

We don't have plans to do it again. We have done it a few times. On the first attempt it took two years to get the rights. It had never been done before. There are some "grand" rights – it's a type of legal contract – developed to protect musicals, operas, things like *Phantom of the Opera*, *Cats*, etc. When you have a concept like Pink Floyd's *The Wall*, or Genesis' *The Lamb*, it's a story with music, and characters, and things like that. *The Lamb* is protected by these gaand rights. You need a license for the music, which is easy, but also for the story, which is extremely difficult.

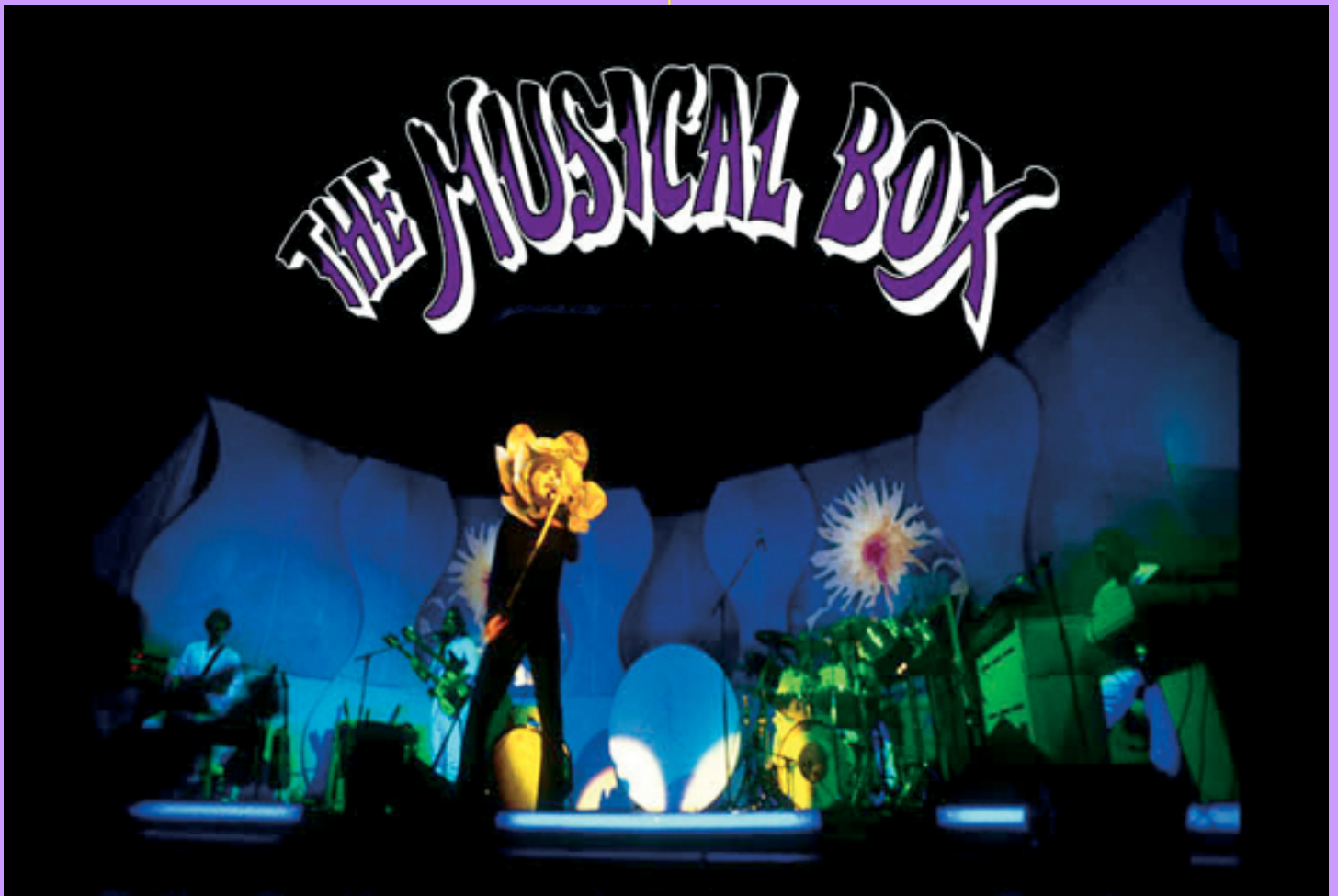
You have to make agreements with multiple parties as to the value of the music, and story. After that agreement, you have the lawyers draw up a contract, etc. Subsequent tours took about a year to arrange this paperwork, mainly to adjust the terms. It has never been a matter of not allowing us to do it, just about the terms of the contract, which covers two years at a time. We might do it again but we have no plans just now.

DH: What was your involvement in using the repaired slide show for the Genesis Lamb DVD? [Ed: The Musical Box invested significant effort to re-sequence the slides for The Lamb Lies Down on Broadway tours, and Serge actually did the work to prepare these for the official Genesis Box Set which contains a DVD of The Lamb in 5.1 surround sound, with the slide show visuals during playback. It's fantastic and worth the price of the whole set.]

I spent an afternoon with Mike Rutherford and Tony Banks at the farm looking at the slide show. It was in 2008 and at that time we were doing the slide show exactly as David Lawrence [original projectionist for the *Lamb* tour in 1975] had shown us based on his memory and also as we could see in bits of amateur film. Part way into it Tony said "let's stop. You are replicating what we did, but it's not what we want. We want the dissolves to come at the right time with the image" and I knew exactly what he meant. Sometimes the guys did not get the slide show right. So Tony said some sequences were wrong and I agreed to change it. I made the adjustments, and sent those back, and they agreed or gave me changes. So that was really fun – to listen to the *Lamb* with Mike and Tony – Mike said it had been 15 years since he heard the album. Tony had been doing the remixes, so he was more recently familiar. It was an incredible experience.

DH: The Musical Box has gone forward in time to do the Trick of the Tail tour. Have you discussed doing the Wind & Wuthering concert from 1977?

The main problem with *Wind & Wuthering* is being able to keep to our main objective, which is the exact recreation of the show. *Trick of the Tail* was pretty easy because it was basically the *Lamb* show with a few adjustments in terms of size, while *Wind* was really an arena size show – designed for a much bigger stage. It's the main limitation; a stage like that would not fit in smaller venues, 1,000 seat theaters, and I'm not sure there would be demand to fill arenas, even though it would be fun to do it. They stopped doing slides and film for *Wind* because at the time they would have needed more powerful projectors for the larger screens. That's a problem, as you need more depth, you could burn film, and things like that.



That's when they started to add more laser effects along with other changes.

DH: It was also the last time they had any staging right? There were the flowers that popped up on each side of the stage.

