

# GONZO

## EXCLUSIVE: Interview with Roger Dean

it's  
free

A few weeks ago we  
promised you a full  
interview with

legendary prog artist  
**Roger Dean**, and here it is.

We also have Doug  
on Danish alt  
rockers

**Mew**, Lee

on **The**

**Farm**, Jon

interviewing

**Michael Raz**

ahead of the  
release of their  
spiffing new

album, a critique

of the **Anderson-**  
**Ponty Band** album,

and Corinna muses  
on **Jim Morrison**

memorabilia, forty  
four years after  
his fateful bath.



# PICTURES AT AN EXHIBITION





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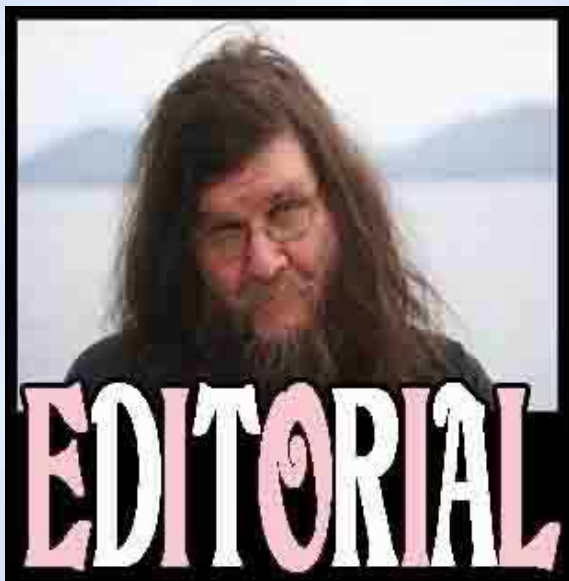
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# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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





Dear friends,

Welcome to another issue of this peculiar little magazine, which – as I say each week – comes together in some arcane fashion without me realising how it does it, but it does do it, which – I suppose – is all that really matters.

I often write about how my life is

particularly weird at any point, but today is different, my life is fairly ordinary today. I have to go for a doctor's appointment this afternoon, followed by nurses doing something arcane with my veins. Once upon a time the world seemed to make some sort of sense to me, but, as I get older, it just seems to be more illogical and more unfair.

Take this for example. A friend of mine, who is part of my extended family, paid £45 less than she should have done to Torridge District Council for her Council tax monthly payments. By the time the mess was sorted out she was five days late, and she found that the whole affair had been put into the hands of bailiffs who then threatened to kick her door down if she didn't pay the entire year's tax, including monies which were not yet due, in full. Luckily we were able to help, but on behalf of all the poor victims of vile tactics like these I think that I am going to make a stand, and take this outrage as far as I can.

It is time to man the barricades, comrades.

But this is only one of many similar stories





# 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



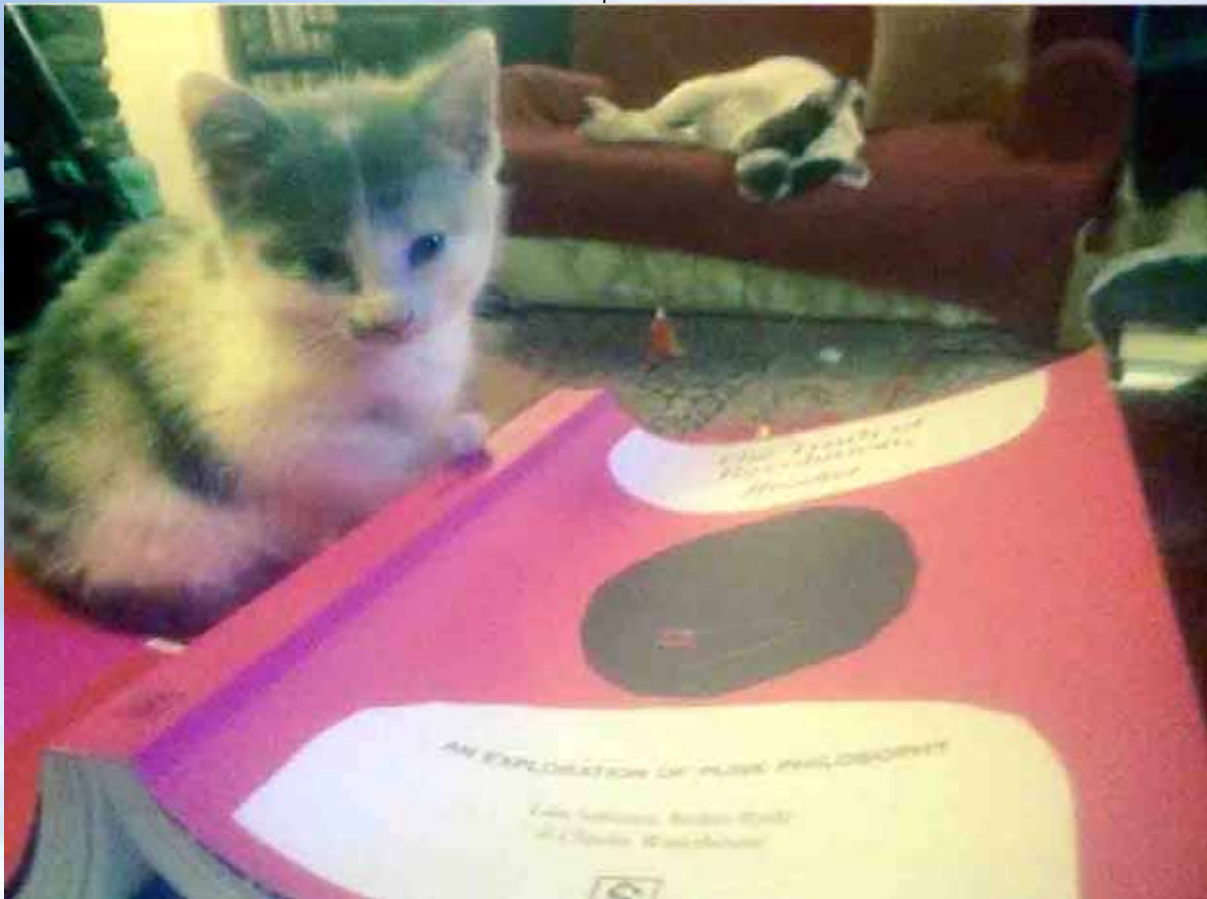
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“the idea of doing a Dial House style community actually completely freaks me out”

which I am hearing, if not everyday, then every week. Whereas one upon a time those put in power over us at least gave the appearance that they cared about the welfare of the people of whom they ruled. That pretence seems to have gone out of the window, and it appears more and more that

the only thing that motivates them is screwing as much money out of the populous as they can possibly manage.

I am currently reading a fascinating book which gives a remarkably complex overview of the legacy of the punk rock movement. It



اللجنة لهم إذا كانوا لا تأخذ نكتة



is a fascinating tale, and one of the most morally and spiritually uplifting books that I have read in a long time. Of course, a large proportion of it is centred around the events that have taken place within the community who have lived at Dial House in Essex since 1967. Of course the best known members of this ever shifting population are Crass, but the open house community has been responsible for dozens of other art and social projects over the years. Penny Rimbaud once wrote that after he had first formulated the open door policy at Dial House, he had naïvely expected other such institutions to spring up across the country, and was saddened and disappointed when they didn't. I have a lot of people who come and make music or work on community projects based around my house in North Devon but it is a constant struggle to try and maintain my own boundaries and head space, and the idea of doing a Dial House style community actually completely freaks me out.

Because, there is a serious dichotomy between what is, and what should be.

In Amsterdam in about 1966 the revolutionary anarchist group Provo instituted a scheme whereby they left bicycles painted white around the city, and made it known that they were for public use. People could pick one up, and use it to ride from their location to their destination, and then leave it for somebody else to use. I think that is a beautiful and noble idea. However, when somebody in Exeter tried the same thing about 25 years ago those bicycles which were not stolen were found thrown into the canal.

It is heartening to read about community gigs when punk bands would come together to work on a major event like a festival or a concert that they could not have managed by themselves. Again, I have personal experience of some events like these where various band members just got drunk and wrecked the place and ruined it for everyone else.

It is weird reading this book, when so much of my personal experience of human beings seems to be that if – in any given situation –





they can behave badly, cruelly, selfishly or destructively they will often do so.

Of course this is not always true, and like the compilers of this magnificent book (which I shall be reviewing properly in the next few weeks) I have experienced some remarkable and heart warming incidences of human kindness and generosity over the 56 years I have been on this planet. But, sad to say, I have learnt over the years that one had to legislate for the inevitable outbreaks of HAS [Human Assholism Syndrome].

I do find it heart warming (and I realise, with a jolt, that I have used the work 'heart warming' far more than usual in this editorial) that the musical genre which kickstarted so much creative socio-political altruism – Anarchopunk - is still surprisingly popular amongst people of a certain age. When I was about 20 years old there was a small gaggle of Teddy Boys who used to hand around one of the pubs on Bideford quay every weekend. Being a young brash 20 year old I thought that these ageing toughs with their blue suede brothel creepers and their drape coats were a peculiar anachronism in the brave new world of the 1980's; middle-aged men brought together by their memories and a jukebox full of the music they loved.

I think that the little ghettos of anarchopunks that exist around the Western world have more relevance to the world today than did the Teddy Boys of my youth. Because it's not just about the music. The philosophy that so many of us picked up in the early days of Thatcherism is as valid now – if not more so – then it was back then. These lessons have truly stayed with us all of our lives, and magazines like this and organizations like my day job at the Centre for Fortean Zoology are testament to the fact that the hippies sometimes now really do wear black.

Love and peace,

Jon



Kurt Cobain, Lush, Taylor Swift, Keith Richards, John Lennon, David Gilmour, Chic, David Bowie, Steve Hackett, Strange Fruit, Canterbury Sans Frontieres, Phillip Wells Woods, Frankie Ford, Wilton Lewis Felder, Denise Lor, Brand X, The Raz Band, Johnny Winter, Alexis Korner, 13th Floor Elevators, Nucleus, Spirits Burning, The Pirates, Roger Dean, Mew, Michael Rescigno, The Raz Band, Joey Molland, Joseph Vitale, Lee Walker, The Farm, Roy Weard, Hawkwind, Nik Turner, Xtul, Nirvana, Beatles, Jermaine Jackson, Jim Morrison, Elvis, Michael Jackson, Yes, Billy Sherwood, Geoff Downes, AndersonPonty Band, Rick Wakeman, Chris Squire, New Order, Barbara Dickson, Neil Nixon, Beck, SatanaKozel

#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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



# Dramatis Personae



## THE GONZO WEEKLY

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

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

## NAMING THOSE RESPONSIBLE

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

**Corinna Downes,**

(Sub Editor, and my lovely wife)

**Graham Inglis,**

(Columnist, Staff writer, *Hawkwind* nut)

**Bart Lancia,**

(My favourite roving reporter)

**Thom the World Poet,**

(Bard in residence)

**C.J.Stone,**

(Columnist, commentator and all round good egg)

**Kev Rowland,**

(Kiwi Reviewer)

**Lesley Madigan,**

Photographer *par excellence*

**Douglas Harr,**

(Staff writer, columnist)

**Jessica Taylor,**

(PA and laughing at drunk pop stars)

**Richard Freeman,**

(Scary stuff)

**Dave McMann,**

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

**Orrin Hare,**

(Sybarite and literary *bon viveur*)

**Mark Raines,**

(Cartoonist)

**Davey Curtis,**

(tales from the north)

**Jon Pertwee**

(Pop Culture memorabilia)

**Dean Phillips**

(The House Wally)

**Rob Ayling**

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

and **Peter McAdam**

(McDada in residence)

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

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

Contact us with bribes and free stuff:

Jonathan Downes,

Editor: *Gonzo Daily* (Music and More)

Editor: *Gonzo Weekly* magazine

The Centre for Fortean Zoology,

Myrtle Cottage,

Woolfardisworthy,

Bideford, North Devon

EX39 5QR

Telephone 01237 431413

Fax+44 (0)7006-074-925

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

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

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

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

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

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

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

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

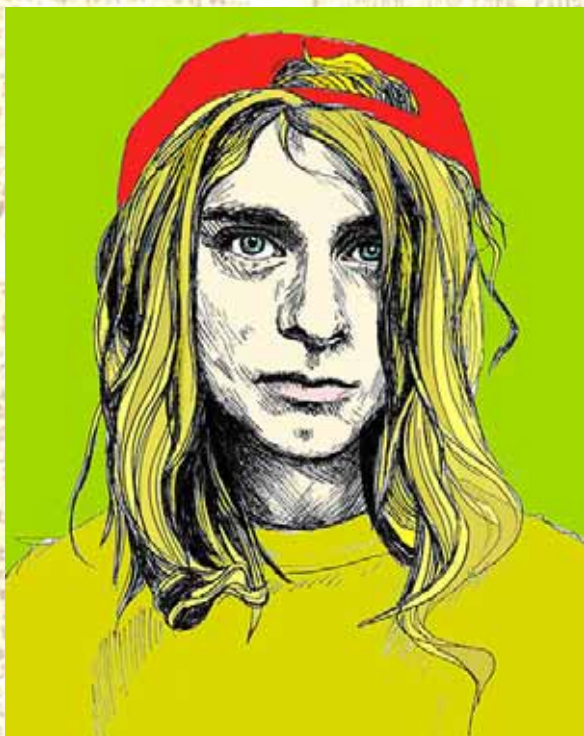
Yes. It has indeed all changed. Basically I have been wanting to upgrade the visuals of the magazine for some time, but now the technology to do what I have wanted to do for yonks has finally become within our budget (i.e free) and we are going to give it a go.

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

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



# THE <sup>gonzo</sup> NEWSROOM



**KING KURT:** Kurt Cobain: Montage of Heck documentary follows Kurt from his earliest years in this visceral and detailed cinematic insight of an artist struggling to come to terms and make sense of his place in the world. The highly anticipated soundtrack album **KURT COBAIN - MONTAGE OF HECK: THE HOME RECORDINGS** will now be released by Universal Music on CD, cassette and digital formats on November 13th, 2015. A 2LP vinyl edition of **KURT COBAIN - MONTAGE OF HECK: THE HOME RECORDINGS** will follow on December 4th, 2015, along with a 7-inch single featuring 'And I Love Her' and 'Sappy (Early Demo)'.

Kurt Cobain: Montage of Heck: The Home Recordings is an aural complement to the documentary in both concept and experience. Comprised from various early and raw cassette recordings made by Kurt alone, the soundtrack

allows a rare, unfiltered glimpse into Cobain's creative progression from early song snippets and short demos to musical experiments and ultimately, pieces of songs or lyrics that eventually appeared on later Nirvana albums. The title, **KURT COBAIN: MONTAGE OF HECK** takes its name from a musical collage that was created by Cobain with a 4-track cassette recorder in 1988. **Read on...**

**GURT LUSH:** Lush have announced details of their first live show in almost twenty years, playing London's prestigious Roundhouse venue on Friday 6th May 2016. Tickets for the show go on sale on Wednesday 30th September 2015 at 9am via [www.alt-tickets.co.uk/lush-tickets](http://www.alt-tickets.co.uk/lush-tickets) and are priced at £27.50.

Further worldwide shows will be announced shortly. Lush played their last show in Tokyo in September 1996. 'The opportunities and practicalities of reforming Lush meant that for 20 years it was an impossible undertaking,' explained band member Miki Berenyi. 'But we all loved what we did, and the time is finally right for us to do it again.' Formed in London in 1988 by childhood friends Emma Anderson and Miki Berenyi, Lush also included Chris Acland on drums and Phil King on bass (originally Steve Rippon, who left in 1990), and were widely acknowledged as one of the pioneers of a sound that was to be christened 'shoegaze'. **Read on...**

**SONGS FOR A TAYLOR:** Taylor Swift came home to Nashville on Saturday night and, like almost every other stop on her 1989 tour, she brought a special guest on stage. This time, though, it wasn't the latest pop group or artist but a genuine rock and roll icon, Mick Jagger. The two launched into a blistering version of the Stones' classic (I Can't Get No) Satisfaction



# THE <sup>gonzo</sup> NEWSROOM

that saw Jagger shimmying around the stage unlike most 72 year olds. **Read on...**

**KEEF ON KIF:** In an interview with Billboard Keith Richards opens up about drugs, Donald Trump, Mick Jagger, The Grateful Dead, and reveals the only contemporary artists he can tolerate (Taylor Swift is not one of them). On drugs: 'Love my weed. Unashamedly a fan. A piece of good hashish now and again. But otherwise ...'

'You know, the state of good drugs has gone down. In the '60s and '70s, you had barbiturates, which were great downers. And Quaaludes. These drugs were fairly simple. You took them, you pissed them out. But these new ones, the Xanax? I'm not there with that. [But] I still take Dilantin'

On Donald Trump: "I do find him refreshing. He's cut through a lot of crap, and eventually ... well, can you imagine President Trump? The worst nightmare. But we can't say that. Because it could happen. This is one of the wonders of this country. Who would've thought Ronald Reagan could be president?"

How he feels about The Grateful Dead: 'The Grateful Dead is where everybody got it wrong,' he scoffs. 'Just poodling about for hours and hours. Jerry Garcia, boring shit, man. Sorry, Jerry.' **Read on...**

**SO LONG JOHN:** A programme that explores a truly poignant time in history and great icon this Autumn is John Lennon's Last Day (Thursday 8th October, 10-11pm), performed by Ian Hart (Boardwalk Empire, Harry Potter as Professor Quirinus Quirrell).

This single voice, dramatic monologue sits between drama and documentary and is an

utterly compelling story of John Lennon's last day. On Monday, the 8th of December, 1980, one of the greatest songwriters of the 20th century was shot dead in New York City. Lennon would have turned 75 on October 9th 2015, but his life was cut tragically short.

This docu-drama, written by first-time radio writer and partially sighted Stephen Kennedy from Dublin, charts the events of that infamous day. Hart guides us through the events of that day in forensic detail and his narration is woven together with the voice of Lennon himself ' both from archive recordings and from the music that made him a legend.

Liverpool actor Ian Hart, who has played Lennon on three separate occasions, says: 'There will always be interest and intrigue into every part of his life, and now we take a sensitive look at the incomprehensible day when he was tragically taken from this world too soon.' **Read on...**

**COMFORTABLY DUMB:** David Gilmour treated London to a very special launch of his new album 'Rattle That Lock' when he was joined by legends David Crosby and Graham Nash.