Exactly, after that they did the mirrors for the ...*And Then There Were Three* tour, and after that the custom lighting and that's another level of effort. Once I was talking to Tony Smith about the evolution of the stage at the time. He said that the reason why they had the moving lights developed is because when they did the show with the mirrors, they needed a lot of spotlight operators - it was a manual lighting effect. At that time they had to use the local union guys in each city. So at the last minute in the afternoon they had to train eight guys on spots to be able to do the show and it was a nightmare for them. So they wondered if there was a way to avoid that - something like a robot to operate the lights. They developed the moving lights after that, which was a major evolution in lighting.

We have the same problem with our tours - about half the venues don't have a crew, so we can use ours who are trained. The other half we have to use their people - so for example we have one guy at the follow spot, and we teach the operator in the afternoon if that's required. So for

each role we have a double, and the result is not always good when it's not our crew, though it doesn't go wrong that often.

DH: What is The Musical Box planning next, after April? How long can you keep this up?

You know, we started back in 1993 just for fun - it was a weekend. Now it's been 22 years, and we have never thought more than a year in advance, not because of our interest but because we have to gauge the general interest of the audience. We are going to do it as long as we can. We are lucky to have the involvement and support of Genesis. The main advantage of a production like ours is we can change musicians as we recreate the original productions. We never wanted to focus as much on the people as on the productions. Denis is very good, very disciplined and dedicated - it would be difficult to fill that key role if he stopped performing. He keeps in very good shape, and in control of his vocals, so as long as he can do that we don't have to worry. We don't have any plans to stop. As long as there are people who want to see it, we will continue.

DH: Make plans to catch The Musical Box this fall, or early next year. You will be happy to like what you know!

<http://diegospadeproductions.com/>

JON MEETS LUCA

I will admit that I had never heard of Mike Taylor. But without knowing it I had heard his music.

Michael Ronald Taylor (1 June 1938, Ealing, West London - 19 January 1969) was a British jazz composer, pianist and co-songwriter for the band Cream.

Mike Taylor was brought up by his grandparents in London and Kent, and joined the RAF for his national service. Having rehearsed and written extensively throughout the early 1960s, he recorded two albums for the Lansdowne series produced by Denis Preston: *Pendulum* (1966) with drummer Jon Hiseman, bassist Tony Reeves and saxophonist Dave Tomlin) and *Trio* (1967)

with Hiseman and bassists Jack Bruce and Ron Rubin. They were issued on UK Columbia.

During his brief recording career, several of Taylor's pieces were played and recorded by his contemporaries. Three Taylor compositions were recorded by Cream, with lyrics by drummer Ginger Baker "Passing the Time", "Pressed Rat and Warthog" and "Those Were the Days", all of which appeared on the band's August 1968 album *Wheels of Fire*. Neil Ardley's New Jazz Orchestra's September 1968 recording *Le Déjeuner Sur L'Herbe* features one original Taylor composition "Ballad" and an arrangement by him of a Segovia piece "Study".





Mike Taylor drowned in the River Thames near Leigh-on-Sea, Essex in January 1969, following years of heavy drug use (principally hashish and LSD). He had been homeless for three years, and his death was almost entirely unremarked.

In 2007, the independent record label, Dusk



Fire Records, released for the first time Mike Taylor Remembered, a 1973 tribute to the musician recorded by Ardley, Hiseman, Ian Carr, Barbara Thompson, and other major modern British jazz players.

In 2015, Gonzo Multimedia published *Out of Nowhere*, the first biography on him written by Italian writer Luca Ferrari. I worked with Luca on this book, and we soon became friendly via email. So once the book was done and dusted, I gave him a ring.

**Listen
Here**



**CURRENTLY IN STOCK
AT GONZO (UK)**



**CURRENTLY IN STOCK
AT GONZO (USA)**

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



LOOK WHAT BART'S DONE!

Here at Steppin' Out, I've been enjoying the 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.

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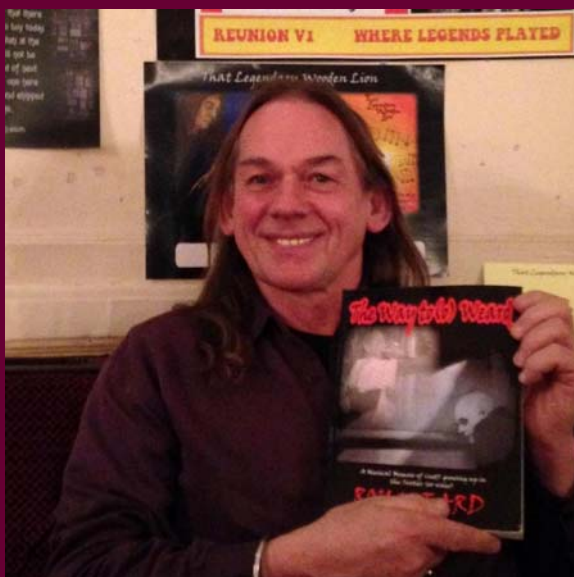
LEARN MORE | www.flutiefoundation.org

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



At work one day Ted passed me a stack of grubby, dog-eared pictures. They showed a group of people indulging in various sexual acts. One stood out. It was probably the least pornographic of the lot. It showed a large woman's breast being squeezed and pulled upwards by a hand that came over her shoulder. I had the name for the new band! *Grope!* It fitted perfectly. I borrowed the picture and took it to a friend in the lab at Roneo. He made a large master copy and we scrawled the word 'Grope' in that blobby, hippy, script and added our house phone number below it. Of course I was naively stupid. That poster did not get us any gigs – but we did get a few phone calls.

Around about this time Idi Amin ejected the Asians from Uganda. Many of them came to the UK and Roneo took on one of these as my assistant. He was a nice chap, albeit a bit bewildered to find himself in the UK - a country whose customs and climate are wildly different to the ones he was used to. He came into the furnace room and I showed him around. Having explained about the vat of cyanide he backed away and would not go near it again. He was happy enough to wire up the parts though, so we got along OK.

One day he said to me,

'What you do for sex in this country?'

I was a bit puzzled by this, 'Same as in yours, I suppose.'

'No, where you go to have sex?'

'Home' I said, 'I have a girlfriend.'

He looked a bit exasperated. 'No, you don't understand. In my country you pay a woman one pound and you stay all night. Here, I give a woman ten pounds and she throw me out after half an hour. That is not long enough.'

I had not had experience of hookers by that time so I really did not know what to tell him.

'Get a girlfriend,' I suggested.

Roneo had its own Trumpton-style fire service, just like the one they had in May and Bakers. It was, in fact, just outside the door to my workplace. The firemen were all volunteers from other parts of the factory, and when the alarm went off they would all race to the garage, get into their uniforms, and drive their little fire engine out. Their system was that every department had a fire alarm button. If a fire started in your department you hit the button and a light lit up on a map in the guardhouse at the gates. They would then sound the alarm and tell the firemen where the fire was.

I was off sick for a week and when I came back they told me what had happened. They needed some parts hardening urgently and persuaded my assistant to do it. He had lowered the parts into the cyanide (I can just imagine the look of terror on his face as he did this). At the allotted time he lifted the stuff from the cyanide and went to lower it into the whale oil. The whale oil was used back then because it was cheap and because it would not burn – easily. Just lowering red hot metal into it was OK. Put the metal in and pull it out again, however, produced flames and thick, black smoke as the whale oil burnt off the metal. My assistant did just that. He lowered the stack of metal and missed the hooks. He then pulled the rack of parts upwards to try a second time only to find there was smoke and flames everywhere. He then managed to get the whole contraption caught half in and half out of the oil. The place filled with smoke. He ran out of the building to the fire station and hit the button outside the station door. This was the general alarm for the whole factory. He then ran back into our workshop.

My friend, who ran the rubber workshop (how apt), said they all assembled outside their building when the alarm went off. The firemen ran to the fire station, got into uniform and climbed on the little fire engine which headed off to the gatehouse because no one knew where the fire was. As they watched it go down the road and turn right towards the gate a door opened behind them and, accompanied by a large plume of black smoke, my wild-eyed assistant ran out screaming. No damage was done, but he left and never came back.

Grope gigged for a while, going through various line-ups. At one point Mick Cole, our drummer, and Al Haines shared a flat in Ilford High Road with a black guy called 'Chas'. Chas was a wonderful character; I will quote Al's description of him:

'Chas tried to emulate Eddie Grant by firstly having bleached blond and then ginger hair.' He used to work at Fyffe's and used to say he was a banana bender. I think I was also in a

car with him when another black guy cut him up and he sounded his horn, wound the window down and shouted 'Go back to your own country you black bastard'. The guy looked round and saw Chas grinning at him and could not work out who had shouted. Chas, he of the Eddie Grant complex was indeed an inverted racist. Way ahead of his time I would say. If he didn't like anything he would say, 'it's well out o forder'. The f being omitted from the 'of' and placed, with emphasis, in front of the 'order'. Mick and I pounced on this grammatical faux pas and it became our catch phrase. For us everything was 'well out o forder'.'

We decided to try to get some publicity for the band and told the guys who ran the Indian restaurant below Mick and Al's flat that we would set up in front of their shop and take some pictures of the band. We did this and then quickly dropped a power cable down from above and began playing. Not quite *The Beatles* playing on top of the Apple building, but we did stop the traffic and get moved on by the police.

Grope began to expire after a few more gigs and Johnny Lyons, bass player at the time, and I began to think about forming a new band. I got talking to John Phillips at Roneo one day and he said he wanted to form a band, so we recruited him and began to write and rehearse with John on vocals, Johnny Lyons on Bass, Gareth Kiddier on 12-string and six-string guitars, Wal Mansefield on drums and me on electric guitar and vocals. Again the question of a name came up. People who came to rehearsals often said, 'I saw Wood and Lyons new band last night'. *Wooden Lion* was born.



THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

PHENOMENA

MAGAZINE

Now recognised as the leading online magazine of its type
Phenomena Magazine is a FREE magazine from
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c.j.stone

Housing Benefit Hill: Still life behind warm curtains

ON A SUMMER'S evening this place has the air of a holiday camp. Something about these squat, long blocks, windows blazing, TVs blaring through open windows. Someone is walking the dog, nursing the glowing remnants of his last cigarette in a cupped hand.

Not so bad really. Poverty's not as gruelling in the summer.

That's what I'm doing too. Taking the dog for a walk. Looking at the stars. Enjoying my cigarette like an evening companion in the balmy, soft air.

Of course it's not a holiday camp. There's no pulsating centre of light and life. No bars and restaurants. No entertainments of any description. Just the squat, long blocks full of too many people.

Holiday camps pack the people in, one on top of another, for two-week stretches. Here it can last a lifetime. I pause outside Claire's briefly. She's in there, I can hear the TV. Claire's got four kids crammed into that shoebox of hers. Anthony, the eldest, mousy-haired and even-tempered. Marty, ginger, freckled, mischievous and occasionally sullen. (These two often walk my dog for me.) The other two are blonde, sharing the same father.

Claire is 26 years old. I used to pop round there a lot, after the kids had gone to school. We'd sit there, Claire and me, and smoke a succession of cigarettes while the TV wittered in the corner. The smoke would hang in the air like a fog, as soft sunlight filtered through the ever closed curtains. It didn't matter what time of the day or night it was, those curtains were always closed.

This was just after me and my ex had split up. Claire's had done a runner too: with a 16 year old. We were consoling each other, a bit of mutual support.

I like Claire. She's determined and strong. And unlike a number of the parents round here (including me), I've never heard her shouting at the kids. She's thin to the point of anorexia, with a face marked by the strain of constant struggle. No matter how low she gets, she never shows it outwardly. The older kids were aware of her unhappiness. There's a real pride there, an old-fashioned working-class dignity rarely found nowadays.

Sometimes I wonder how she manages to live in those conditions. Her place is spotlessly clean, but lacking decent furniture. The carpet is a thin, nondescript rag. The wallpaper, painted woodchip, is ripped off in patches to show the plaster. The woodwork is chipped and cracked and the walls are full of holes. No pictures, decorations or ornaments anywhere. Just the TV in the corner.

What a life! Kids, fags and telly. It's a wonder that Claire stays sane. But she does.

Her ex (or ex-ex now, since they're back together again) is 21, seven years her junior. He moved in with her when he was 16. They'd been seeing each other for a couple of years before that. People grow up fast on Housing Benefit Hill. At 16 years old he was already a family man.

Stewart was born here. His parents live a couple of blocks down. His brother lives right next door. Claire was married to Stewart's brother's girlfriend's brother (I can't put it any other way)

before succumbing to the temptation of a schoolboy enthusiasm. He ex-husband's parents also live a couple of blocks down. That's the way it is round here, complex knots of interlinked relationships, like a huge net. You have to do something to relieve the boredom. And then, maybe that net encircles Housing benefit Hill like a trap. Once you're in here there's an air of permanence about it, like a life-sentence.

Of course, Claire's in-laws weren't too keen on her for a while, leaving their son for someone barely out of short trousers. If I was to say they'd cursed her, you'd have to take this literally. Both of them are practising witches. Personally I think that Claire bore the psychic battering with heroic fortitude. Her ex mother-in-law is a formidable woman.

A single woman on the estate awakens forgotten instincts amongst the men. There had been a prowler about. On more than one occasion Claire had heard the letterbox rattle, and imagined a pair of hungry eyes peering through. As a consequence Stewart's mother, Sally, was spending her nights around there. They were fortifying themselves with precise doses of amphetamine sulphate (only enough to keep them awake, no more) and talking till dawn.