Gilmour has a three night run at the Royal Albert Hall. Crosby & Nash contributed vocals to the new Gilmour album on the track 'A Boat Lies Waiting' and were in London to help their friend Gilmour play it live. The CSN legends also sang on Gilmour's last album 'On An Island' in 2006 and sang that one too, then hung around for the finale, Pink Floyd's most paralysing moment 'Comfortably Numb'. **Read on...**



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



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Nicked from Jaki Windmill's Facebook pages

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

John Maynard Keynes



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

— Desolation Row by Bob Dylan

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

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



**HARE BRAINED:** Hunt saboteurs have come together from around the country today to disrupt a hunt of leverets - baby hares - near the village of Whittingham in Northumberland. The hunt was organised by the Oxford-based Christ Church & Farley Hill Beagles who had travelled to Northumberland for a pre-season hunt 'training week.' HSA Press Officer, Lee Moon commented, "Leveret hunting is one of the darkest secrets of the hunting world. Its purpose is to train new, inexperienced hounds to kill by setting them on easily-caught baby hares. Fortunately, our friends at the Hare Preservation

## SUBVERT



Trust found out about this appalling event and we were able to prevent it going ahead."

The hunting group, which is run by students from Oxford University, is scheduled to continue its activities throughout the week. Hunt saboteurs have vowed to remain in the area to ensure that no further harassment of wildlife takes place. **Read on...**



# Democracy Watch



It is both sad and shameful that when night falls and the setts of southern England stir, their gentle folk will be needlessly slaughtered. That in spite of science and public will, the wrath of ignorance will further bloody and bleed our countryside of its riches of life. That brutalist thugs, liars and frauds will destroy our wildlife and dishonour our nation's reputation as conservationists and animal lovers. I feel sick, sad, disempowered, betrayed, angry and crushed by the corruption of all that I know as right.

-Chris Packham



stop.the.cull



I have to admit that I have always thought that Chris Packham was a bit of a dick. But on this issue at least I agree with him 100%

Right On Chris

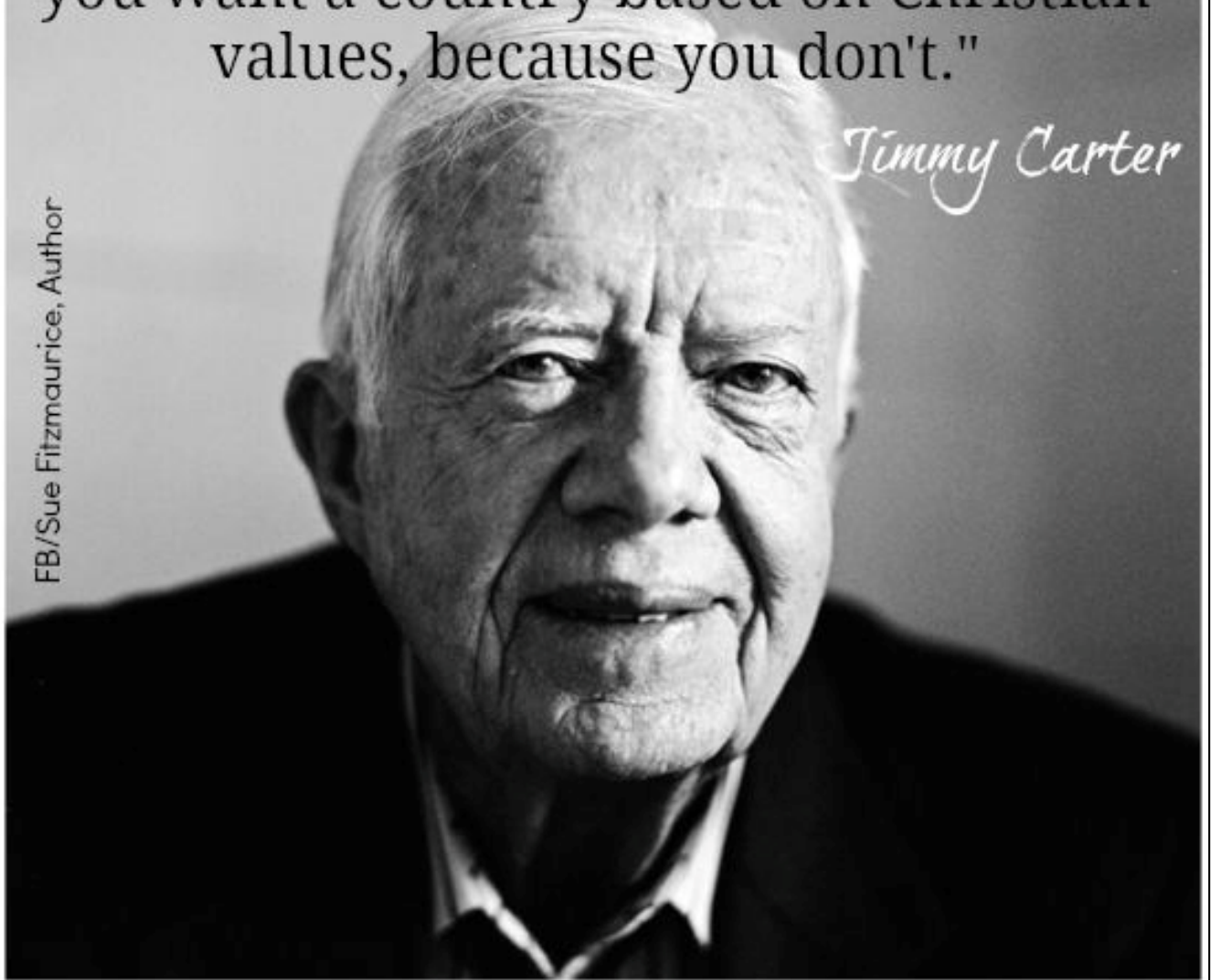
IT IS TIME TO STAND UP AND BE COUNTED



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

*Jimmy Carter*

FB/Sue Fitzmaurice, Author





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## THE LAST WEEK AT GONZO DAILY

Sunday  
Monday  
Tuesday  
Wednesday  
Thursday  
Friday  
Saturday

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

ELDRIDGE CLEAVER

## Two types of people visit rhino in the wild

The strong and courageous  
take a camera

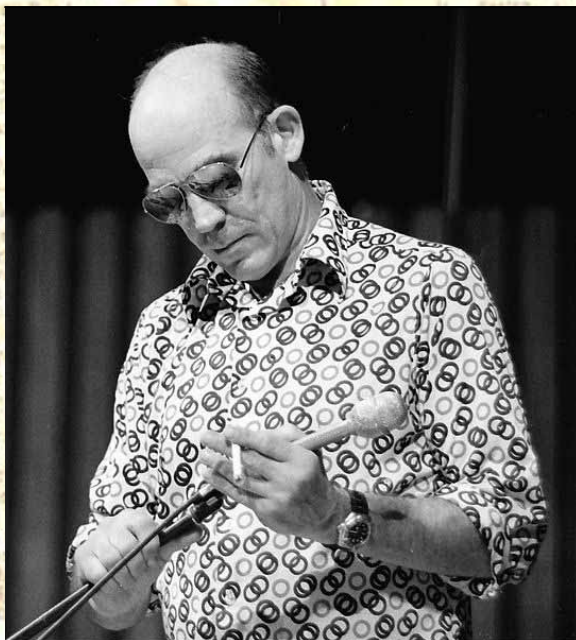
The weak and cowardly  
take a gun

**What sort of  
person are you?**

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







## 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:

"Luck is a very thin wire between survival and disaster, and not many people can keep their balance on it."

Hunter S. Thompson



**FREEZING FREAK OUT:** CHIC featuring Nile Rodgers to headline Freeze Big Air 2015 in London on Saturday 14th November 2015.

The producers of Freeze Big Air 2015 are excited to announce that iconic R&B/dance band CHIC featuring Nile Rodgers are inviting London to 'Freak Out' and 'Get Lucky' at the capital's biggest après-ski party this November at the Queen Elizabeth Olympic Park. Freeze Big Air will be Britain's biggest-ever snow sports and music event, an unmissable celebration of music and winter sports culture taking place to the soundtrack of the greatest dance band of all time: CHIC feat. Nile Rogers ' totally LIVE, playing their smash single I'll Be There.

As well as watching the world's best après party band in front of one of the capital's truly iconic backdrops, snow-loving visitors to Freeze Big Air will be able to sample all the alpine food and atmosphere of the mountains in one amazing day ' mulled wine, spiced cider, raclettes, fondue and the world's best snowboarders and skiers battling it out on the biggest real snow jump ever built in the UK. **Read on...**

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

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

the week that's past



# The Gospel According to *BART*

My favourite roving reporter has been out and about again this week, sending my an interesting story about the latest career move of one of our shared heroes (excuse the pun) the enigmatic David Bowie:

"David Bowie announced that he had written and recorded an original song for the upcoming six-part European series *The Last Panthers*, the singer's first track penned specifically for a television/film project in over 20 years. The song will feature in the opening credits of the diamond heist crime series, which will debut this November. Bowie was inspired to write the track after meeting with director Johan Renck, a music video veteran, on the set of *The Last Panthers*."

Read more: <http://www.rollingstone.com/music/news/david-bowie-records-theme-song-for-last-panthers-series-20150922#ixzz3nRlqzFTX>



## More news on the Steve Hackett retrospective box set from those jolly nice people who run his Facebook Page...

*Premonitions* - The Charisma Recordings is released on 23rd October.