Sall is a friend of mine. She too is a very powerful woman. Perhaps there is something about the conditions of life up here that fashions strong women. Or a residual vestige of an earlier, matriarchal culture. Whatever the case, the men are definitely the weaker partners

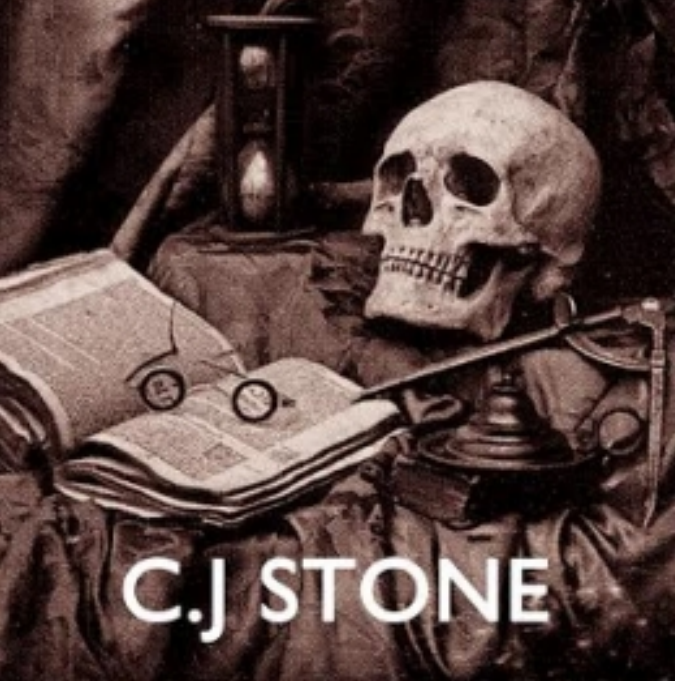
I've known Sall for eight years now. What is certainly true is that for a fortysomething grandmother and mother-of-three (her eldest son is in his late 20s), she maintains a remarkable youthfulness. You'd think she was 35. It's this same eldest son who supplies her with the amphetamine sulphate.

She reads constantly, when she's not working or keeping the wolves at bay round Claire's. Novels mainly, but also all of the local papers, including the free ones. These she drains (she has a thirst for words), every last drop: births, marriages, deaths, the small ads, the property pages, even the notices for planning permission. And the truly remarkable thing is, she remembers it all.

Read on

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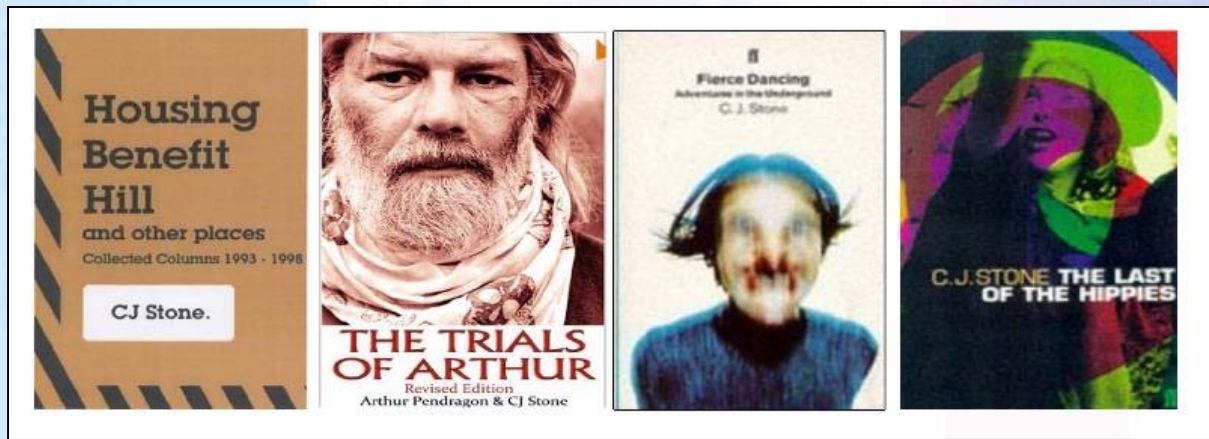
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Independent on Sunday



Housing Benefit Hill:

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

The Trials of Arthur:

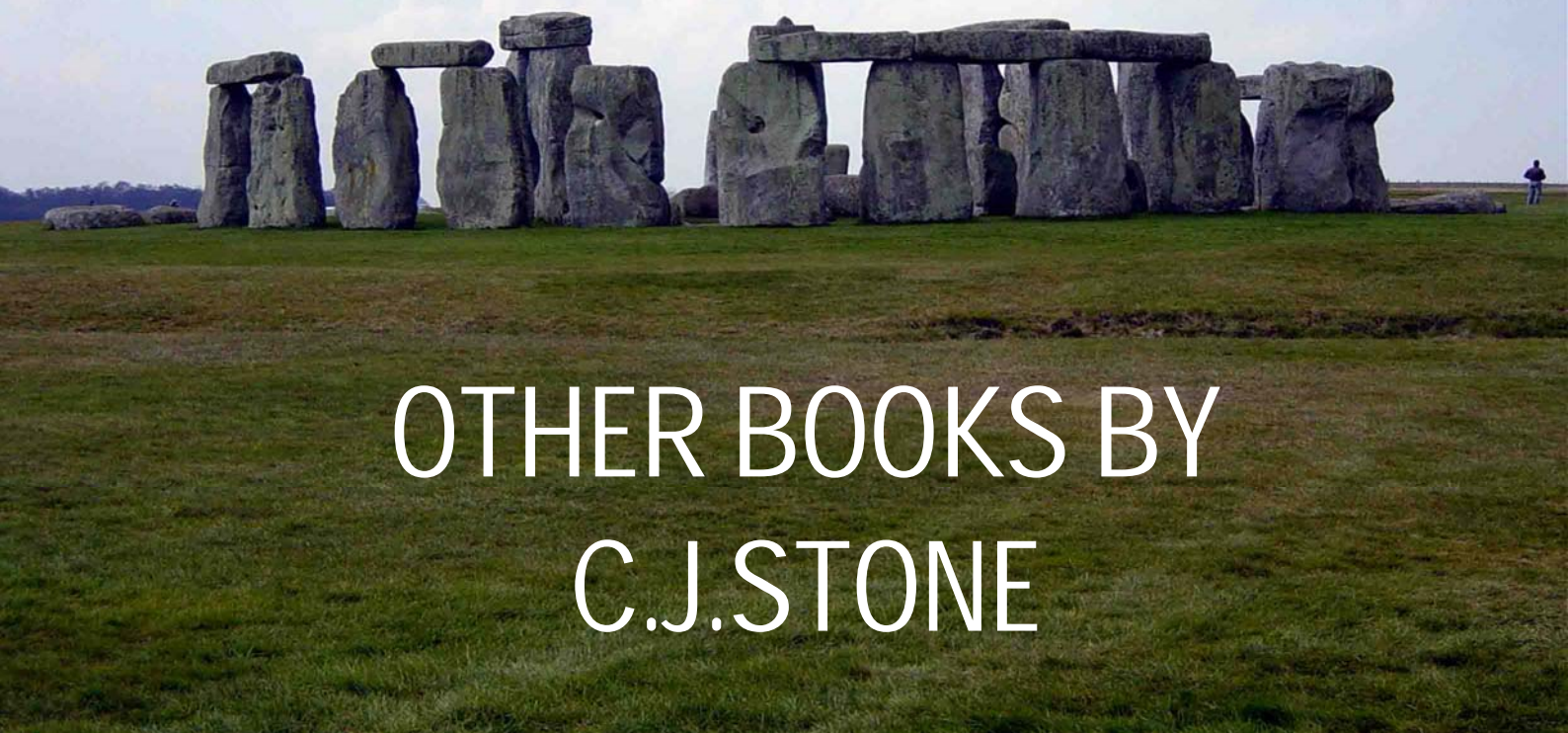
<http://www.amazon.co.uk/Trials-Arthur-Revised-Ronald-Hutton/dp/0956416314/>

Fierce Dancing:

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

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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..