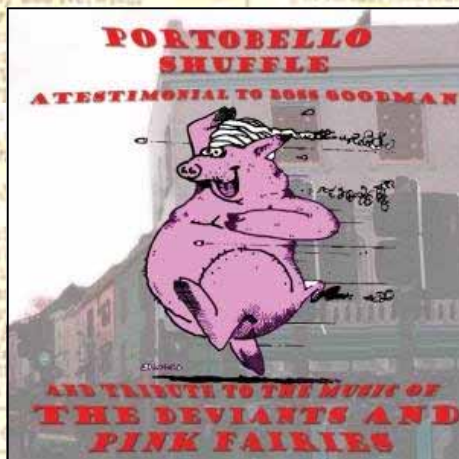
This amazing set covers Steve's first 6 albums, together with a wealth of previously unavailable recordings as well as remixes by Steven Wilson.

'Premonitions' comes in a super deluxe box set featuring a total of 135 songs on 10 CDs and 4 DVDs, plus an extensive booklet and beautiful artwork by Roger Dean. Also included in this version are 67 previously unreleased recordings between old and new tracks, live and remixes.

The set can be pre-ordered now at <http://hackettsongs.sandbaghq.com>







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](mailto: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)





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

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

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

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Strange Fruit 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 136 - Single and Looking

Singles that should have been smashes but instead



flopped or just limped into the charts.

Featured Album: The Kinks: Picture Book

### Tracks

- 1 The Only Ones: Another Girl Another Planet
- 2 Wreckless Eric: Reconnez Cherie
- 3 The Stranglers: Always the Sun
- 4 TV Smith's Explorers: Tomahawk Cruise
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- 7 The Kinks: Father Christmas
- 8 Richard Strange & the Engine Room: Damascus
- 9 Danielle Dax: White Knuckle Ride
- 10 Arthur Brown: We Gotta Get Out of this Place
- 11 The Flys: Love and a Molotov Cocktail
- 12 Brinsley Schwarz: What's so Funny about Peace Love and Understanding
- 13 The Buzzcocks: I Don't Mind
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- 31 Robert Wyatt: Shipbuilding
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- 33 The Skids: The Saints are Coming

**Listen  
Here**





## CANTERBURY SANS FRONTIÈRES: Episode Twenty Six

We at Gonzo Web Radio are very proud to bring you Canterbury Sans Frontières - a podcast dedicated to the music of the 'Canterbury Scene' and more. Creator Matthew Watkins writes:

As with Canterbury Soundwaves , a new three-hour episode will be released with each full moon. I decided to wind down Canterbury Soundwaves so that I didn't end up

- (i) repeating myself,
- (ii) scraping the bottom of the Canterbury barrel, or
- (iii) becoming increasingly tangential.

This new podcast broadens the musical remit, so it'll be about one-third 'Canterbury sound', together with progressive/psychedelic/experimental music from the Canterbury of today, the remainder being a mix of music from various times and places which I feel to be in a similar spirit of creative adventurousness. I'll be doing a lot less talking, and the programme will be less expository – so no interviews, barely listenable bootlegs, etc. I also plan to include guest one-hour mixes from various musicians from the current music scene in Canterbury (Episode 2 features a mix from Neil Sullivan from Lapis Lazuli).

And for those of you who wonder what Matthew was referring to when he writes about Canterbury Soundwaves we have brought you all the back catalogue of that as well. Those wacky guys at Gonzo, eh?

Egg from a 1971 radio session, an Eric Dolphy piece that inspired the earliest Canterbury scenesters, a Caravan classic, modal jazz from Soweto, Gong live at their 25th birthday party, The Monks of Doom covering "The Moon in June", some more Ornette Coleman, something new from current local prog-funk maximalists Lapis Lazuli and a few pieces from Lindsay Cooper's final album.

**Listen  
Here**





## Philip Wells Woods (1931 – 2015)

Woods was an American jazz bebop alto saxophonist, clarinetist, bandleader and composer. He was born in Springfield, Massachusetts, and studied music with Lennie Tristano, who influenced him greatly, at the Manhattan School of Music and at the Juilliard School. His friend, Joe Lopes, coached him on clarinet as there was no saxophone major at Juilliard at the time. Although he did not copy Charlie "Bird" Parker, he was known as the New Bird.

In the mid-'50s, Woods began to front his own bands. He got major exposure after Quincy Jones invited him to accompany a 1956 State Department-sponsored world tour with the big band of Dizzy

Gillespie. In 1959 Woods traveled Europe with Jones' band; in 1962 he participated in Benny Goodman's Russian tour. After moving to France in 1968, Woods led the European Rhythm Machine, a group which tended toward avant-garde jazz. He returned to the United States in 1972 and, after an unsuccessful attempt to establish an electronic group, he formed a quintet which was still performing, with some changes of personnel, in 2004. As his theme, Woods used a piece titled "How's Your Mama?"

Woods earned the top alto sax player award almost 30 times in Downbeat magazine's annual readers' poll. His quintet was awarded the top small combo title several times.

Perhaps his best known recorded work as a sideman is a pop piece, his alto sax solo on Billy Joel's "Just the Way You Are". He also played the alto sax solo on Steely Dan's "Doctor Wu" from their 1975 album *Katy Lied*, as well as Paul Simon's "Have a Good Time" from the 1975 album *Still Crazy After All These Years*.

Although Woods was primarily a saxophonist, he was also a clarinet player and solos can be found scattered through his recordings. Woods, along with Rick Chamberlain and Ed Joubert, founded the organization Celebration of the Arts (COTA) in 1978 late one night in the bar at the Deer Head Inn in Delaware Water Gap.

*Phil Woods – A Life in E Flat: Portrait of a Jazz Legend* is a documentary film released in 2005 by Jazzed Media, which offers an intimate portrait of Woods during a recording session of the Jazzed Media album *This is How I Feel About Quincy*.

Phil Woods was married to Chan Parker, the widow of Charlie Parker, for 17 years from 1955 and was stepfather to Chan's daughter Kim. On September 4, 2015, Woods performed a tribute to Charlie Parker with "Strings at the Manchester Craftsmen's Guild", and announced at the end of the show that he would be retiring. Woods died September 29, 2015, at the age of 83.

# THOSE WE HAVE LOST





**Vincent Francis Guzzo, Jr.**  
**(1939 – 2015)**

Known as Frankie Ford, Guzzo was an American rock and roll and rhythm and blues singer, best known for his 1959 hit "Sea Cruise". He was born in Gretna, Louisiana, across the Mississippi River from New Orleans, and was the adopted son of Vincent and Anna Guzzo. He learned to sing and dance at an early age, and when at high school joined a group, the Syncopators, as singer and pianist.

He was spotted by manager Joe Caronna, who took him to Johnny Vincent of Ace Records. Taking the stage name Frankie Ford, he made his first recordings for Ace in 1958. He toured locally in Louisiana, before recording a vocal overdub on the song "Sea Cruise", a song written and originally recorded by Huey "Piano" Smith with his group, the Clowns, and featuring overdubbed bells and ships' horns..

As Smith already had a record in the charts, and was away touring, the record label decided to release Ford's version, and it rose to #14 on the chart and #11 on the R&B chart, selling over one million

copies, and gaining gold disc status.

Ford was drafted in 1962, and performed for troops in Japan, Vietnam and Korea. He later recorded occasionally for small labels, but mainly performed in clubs in and around New Orleans. He appeared in the 1978 movie *American Hot Wax*, and toured in Britain and Europe, recording the album *New Orleans Dynamo* in London in 1984. He continued to record and perform through the 1990s. Ford co-owned the Briarmeade record label, which issued several singles and albums by him from the 1970s to the 2000s. On May 16, 2010, at the Louisiana Music Homecoming in Erwinville, Ford was inducted into the Louisiana Music Hall of Fame.

Ford died in Gretna at the age of 76 on September 28, 2015, following a long illness.

**Wilton Lewis Felder**  
**(1940 – 2015)**

Felder was born in Houston, Texas in 1940 and was saxophone and bass player, and is best known as a founding member of The Jazz Crusaders, later known as The Crusaders. Wayne Henderson, Joe Sample, and Stix Hooper founded the group while in high school in Houston.

The Jazz Crusaders evolved from a straight-ahead jazz combo into a pioneering jazz-rock fusion group, with a definite soul music influence. Felder worked with the original group for over thirty years, and continued to work in its later versions, which often featured other founding members.

Felder also worked as a West coast studio musician, mostly playing electric bass, for various soul and R&B musicians, and was one of the in-house bass players for Motown Records, when the record label opened up operations in Los Angeles, in the early 1970s.

He played on recordings by the Jackson 5 such as "I Want You Back" and "The Love You Save," for Marvin Gaye and Grant Green. He also played bass for soft rock groups like America and Seals and

**THOSE WE HAVE LOST**





Crofts. Also of note was his contribution to the John Cale album, *Paris 1919*, and Billy Joel's *Piano Man* and *Streetlife Serenade* albums. He was one of three bass players on Randy Newman's *Sail Away* (1972) and Joan Baez *Diamonds & Rust*. Felder also anchored albums from Joni Mitchell and Michael Franks.

His solo album, *Secrets*, which prominently featured Bobby Womack on vocals, reached No. 77 in the UK Albums Chart in 1985.

This album featured the minor hit, "(No Matter How High I Get) I'll Still be Looking Up to You", sung by Womack and Altrinna Grayson.

He died on September 27, 2015, aged 75.



**Denise Lor**  
(1929 – 2015)

Lor was an American popular singer and actress. She was a featured artist on *The Garry Moore Show*. In 1951, she appeared in the short-lived variety show *Seven at Eleven*. Born Denise Jeanne Briault, in Los Angeles, Lor moved with her mother to Long Island at the age of five, following her father's death. She graduated Newtown High School and took art courses at night at Cooper Union, intent on becoming a commercial artist, while waitressing during the day at a Schrafft's restaurant. She also had a love for singing, saving up money to do it professionally. She believed her chance to sing in Sonja Henie's New York ice show at the Center Theatre to be her big break. She also decided to use her mother's maiden name, Lor, as her stage name. Lor appeared in numerous musical comedies including *Gypsy*, *Annie* and *Sweeney Todd*. Her main hit song was "If I Give My Heart to You", which charted in 1954 at the same time as another recording of the same song by Doris Day.

# THOSE WE HAVE LOST





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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

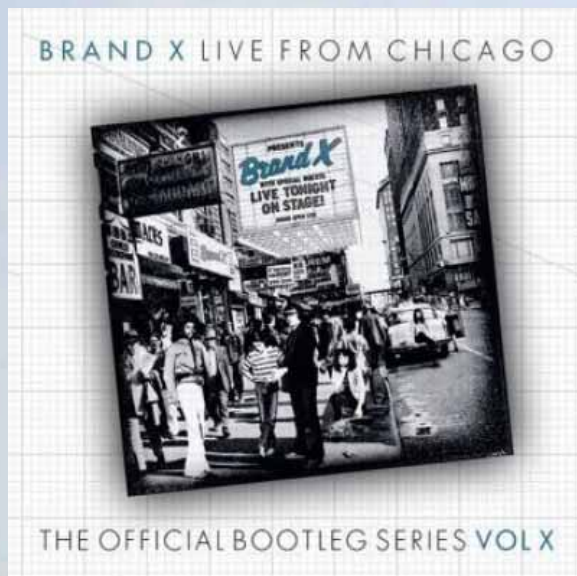
actions



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

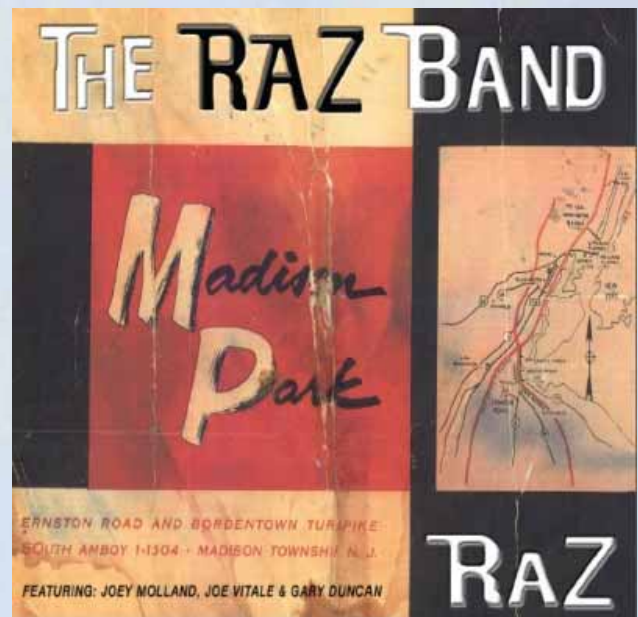
<http://www.zazzle.co.uk/gonzowekly>





Artist Brand X  
 Title Live From Chicago 1978  
 Cat No. HST307CD  
 Label Gonzo

Brand X are one of the great puzzles of all time. Despite having Phil Collins on drums for much of their career, and mixing a sizzling combination of peerless musicianship and cracking tunes, they never quite broke out of the jazz/rock ghetto into mainstream success. This will always remain a mystery to me. Have a listen to this incandescent set recorded live in Chicago, 1978 and you will see just what I mean.

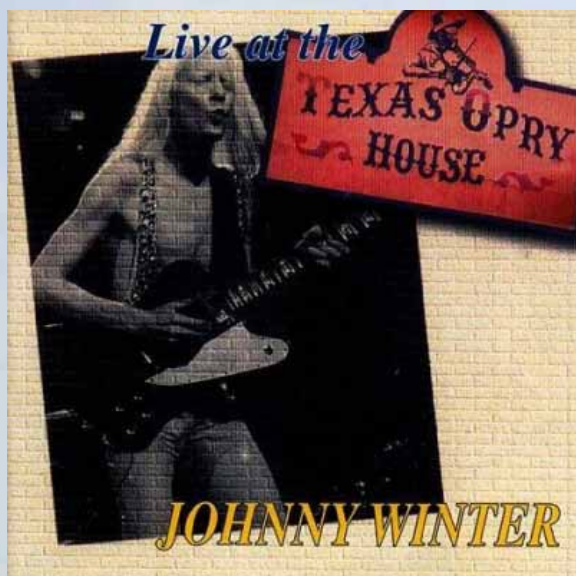


Artist The RAZ Band  
 Title Madison Park  
 Cat No. HST356CD  
 Label Gonzo

The RAZ Band have been toiling in the rock and roll vineyard for longer than you might think. Dedicated to the coolest place to ever grow up, the new release of 'Madison Park' will bring them the recognition they deserve. Band leader Michael Raz Rescigno says: "I'm excited to get our newest album 'Madison Park' out. It's a diverse collection of music from the last few years of our lives. With the tremendous production of band members Joey Molland and Joe Vitale, we are looking forward to sharing our music with the world."







Artist Johnny Winter  
 Title Live At The Texas Opry House  
 Cat No. HST337CD  
 Label Gonzo

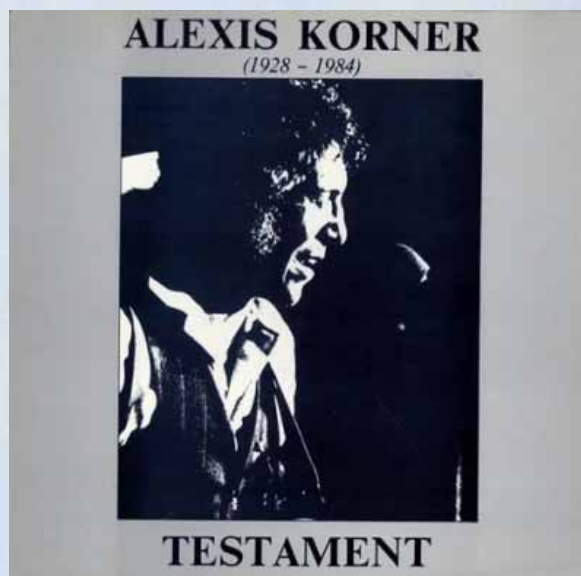
Johnny Winter, the albino blues guitarist from Texas is best known for his high-energy blues-rock albums and live performances in the late 1960s and 1970s, Winter also produced three Grammy Award-winning albums for blues singer and guitarist Muddy Waters. After his time with Waters, Winter recorded several Grammy-nominated blues albums. In 1988, he was inducted into the Blues Foundation Hall of Fame and in 2003, he was ranked 63rd in Rolling Stone magazine's list of the "100 Greatest Guitarists of All Time". This recording shows him at the top of his game in 1978 playing to an audience from his own home state. Fantastic!

Artist 13th Floor Elevators  
 Title The Reunion Concert  
 Cat No. HST338CD  
 Label Gonzo

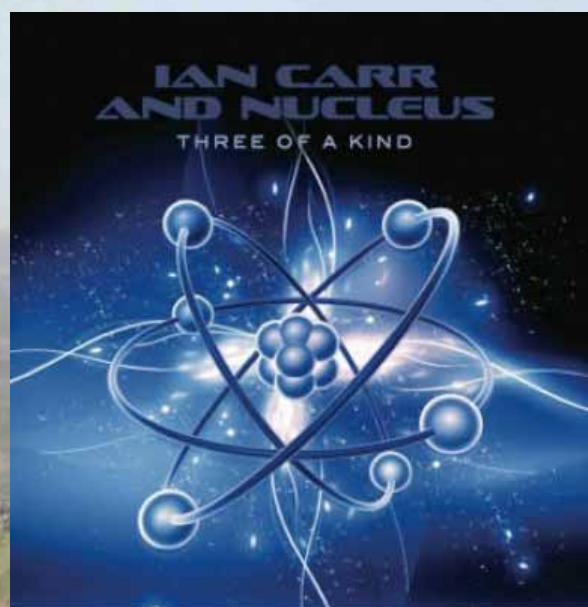
The 13th floor elevators are one of the classic American psychedelic bands fronted by the eccentric (some would say clinically insane) Rocky Erickson, who has often been as reclusive as he is brilliant. They fell apart in 1969 after Erickson was committed to a mental hospital for three and a half years after being busted for possession of a single joint. This recording of a reunion concert many years after most people had figured that they would never see the band again, will show you why so many fans hold this particular brand of musical insanity in such high regard.