A week ago, a brief announcement on Facebook announced, "The Elves of Silbury Hill will be making a rare appearance at Western Super Mare this weekend... If you're in the West Country, come along and show your support for a worthy cause..." Notice was so short that the gig poster had no need to announce a calendar date, merely referring to the show as being "on Sunday afternoon".

The performance, on the 16th of August, fell a few days before Hawkwind founding member Dave Brock's 74th birthday, and he was presented with a celebratory cake at the end of the seven-track set. The performance has a somewhat looser and old-style festival feel to it than mainstream Hawkwind shows, and the set list was subsequently reported (via Facebook) to be:


Flying Doctor
Steppenwolf
Assassins of Allah (aka Hassan i Sahba)
Utopia
Motorway City
You Shouldn't Do That
Brainstorm






 **WE HELP SAVE LIVES, ONE DAY IT COULD BE YOURS**

THE ELVES OF SILBURY HILL

 **CAPTAIN RIZZ** AND OTHERS

will be doing a charity concert outside the
ROYAL GROSVENOR HOTEL, WESTON-SUPER-MARE
ON SUNDAY AFTERNOON

The event will be opened at midday by
DAVE BROCK from



All proceeds to Dorset and Somerset Air Ambulance...
 Raffle & Auction, Bouncy Castle, Face Painting & more! 12noon-6pm

Hawkwind have long been a supporter of fundraising for the Devon Air Ambulance, and now their support has extended over the county border, to help the neighbouring Somerset

equivalent. It's believed that Sunday's show was also the first-ever Hawkwind appearance in Weston-super-Mare, a small seaside town whose residents have included such luminaries as Ritchie Blackmore and John Cleese.

The Elves of Silbury Hill are a variant of Hawkwind, in a sense being a cover band that's run by Hawkwind themselves.

They've played a few gigs before, but haven't released any albums.

An early appearance (possibly even the first) was in August 2009, at the two Porchester Hall 40th anniversary shows.

They have also played in Leamington Spa (twice) and at Hawkeaster, and they did a Sea Shepherd fundraising benefit gig in Portsmouth in 2013. Dave Brock doesn't always appear, and ex-Hawkwind members and/or Hawkwind roadies can be included in the lineup.

On this occasion, ex-Hawk vocalist Captain Rizz took to the stage for the final track "Brainstorm".



HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

Full Earth Address:

.....
.....

Post Code

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

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



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.



IN HIS OWN MANIC WORDS:

Alex Clifford was born into a British Forces family. UFO involvements as young child. Lost Mother at 8. Got Mother back several years later. Lost Mother several more times. Difficult home circumstances and absence of mother lead to running away to see the world as young teenager. Luckily fell in with the right crowd, white Panthers and the Ladbroke Grove squat scene, from there became familiar with Nik Turner and the Stonehenge Fest scene, which lead to the wider artists cooperatives movement. Wrote and sang under a series of alter ego names; Bluebird, Bluey, Gary Green (peoples poet), Ve Macrinnon (pronounced Macrineen) (The red man), Red Eagle, Phoenix Shaman, and now Aleph Immanuel. Went to 4 corners of Britain seeking the truth, universal reality above and beyond what we are all told in news, media and books. Why do I write and sing as an alter ego? It's a shamanic thing, or a slightly schizoid thing, depending on your viewpoint I suppose. It allows me to enter a "stream of consciousness" mode, and pour out stuff directly from my soul. Stuff that my conditioned mind would just get in the way of. The same is true when I play music, that letting go of everything, and being just ever in the now of the music, and you play automatically, in time and key with what's washing over you. It's the route and root of the best jazz. Like Miles Davis, playing "Blue Train".

Alex's Top Ten

Here's my response to 10 desert island discs, choose view whole conversation;

Top ten LP's for a desert isle you say Jon? Well, the concept of doing things in tens is a Christian Anglo Saxon one, and as you know, I'm more Gaelic-Celtic Shaman Dru'yd than Christo-Saxon, We do things in nine's in hour of the nine aspects of Odin, but I can't give you nine because it's less than you asked for so here's my eighteen must have desert island discs; But not necessarily in this order;

Rare Earth "Live - In Concert"
The Chameleons "What does anything mean basically"
Frank Zappa "Thing-Fish"
Frank Zappa "Shut Up 'n Play Yer Guitar"
Nik Turner "Space Gypsy"
Nik Turner "Space Ritual"
Nik Turner "Xitintoday"
Steve Hillage "Green"
Steve Hillage "Rainbow Dome Muzic"
Van der Graaf Generator "Still Life"
Van der Graaf Generator "Live At The Paradiso (2009)"
Van der Graaf Generator "H To He, Who Am The Only One"
King Crimson "Starless and Bible Black"
King Crimson "Larks' Tongues In Aspic"
Peter Buffett "Spirit, A Journey In Dance Drums & Song - Peter Buffett"
Especially "Thunderbird!" *(which can bring out the Shaman in anyone)
Miles Davis "Blue Train"
Gong "Camembert Eclectique"
Van Morrison "Astral Weeks"
Joy Division "Unknown Pleasures"

I know Jon, there are 19 not 18, sorry, in the end I just couldn't get them down to 18 let alone 10! Music is Too big an influence, love and need, for me to be able to reduce it like that. Even now I'm cringing for leaving out Allman Brothers, Neu, Edgar Froese, Nick Drake, John Mcarthy, Neil Young, etc.

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.

Last issue, for various Weird Weekend related reasons there was no roundup of Yes news and so this week we are so chocker there is only enough room to write: HERE IT IS.....

- The AndersonPonty Band Announce 'Better Late Than Never' Album
- Yes, Toto turn back the clock at Pier Six Pavilion
- Yes Honor Chris Squire During First Concert Since His Death
- Yes, Aug. 12, 2015: Shows I'll Never Forget

- ROCK MUSIC MENU: Is XYZ the next step for Jimmy Page?
- GEOFF DOWNES OF YES – CARRYING ON WITHOUT CHRIS SQUIRE (INTERVIEW)
- New Yes bassist Billy Sherwood fulfilling his friend's dying request
- Steve Howe Says Yes Is Happy to Be Able to Pay Tribute to Chris Squire on Summer Tour with Toto
- Alan White on Chris Squire, Yes' New Tour and Cruise to the Edge
- Yes Drummer Reveals He Was The Inspiration For Spinal Tap Scene
- Yes Play First Show Since Chris Squire's Passing
- YES ALUMNI: Patrick Moraz Releases Moraz Album Project

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!!!"