Artist Alexis Korner  
 Title Testament  
 Cat No. HST339CD  
 Label Gonzo

]



Often described as the father of British blues, I think it is fair to say that without this man bands like the Rolling Stones and Led zeppelin quite simply would not have existed. Check out this review of this mid 80's live album by Lonny Potecho: "An excellent CD with classics like: One Scotch, One Bourbon, One Beer, 32-20 Blues and more.. The man who became legend makes an excellent performance, live in France. Alexis Korner - vocals, guitar, Colin Hodkskinson - Bass Vocals. If you are interested in Blues, and love Eric Clapton, Robert Johnson and John Lee Hooker, this would make an excellent addition to your Blues collection"



Artist Nucleus  
 Title Three Of A Kind  
 Cat No. HST268CD  
 Label Gonzo

Nucleus were a pioneering jazz-rock band from Britain



who continued in different forms from 1969 to 1989. In their first year they won first prize at the Montreux Jazz Festival, released the album *Elastic Rock*, and performed both at the Newport Jazz Festival and the Village Gate jazz club. They were led by Ian Carr, who had been in the Rendell-Carr Quintet during the mid and late 1960s, and was a respected figure in British jazz for more than forty years. Their jazz-based music evolved from an early sound incorporating elements of progressive and psychedelic rock toward combination with a funkier sound in the mid and late 1970s.



Artist Spirits Burning  
Title Starhawk  
Cat No. HST323CD  
Label Gonzo

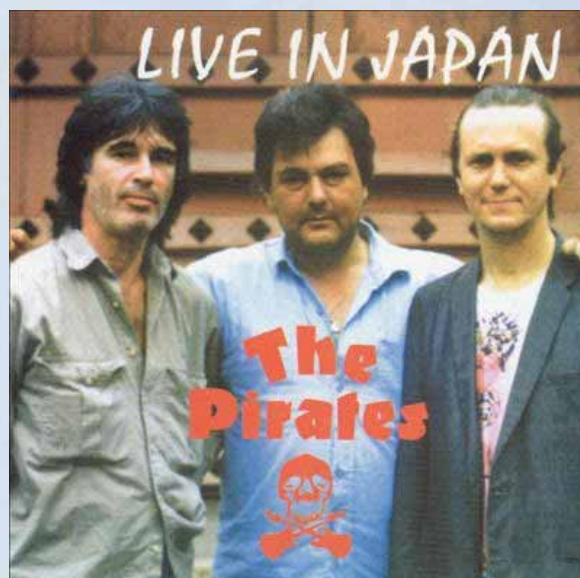
A sci-fi musical adaptation of Mack Maloney's "Starhawk" novel, featuring Daevid Allen (Gong), Hawkwind family members Alan Davey, Paul Hayles, Jerry Richards, Nik Turner, Twink, & Bridget Wishart, plus Robert Berry (3), Keith Christmas (Bowie), John Ellis (Gabriel), Kev Ellis (Space Cadets), Matt Malley (Counting Crows), Nigel Mazlyn Jones, Pete Pavli (High Tide), Ken Pustelnik (The Groundhogs), Billy Sherwood (Yes), Judge Smith (VDGG), Steffe Sharpstrings (Here and Now), Cyrille Verdeaux (Clearlight), Steve York, & more . . .

"Spirits Burning is a musical collective overseen by American composer/producer Don Falcone that has released a pluralistic combination of ambient, jazz and full-on space-rock with input from many of the genre's luminaries... Spirits Burning has become a respected melting pot of the space-rock fraternity." Ian Abrahams, Rock N Reel

Mack Maloney is the author of the *Starhawk*,

Wingman, Pirate Hunters, and Chopper Ops series of books, and UFOs in Wartime – What They Didn't Want You to Know. He also hosts national radio show Mack Maloney's Military X-Files.

Includes bonus 8-page comic book by artist Steve Lines (pencils/inks) and Matt Woodward (tones).



Artist The Pirates  
Title Live in Japan  
Cat No. HST332CD  
Label Gonzo

Following the premature demise of legendary rocker Johnny Kidd in a 1966 auto smash, THE PIRATES' name lay dormant for a decade. But in the mid-70's the archetypal Pirates line-up - MICK GREEN (guitar), JOHNNY SPENCE (bass, vocals) and FRANK 'ALL BY MYSELF' FARLEY (drums) - reformed, inspired by the success of acolytes Dr. Feelgood. With the awesome Green wielding power chords out front, they were immediately hailed as 'The Godfathers Of Punk' by the rock press. The most brutal, hardest-gigging band on the circuit carried on to the early 80's, yielding three hit albums. When they reformed for a third time in late 1999, it was intended to be a one-off. However, such was the response that they continue to gig selectively. This live recording from Japan, where they toured at the request of Thee Machine Gun Elephant, is testimony to their enduring power.



# JON MEETS ROGER (slight return)

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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. This, the second, and longer bit, coincides with Roger's major exhibition at Trading Spaces in Sussex.

**Listen  
Here**





# SOMEWHERE NEAR HERE EXHIBITION ROGER DEAN

at Trading Boundaries

1st October - 3rd November 2015

**FREE ENTRY**

Featuring original paintings, including Steve Hackett's Premonitions, on display throughout our showrooms, and will include, for the first time, an area dedicated to Roger's work for the computer games industry.

**Don't miss exclusive events running throughout the exhibition  
- ask a member of staff or visit [tradingboundaries.com](http://tradingboundaries.com) for information.**

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# Douglas Harr

## Ear Candy for the Hungry Audiophile

# PHEW! MEW

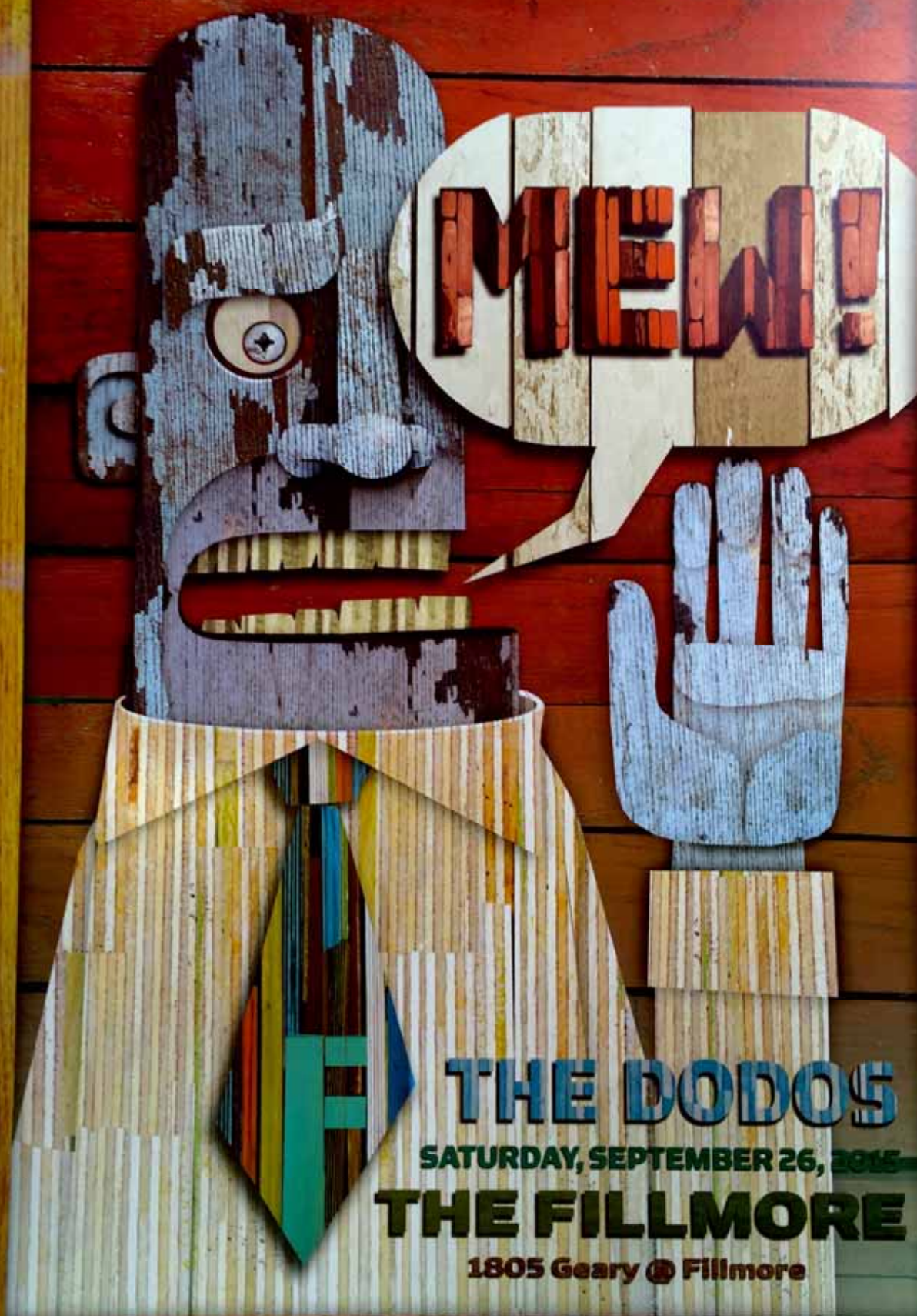
Danish alternative rock band Mew, hailing from Copenhagen returned to San Francisco last week at the Fillmore Auditorium. It was their first time staging a headlining tour in the Americas in 6 years, supporting their new release +- (*plus-minus*). The venue was packed with an equal share of loyal fans and many newcomers, drawn to the band on the strength of the recent album. They opened the show with powerful new track “Witness” followed by “Satellites” the lead single from +-, a bit of breezy pop featuring shimmering keys, arpeggios on electric guitars, driving backbeat and soaring, ethereal lead vocals by Jonas Bjerre, the clear focal point of this acclaimed band. Sometimes when a group leads off with their top single it demonstrates a confidence in their set list, and this was the case with Mew, as they ran through six new songs, and ten from their prior releases, delivering an assured, magnificent concert.