ADDICTED TO BOOKS

ESPECIALLY POETRY BOOKS

Especially from authors i know

On the CLEARANCE shelf @Half Price Books

where i have purchased many and much

a name familiar-ALEX SKOVRON(from twenty years ago!

That he should still be writing is a diamond

That i could buy his Melbourne book in Austin astonishing

That Ken should then screen a REALPOETRYMOVIE

of Alex performing @the Dan O'Connell Pub in Carlton,Melbourne,Victoria

makes this world a very small circus after all

with lots of little Ring Masters

no safety net-and so many entertainments

we will always be distracted

so i watched and i read

and longed

for MORE

POETRY!

Yer Gonzo Bookshelf



- **Hardcover:** 464 pages
- **Publisher:** Verso Books; 1 edition (4 Nov. 2014)
- **Language:** English
- **ISBN-10:** 1781685835
- **ISBN-13:** 978-1781685839

I have always been interested in civil disobedience on the Internet. This goes back to the late 1990s when, after having read a particularly salacious article about a teenage hangout called Habbo Hotel, I went in, and almost immediately was greeted by a bunch of grey coloured characters all called Geno, with a string of numerals after each name. They were wandering about, muttering nonsense about the light being grey, and gave all the appearance of being members of some peculiar cult. I was intrigued and spent some time watching them, before I realised that these people were actually doing their best to be as

collectively annoying as possible; subverting Ghandi's idea of non-violent protest into something both irritating and hilariously funny. I kept an eye on the cult of Geno for a year or so until they went the way of all flesh, and certainly all internet memes, and disappeared.

It was nearly ten years before I heard of Anonymous. There was an irritating bloke who used to work for me, whom I disliked intensely. However, he introduced me to Encyclopaedia Dramatica, which in turn introduced me to 4Chan. I hung around there occasionally, as, indeed, I have occasionally ever since and found the anarchic humour interspersed with psychosocial violence and pictures of naked young women a bit too rich a mixture for my liking, although - in my defence - I am about three times as old as the average 4Chan reader.

The board /b/ was often described as the asshole of the Internet, but it was from here that the phenomenon of Anonymous first emerged. I watched its emergence with mild interest, but it was only with the massively amusing campaign against the Church of Scientology that I began to take any real interest.

I have been interested in the concept of cyber insurgency for a long time, and so, in recent months, I have read a lot about Anonymous, LulzSec, and other online insurgency groups. This book is unique in that it is written by an anthropologist, and furthermore the anthropologist widely considered as the world's expert on Anonymous. She is described as:

"Enid Gabriella Coleman (usually known as Gabriella Coleman or 'Biella') is an anthropologist, academic and author whose work focuses on hacker culture and online activism, particularly Anonymous. She currently holds the Wolfe Chair in Scientific & Technological Literacy at McGill University, Montreal, Quebec, Canada. Nathan Schneider writing in the Chronicle of Higher Education named her "the world's foremost scholar on Anonymous".

After completing her high school at St. John's School in San Juan, Puerto Rico, Coleman graduated with a Bachelor of Arts in religious studies from Columbia University in May 1996.[She moved to the University of Chicago where she completed a Master of Arts in socio-cultural anthropology in August 1999. She was awarded her Ph.D in socio-cultural anthropology for her dissertation *The social construction of freedom in free and open source software: Hackers, ethics, and*

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the liberal tradition. in 2005."

This is not the most entertaining book on the subject. In my humble opinion that honour goes to Parmy Olson's book *We are Anonymous* that I reviewed in these pages a few weeks ago. But it is certainly the most erudite. Back in the day, I read Julian Dibble's book *My Tiny Life* and I wrote a lengthy (5000 word) piece for a long defunct magazine called *Parascience* on what I called 'cybersociology'. That was back in 1998 or 1999, and the ubiquity of online social networking has changed immeasurably since then, and the work that Biella Coleman and others do on the emerging cultural anthropology of these groups is fascinating.

Olson wrote about her ambivalence about the moral compass of Anonymous:

"In some cases, yes, I think it has in terms of some of the stuff they did in the Middle East supporting the pro-democracy demonstrators. But a lot of bad things too, unnecessarily harassing people -- I would class that as a bad thing. DDOSing the CIA website, stealing customer data and posting it online just for shits and giggles is not a good thing."

It is hard not to agree, although I am afraid that I have a sneaking suspicion that had some of the events of the Arab Spring NOT taken place, the current horrors in the Middle East, with burnings, beheadings and crucifixions becoming commonplace for the first time in centuries, might not have come to pass.

Whereas Olson, at least in writing, identified with the main protagonists of *LulzSec*, and spun an adventure yarn worthy of Frederick Forsyth, Biella Coleman is far more objective, not to say ambivalent about the people she portrays. She gives a thorough overview of both people and events, and goes a long way towards explaining why and how the hell these people do what they do.

The most important thing that comes out of this book, however, is that although it is undeniable that some Anonymous have done nasty things to people who may or may not have deserved it, all the major arrests and persecutions of Anonymous and other hacktivists have been for doing good things. Biella quotes one such convicted hacktivist as complaining that when government agencies have used destructive DDoS attacks against him and his comrades there was no comeback, whereas he was convicted and imprisoned for doing exactly the same thing.

With the possible exception of the Middle East insurgency programmes, and my comments upon those are basically just my innate paranoia speaking, the hacktivist campaigns covered in this book have done nothing but good. Which has to lead us to the question: Why have they been so severely persecuted by the powers that be?

Gabriella Coleman should be congratulated for having produced such a thorough and intellectually weighty tome, which for the first time, does real justice to its complex, and much misunderstood, subject.



Stray into the woods and forests and you will enter into another world; a world of creatures that live by their own rules, protect their own kind with fierceness, and view all strangers who venture under the protective boughs with deep suspicion. Tread the forest floor with care, for this is also the home of the hairy man - the wildman of the woods. Is he a man? Is he a beast? Is he something in between? Whatever he is, he is spoken about by humans in hushed voices. They are scared of him and they tell tales of him to their children to scare them from entering the hushed darkness of the tree kingdoms. They call him many names; the woodwose, the wudawasa, the wodwos amongst them. The bane of a high-born daughter takes her unintentionally through such a forest on her last journey as a single woman to wed the man of her father's choice. Imposters from another land tramp through such a forest on a mission of their own, killing everything that comes across their path. The lives of some of the creatures that dwell in this place become unavoidably entwined with both these trespassers. The lives of some will change. Some will cease completely.



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...

We are back to normality, which means I made it through to the other side of the weird tunnel without too much effort. There were a couple of close calls where I had to press myself up against the sooty walls, but the anguish train clickety-clacked on by without causing damage. And I don't have to visit that dark subterranean passage again now until August 2016 and can breathe freely until then, whilst contemplating – here and there – how to prevent the sitting room carpet becoming reminiscent of a rugby pitch in mid-December, after a particularly rough and scrum-filled match, as it did after the Thursday night cocktail party when it rained all the way through it.