Mew actually dates back to 1994, with six albums now in their catalog. The band for this tour includes Jonas Bjerre (vocals, keyboards), John Wohlert (bass, backing vocals), Silas Utke Graae Jorgensen (drums) and touring musicians Mads Wegner (guitars, replacing recently departed member Bo Madsen) and Nick Watts (keyboards). The band play relatively loud, rarely using dynamics to bring the sound down to highlight Bjerre’s amazing voice, in the way that for instance The National has done on their last tour. Also, for this tour, the band put some effort into some unique lighting and original video clips created by Bjerre. Unfortunately on this night at the Fillmore, these were not used, replaced instead by relatively simple back lighting. Nonetheless, these are minor quibbles, as the band was energetic, and in top form, driving their blend of proggy indie rock to stadium level dynamics, best exemplified by rocker “My Complications” from +-. A highlight in the setlist



<http://diegospadeproductions.com/>





**THE DODOS**  
SATURDAY, SEPTEMBER 26, 2015  
**THE FILLMORE**  
1805 Geary @ Fillmore





for this patron was the second single from that same album, “Water Slides” which has one of the catchiest choruses in recent memory:

*For such a long time I didn't know if I'd find you  
Say stop, made up, lying on the bathroom floor  
(ah ah ah ah ah ah ah)*

This one put me in mind of dreamy 80's artists Cocteau Twins, and some of their more accessible songs from *Heaven Or Las Vegas*. In fact, during a recent interview with vocalist Bjerre, he states that his parents listened to a lot of Eurythmics, Kate Bush, and other pop from the '80's but that alternative-rock artists like Nirvana, My Bloody Valentine, Sonic Youth and others stoked the flame and brought them together back in 1994. In addition to these

bands, he says “all those ‘80s pop influences, and the sense of storytelling those bands had, kind of sneaked slowly into our sound.” It's hard to classify Mew, not that it's necessary, as fans modern rock of any type should check out their fantastic new album and if you can, their current tour.

By the way, The Dodos opened for Mew, delivering a blistering set that featured drummer Logan Kroeber's unique style of playing. This talented percussionist uses almost no symbols, but plenty of precise, rolling toms, and lots of rim shots. Metric Long accompanies with lead vocals and guitar, favoring a frenetic finger picking style, and rapid-fire leads that are fitting to his name! Will definitely be checking out a headlining show from these creative indie rockers.







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.





# JON MEETS RAZ (again)



As I wrote some weeks ago it had been one of the more peculiar editorial commissions that I have been given. The Grande Fromage sent me an email asking me to interview a dude called Michael Rescigno. Only trouble was, he omitted to give me anything except for an email address for the man, and I have to admit that I had never heard of him.

So I did what any good researcher worth his salt does in these decadent days and looked him up on Google. There are all sorts of men with his name, including an interesting fellow who has done research on the growth rates of meadow grass, and although I quite fancy talking to him, I cannot truly say that this is gonna be the sort of thing which will make headline news in a rock and roll weekly, no matter how eccentric.

So I did what I should have done in the first place

and emailed him, and soon found why I could not find any information about him. He has always played under the stage name of Michael Raz, and his Raz Band has been playing for a hell of a long time, and furthermore the current incarnation includes two of my favourite musicians, namely:

- Joseph "Joey" Charles Molland (born 21 June 1947, Edge Hill, Liverpool, England) is an English composer and rock guitarist whose recording career spans four decades. He is best known as a member of Badfinger, the most successful of the acts he performed with.
- Joseph Anthony "Joe" Vitale is an American musician primarily known as a drummer but also a flautist, keyboardist and singer. He has played with many of the top names in music during a career dating back to the 1970s.





Bloody hell! These two guys have played on some of my favourite albums. Molland played on All things must Pass by George Harrison, arguably the best post Beatle solo album by any of the Fab Four, and Vitale played on the massively under-rated Long May You Run by the Stills-Young Band, which is one of the greatest things that either Neil Young or Steven Stills played on.

So I asked for a biography and I was sent this:

**Members: Michael Rescigno, Jeff Hutchinson, Jim Manzo, Joey Molland, Joe Vitale "The RAZ Band" Celebrates 30 Years of Hits and Stuff" Songs You Should Know and Love! Remember where you were the first time you heard TRB???**

One day Raz played the new songs for a record company executive who said, "I love these songs, this is a great band, but your'e to old to sign. Why don't you find some 20 year olds, teach them the songs and I'll sign them." It was then that Raz came up with the new name for the band: "The RAZ Band".

So "The RAZ Band" were born! The End . P.S. This is a true story.

Raz played in bands in High School. With his friends Hutch & Neil. And they would would go see Joey Molland when Badfinger was playing in the New York/New Jersey area. As well as fans of

Joe Vitale when he toured with Joe Walsh in the New York/New Jersey area.

Raz & Hutch went to L.A. (winter in Jersey sucks). They formed the band "The Contents", played all over LA: Madame Wongs East & West, Troubadour, Whisky, The Central, Gazzaris, and many other clubs. The Contents disbanded and then some of The Contents formed "The Raz Nasty Band" They made records/cds, videos, kept playing live around town, Started to play colleges. Then one night at Filthy McNasty's, Raz Nasty became "RAZ". Jim Manzo joined the band. Joey Molland would

either play guitar, sing or produce RAZ. Joe Vitale would either play keyboards, drums, sing or produce RAZ, (lots of history here) (how they came to play with RAZ is another story)

Then Raz & Hutch went back to New Jersey for their High School reunion. Being the kind of fellas that they are they played at the reunion.

So Thank you for reading our story, listen to the music, watch the video, read the blog, and please don't do drugs and clean up your room, make your bed, don't stay out to late etc.;; I don't like the looks of those people that you're hanging out with! You know the drill. late, peace, out.....see ya.

Cheers

So I took the bull by the horns and telephoned him for what turned out to be one of the most enjoyable interviews of my chequered career. However, there just wasn't enough time to talk about all I wanted to, so I promised I would give him a ring before the new album was released in mid-October, and - as a well behaved ex -Cub Scout - I always keep my promises.

**Listen  
Here**



# 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](http://www.flutiefoundation.org) (Jon Anderson), Sahaja Yoga Meditation - [www.sahajayoga.org](http://www.sahajayoga.org) (Matt Malley) and National Autistic Society - [www.autism.org.uk](http://www.autism.org.uk) (Rob Ayling, GONZO Multimedia president)

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

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

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

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



# FAMILY CIRCLE

JON ANDERSON | MATT MALLEY



Celtic Folk, World and Indian Music.

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

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

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

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

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





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

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

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





## *Helping Families along the Way*

*Proudly Supporting People with Autism Since 1998*

### **AUTISM AFFECTS FAMILIES**

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

### **OUR MISSION**

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

### **WE ARE IMPROVING LIVES**

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



### **AND PROVIDING SUPPORT**

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

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

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

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

PO Box 767 • Framingham, MA • 01701

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





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# Lee Walker's AURAL NECTAR FOR THE SOUL



## THE FARM *Altogether Now* (Sire 1990)

More often than not, when a song-writer is questioned over the precise meaning of the lyrics they've written, the standard reply is something along the lines of 'Well, obviously, the words have a great significance to me personally, but to be honest, it's the listener's prerogative to interpret the words in any way they see fit.'

And this is how it should be, of course. I'm sure most people, upon first hearing a record, quickly form their own opinion, based primarily on the emotional response the song elicits and the way the vocalist's words, angry or euphoric, soulful or tinged with melancholic yearning, seem to speak directly to them, and them only, and never mind if, when they later purchase the track, they find it comes complete with lyric-filled sleeve-notes, a brief perusal of which ought to quickly disavow them of that notion.

There's nothing inherently wrong in adopting a single or album track to soundtrack your life though, is there? Well, not unless power-mad, border-line lunatics decide to completely 're-interpret' a song entirely for their own ends the way good ol' President Ronnie 'Bedtime For Bonzo'

Reagan attempted to appropriate Bruce Springsteen's staunchly anti-war anthem 'Born In The USA,' during 'The Gipper's' successful bid for re-election back in 1984, at least.

But having said that, there are certain songs that actively seek to convey a more-than worthy message, an attempt to educate, to inform people all but consumed by the minutiae of daily life, about how we can learn so much about the inherent goodness of people from the lessons we should have learned from the not-so-distant past. 'Altogether Now,' co-written by Peter Hooton, lead singer of *The Farm*, and one of the founder members of the cult, 1980s, John Peel-endorsed fanzine *The End*, is most definitely one of those songs.

Not that you'd necessarily know it, given the way that this iconic tune, lazily termed by the early 90s music literati as being another 'groovy anthem' of the then-current 'baggy' scene, has since seen the crux of it's meaning mercilessly diluted by its ceaseless commercial popularity.

Originally released in November 1990, the track peaked at number four in the 'Wunnerful UK Hit Parade,' it has subsequently been re-mixed by various dance and techno producers, has featured in a couple of TV adverts for banks and the like, and was even covered by Andy McCluskey's inexplicably successful OMD side-project *Atomic Kitten*, prior to the 2006 World Cup in Germany. Perhaps the ultimate irony though, considering Mr Hooton is a passionate, life-long Liverpool fan, is the fact that the Everton squad of May, 1995, chose to record 'Altogether Now' as their cheesily-sung pre-FA Cup Final anthem. It certainly didn't do The Blues any harm.