So on with the show:

Steven Tyler - (Aerosmith) Original autographed one-of-a-kind memorabilia. - US \$15,000.00

"This early 1970's Husqvarna sewing machine, owned by Rock-n-Roll costume designer Francine Larnis, is a One-Of-A-Kind memorabilia piece. It's NOT just another signed guitar!

Steven Tyler's early stage-image with Aerosmith is noted to be one of the most unique and innovative in

THE BITCH IS BACK

the history of Rock-n-Roll. And Francine Larnis is the designer who designed with Steven Tyler to create those costumes and stage-image.

As noted in Francine's biography titled, "Behind The Seams", this Husqvarna was the only machine Francine used to construct Steven Tyler's costumes. It was referred to as the "The Tank". The nickname was adopted due to the machine's amazing ability to survive the abuse of Rock-n-Roll tours all those years on the road with Steven Tyler and Aerosmith. It still wears the battle scars proudly and is decorated with a Steven Tyler microphone scarf."



How's this for an odd item of music memorabilia? And no, it's NOT just another signed guitar! Just because it is not a guitar. Ah well I expect it helped keep Mr Tyler from fraying at the seams after long, hard roads on tour.

WHOLESALE CASE of 12 Elvis Presley Talking 12" Figures Doll White Suit - \$96.00

"Brand New Factory Sealed Case of 12 Figures, licensed by Elvis Presley Enterprises. Product



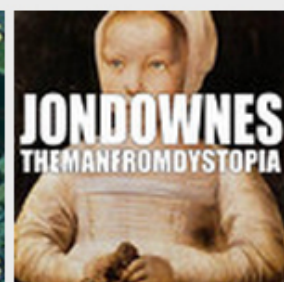
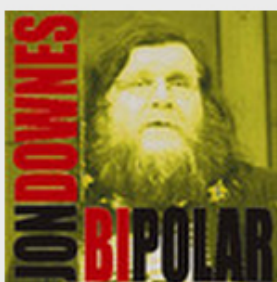
Features: Elvis Presley 12" Talking Action Figure - Formal Attire This Talking Presidents' Elvis Presley formal attire action figure stands 12 inches tall and says 13 phrases taken from interviews taken during his early years of fame (1954 - 1961). These statements, taken from original recordings, show many sides of Elvis Presley's personality, from funny, to serious, to philosophical. Elvis is packaged

in a full color box that includes many photos and a detailed biography of the early days of his career. This figure is dressed in a suit recreated from photos taken of Elvis at the Memphis Charities Benefit Show in 1961."

He may be philosophical but, more importantly, is he philosophical? But can you imagine what mayhem could ensue setting all of these off at once? Love me tender, my blue suede shoes. I ain't nothing but a hound dog but I can't help falling in love with you. Aaargh that could be so annoying!

SHAMELESS SELF PROMOTION TIME

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"Barbie "Ladies of the 80's" Joan Jett and the Blackhearts "a visionary originator innovator... she is a woman of "hard-core rock & roll" and she's still touring with her band!!! Brand new in box {{ nbrfb }} 12" inches tall Barbie in mint excellent condition Collector

condition box in excellent condition Collector
Doll"ant's Row. Ware, Baskets, &c. &c.

And we haven't mentioned Joan Jett before either.

Okay that's it for this week. I am now off to carry on in my earnest endeavours in cleaning off this soot.

Toodle-pip y'all

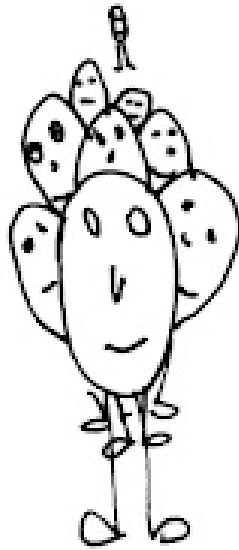
life time chance to own such an incredible jacket, and a great investment.”

Someone new for a change. And I am surprised to see that the jacket is not as sparkly as I would have expected.

H. E. HUTCHINSON,
(Successor to WM. LEGGATE,) 180 MAIN ST.,
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Chaise and Drift COULERS. Also, Trunks, Valises and Carpet Bags. Coach
Gly and Tole WHIPS, &c. Repairing done at short
notice. Worcester, Jan 18

PRATT, DOWNES & SCOTT,
— 100 N. B. STREET —

THE NINE HENRYS



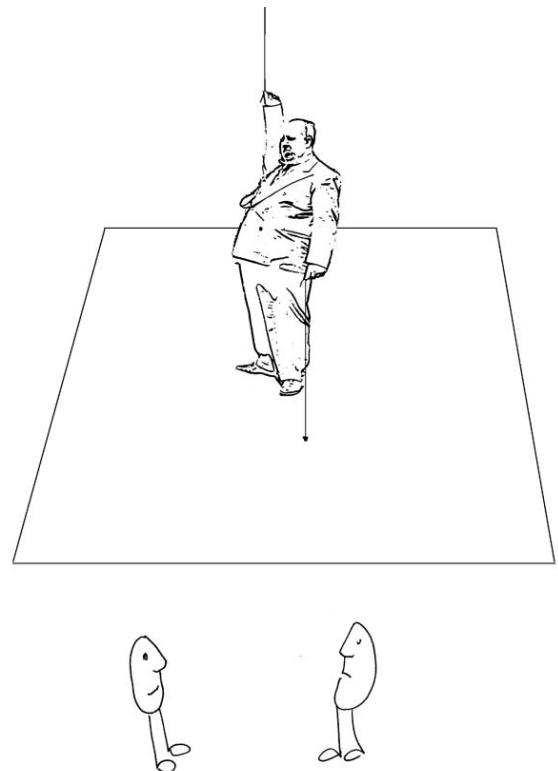
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

PARADISE9

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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.

Juliana Barwick: The Magic Place (Asthmatic Kitty, 2011)

**What? Sublime stillness in a slowly
unfolding composition.**

Juliana Barwick is one of the few performers combining a willingness to have the words "new age" associated with her music with the ability to produce compelling and original work. Barwick's stock-in trade is the production of music based on looping musical figures and layers of her voice. Touchstones are folk, choral music and the small branch of modern electronica that betrays classical roots. The end results have enough individuality to give Barwick a die-hard following and good reviews in the most eclectic



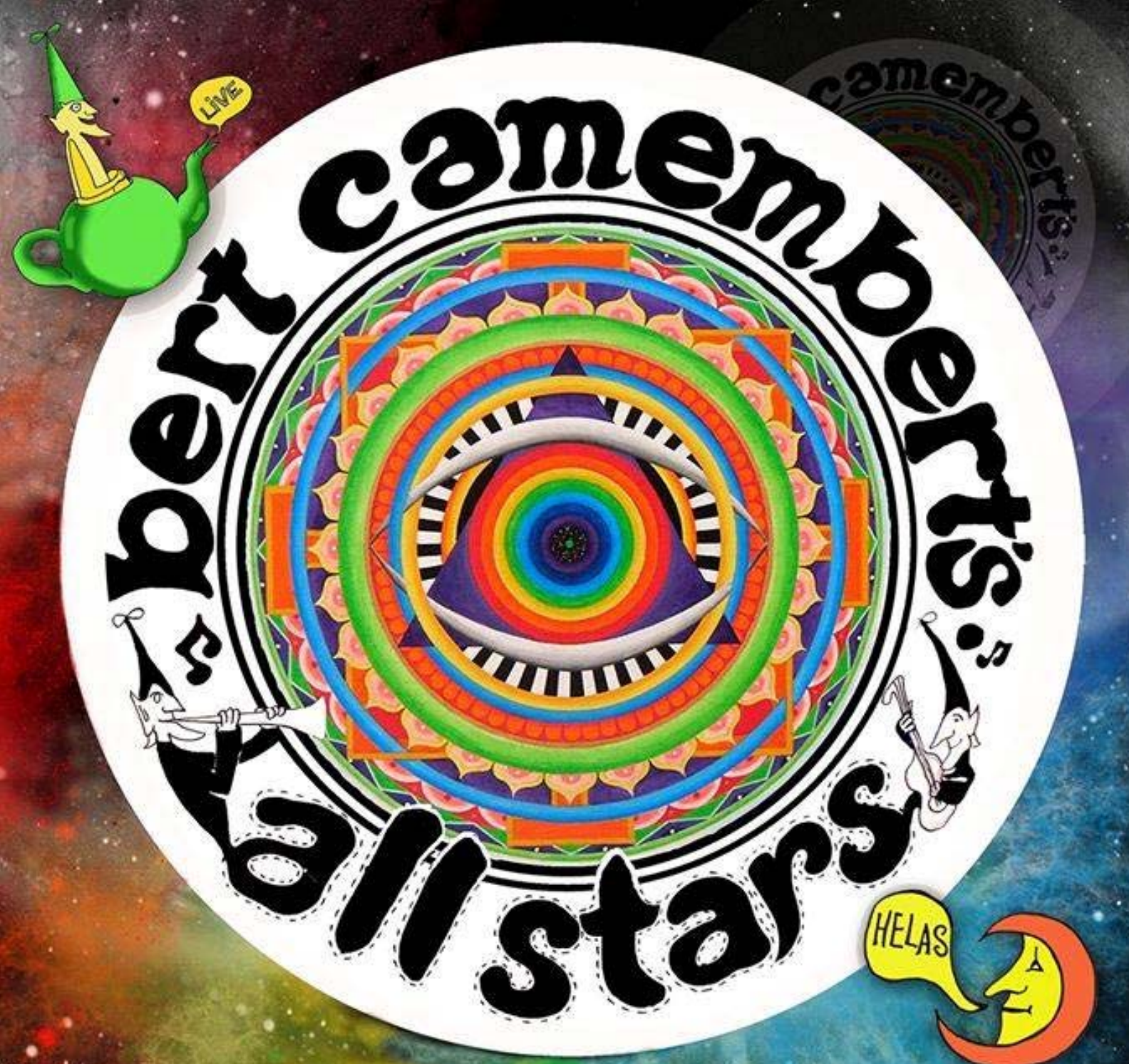
of places. Her second album, released on the indie Asthmatic Kitty, garnered some radio play and enough respect to rank in a chart or two of 2011's best music.

It is a hugely personal work, dedicated to a tree on the Louisiana farm on which Barwick grew up and the cover artwork shows pictures of lush green trees against a rural background.

Barwick explained in an interview that the "magic place" involved crawling inside a tree and the nine tracks on this album reflect that with a lush sound that envelopes the listener with a strong sense of place, using the built up loops of sound and drifting vocals to block out the surroundings.

The sense of being in one place, with a strong presence and a feeling of safe space around you is the real point here. On a very simple level, this is music that resembles little else and makes no attempt to follow a trend, so the real world is banished in the act of conceiving this sound. The different tracks may also reflect the different spaces – described by Barwick as like rooms – in the original magic place.

Barwick herself is strongly present. Her vocals are built on loops and given the sound of a small choral group, but they are all her. Lyrics are forsaken in favour of a series of simple rising and falling intonations. It would be easy to damn this as – literally – tree hugging hippie dippy indulgence, but Barwick's music has that ability to draw from her innermost experiences and put itself out there, she has – for example – placed music in television commercials. For all its very personal beginnings, The Magic Place is a very accessible recording.



The Invisible Opera Company Of Tibet

The Glissando Guitar Orchestra

The Magick Twins

Nukli

Shankara Andy Bole

The Pigeons

Jah Buddha

Avec la musique de Gong

2nd October 7pm - 1am

Tickets: £12.50

Zephyr Lounge, Leamington Assembly

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



CALICO JACK

From Milano in Italy and founded in 2011, Calico Jack is a pirate-folk metal band. They were formed with the purpose of merging classic eighties' heavy metal with the most recent Scandinavian folk metal, soaking everything in a seafaring atmosphere, inspired by folk songs and sea shanties of the Anglo-Saxon tradition.

Band Members:

Giò: Growls of Terror
Toto: Caribbean Rhythm
Melo: Flintlock Lead
Dave: Crazy Fiddler
Caps: Rum Barrel Drums
Gigi: Bass from the Abyss

Captain John Rackham, better known as Calico Jack, was a notorious sea raider who sailed across the Caribbean Sea during the Golden Age of Piracy. He is famous for inventing the legendary Jolly Roger, the pirate flag by definition, and for having the two strongest pirate woman in his crew: Anne Bonny and Mary Read.



Website

Facebook

Metal Archives

You Tube

Grog Jolly Grog

Black Storm, Deep Seas and the Majestic Kraken



Just when you thought that it was safe to go back in the water.

As many if you will know, I was badly screwed over by some so-called friends who were tenants of mine in the house that I own in Exeter. As a result, I was told by those jolly nice people in Exeter City Council that I was unable to rent it out until I had a lot of work done to it. Work that I am afraid that I cannot afford. In the interim my tenants moved out and left the place looking like a pigsty.



So, ever since the end of last July I have had to leave the property empty, having little bits and bobs of work done as I can afford to do so. I am now five hundred quid a month worse off, and have been struggling.

This morning I received a bill for Council Tax for the property ever since it became empty. Not only do I have to pay out over eighty quid a month, but I have a bill for arrears of over six hundred quid. This is truly not fair.

However, it appears that there is nothing that I can do about it. I am not posting this just in order to bellyache about it all, but so anyone who finds themselves in the same position as I do can be warned that the Boys from the County Hall will be screwing you in every way that they can.



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ON STAGE 20.30

FROM HARPOS CONCERT THEATRE, DETROIT

11 DEC 1980
ON STAGE 20.30

CAPTAIN BEEFHEART



& The

Magic Band

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

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