They beat the Manics 1:0

Perhaps we shouldn't be overly surprised by this gradual obfuscation of a song's meaning. Media over-kill can render even the most controversial and incendiary of lyrics harmless and devoid of righteous fury, to a point were they come to resemble the vacuous crooning of a wet Monday



night cabaret singer in the local conservative club.

But that doesn't make that thinning of its poignancy any less galling. Especially when the message the band are trying to get across is still, sad to say, as starkly relevant today (perhaps even more so), as it was two decades ago, a couple of months shy of the first Gulf War, (I vividly recall the DJ at at *O' Neill's Irish Bar*, in town, playing The Farm's latest release at the end of the night, the weekend before the bombardment of Baghdad began, and him shouting over his mike, half-jokingly, 'See yous next week! Well...Assuming the world's still *here* at least!')

On the 20th anniversary of the song's release, Peter used the opportunity to speak to *BBC News*, in a defiant attempt to reiterate the true inspiration behind '*Altogether Now*.'

*'It's about the working classes being sent away to war. People who came from across a divide who probably had more in common with each other than with the people who sent them to war in the first place.'*

He went on to add that he'd written the first draft of the words after seeing TV footage of the late Labour stalwart Michael Foot, standing, head bowed at the Cenotaph on Remembrance Sunday, 1983, dressed in a donkey jacket, and he was subsequently attacked by the right wing press for what they saw as a 'dressing down, lack of respect,' (not unlike the criticism of the Labour leader Jeremy Corbyn's appearance, literally and figuratively, at the Battle of Britain commemorations in September, 2015).

These unfavourable judgements conveniently ignored the fact that the soldiers who actually fought in the First World War were frequently adorned in mud-streaked, blood-spattered uniforms, riddled with lice, and as Peter opined; '*I think they would have been proud that someone like Michael Foot was there to remember them rather than what clothes he was wearing.*'

It's a valid point. I'm reminded of the pictures I've seen in history books of post-Armistice soldiers, staggering from the battlefields of France to return to a Britain jaded and wearied by four long years of devastating war, and where jobs were scarce, life was hard and the prospects unremittingly grim. A poor 'reward' indeed for those who'd fought so bravely, in unspeakably vile conditions, and with such intolerable, heartbreaking loss, to ensure their nation's 'freedom from the Kaiser's cruel tyranny'.

The song conjures up other images, too of course,

equally stark. Equally vivid. A series of sepia-tinted photographs depicting smartly-dressed young men and women, strolling arm in arm along a tree-lined river-bank or a sun-kissed promenade, with their whole lives stretched out before them and not a care in the world.

And never mind the barely discernible thunderclouds bubbling up on the distant horizon.

A vision of Sir Edward Grey, the British Foreign Secretary, standing at the windows of his office on a perfect summer's evening, watching as the shadows slowly lengthen and the lamp-lighter's set to work, illuminating the square below.

'The lamps are going out all over Europe,' Grey remarks to his sole companion, stood alongside him. 'We shall not see them lit again in our lifetime.'

Lord Morley of Blackburn, seated at a sombre Cabinet meeting, in August, 1914, his face a sickly shade of slurry-pit grey. With a sigh, that seems dredged from the very deepest depths of his soul, he regards the assembled ministers gathered around a large banquet table, before speaking in a voice filled with deep foreboding:

'Gentlemen. I foresee a calamity lasting years. It will be a war without victors, which is the worst war imaginable, because the immense expense of blood will, in the end, be for nothing.'

A cold, star-bright Christmas Eve in the midst of the blasted, shell-cratered hell of No Man's Land, a mere four months later: A sudden lull in the fighting. The haunting strains of '*Stille Nacht*, drifting from the German trench, and the sense that somehow, '*a spirit stronger than war was at work*,' inspires an unauthorised and entirely spontaneous truce.

The meeting of enemies on a midnight clear. The shaking of hands. The exchanging of gifts. The impromptu football matches that spring up across sections of the Western Front, all combining to achieve something Europe's leaders and politicians had hopelessly failed to accomplish: The outbreak of peace.

Of course, those selfsame powers-that-be could never dream of allowing the guns to fall silent for long. But the fact that such a profound and heart-warming example of man's integral sense of goodness and common humanity took place during the first year of that terrible, terrible war, is surely worthy of lasting remembrance. And as long as *The Farm's* mixture of poignant narrative and anthemic melody is truly appreciated by the listener, then this important moment in history will never be allowed to fade from recollection....



# 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



The following year the big free festival was moved to Watchfield. The end of the previous year's Windsor Festival had turned into an ugly pitched battle between police and hippies because no one had given permission for a gig to take place in the start and, although they had managed two previous shows there with little trouble, that time they had overstayed their welcome and the police wanted to move them on. There was a general feeling of antagonism towards hippies expressed by the establishment, and I have no doubt that some of the behaviour by the various people who attended the gigs was less than acceptable by many people.

As a placatory measure they gave us a disused airfield and said we could hold the festival there. Police were controlling this one much more forcefully and we were warned that there would be a lot of 'stop and search' activity on the way in so we did not have very many illegal substances on us. When *Wooden Lion* took to the stage, last but not one act on the Friday night, I casually announced that we did not have much dope and anyone who had some to sell should come and see us later. During the show there was a constant stream of people walking to the stage and putting stuff down for us for free. Steve Wollington, our roadie, gathered all this up for later. During one of the guitar solos, about halfway through our set, I wandered over to him to see what we had; 'few bits of black resin, chunk of Moroccan, bag of grass some other assorted bits of resin and a pyramid of acid', he said. 'I'll have the acid now', I answered and popped it in my mouth.

Of course it came on before the show finished.

I liked acid back then. I never had a bad trip and I was always able function OK on it – even if I did make a few unconventional decisions. The end of the set was our mad finale 'Haunter of the Dark'; a multi-parted 15 minute epic full of spacey synths, mad rocking sections and culminating in a loud explosion (courtesy of the Theatre Scene armoury's largest maroon), smoke, strobe lighting and a rocking riff over which I sang



‘Help, Let me out’ and ad-libbed lyrics. I was dressed in a long black cloak, green leotard (I only realise now, as I look back at a selection of photos from those days, that it was a lot more anatomically revealing than I first thought) and a three headed mask.

The acid was in charge. As we launched into the final riff, I climbed the post at the side of the stage and did the last verses on top of it. At the end, of course, a little bit of logic crept in and I could see there was no graceful way of getting down from there, and the following day I saw I had bent the scaffolding at the top of the stage. It was never meant to take that kind of weight.

Years later, after I had posted this anecdote on a website dedicated to free festivals, someone wrote to me and said he was glad I posted that – he had always thought he dreamed it. When we arrived back at the house after Watchfield we opened the door to find the kitchen ceiling was now in the kitchen sink, having collapsed. The landlord of the place gave us some money to fix it, but I think we spent it on food and drugs instead.

The theatre group *East* had an amazing collection of odd characters in its complement although they were, on the whole, quite likeable. Two of these came along to the Watchfield gigs. Vince was a small thin man who seemed to have been prone at the time to some odd accidents. One day he turned up at a show with wood shavings stuck all up his arm and one side of his face.

‘I slipped and fell into a puddle of Evo-Stick,’ he said when I questioned his appearance.

‘So where did the wood chips come from?’

‘Oh, I fell into a pile of wood shavings straight after.’

He had made no discernible attempt to remove any of it.

Vince had a girlfriend called Eve. Eve was a large lady. We had fantasies of the two of them having sex. It must have been like a twig bouncing around on a waterbed. The pair turned up on Vince’s Honda 50, with Eve riding pillion. It must have been an effort keeping the front wheel on the ground, I thought, and from behind it looked like a peach riding on a razor blade.

At some point during their stay Vince decided to teach her to ride the bike. He put her on it showed her the controls and then spun the accelerator and let go. She careened along shrieking for a few

minutes before crashing into a tent.

After Watchfield we moved into the planning stage for the next festival. They decided to hold a meeting at a squat in Cornwall Terrace, off Regents Park. I believe the house was owned by The Royal Trust, but I never knew for sure. Of course there were bands playing and, of course we went to do a set. Things were all pretty chaotic and the timing for our set got shuffled around, so much so that I wound up arguing with the bassist, Rob Dee, guitarist, Tony Morley and drummer Wal ‘Blimey-Yeah’ Mansefield. They stormed off just as I was setting the PA up but came back to do the set. This led to Tony and Rob leaving the band and we needing two new members.

After a bit of advertising we picked a guitarist called Jimmy McGrother; he was due to come round the house for a chat. Our Drummer, Wal ‘Blimey-Yeah’, had been married to a woman called Patti (who had also been the girlfriend of our original bassist back in the *Stranger Than Yesterday* days). They had separated but Wal had been to see her and his child that day and found her in bed with two guys. A row ensued and one of the guys hit him over the head with a milk bottle. With blood streaming down his head he broke free and got in his car to drive home.

He was pretty wound-up, as you might expect, and the blood was getting in his eyes so his driving was erratic. He arrived back at the house and only Tom Barrett, our roadie, was in. Tom got him to lie on the living room floor and fetched a towel and a bowl to wash the blood away. At this moment there was a knock on the door. Tom answered it and it was Jimmy, looking a bit white-faced.

‘I was just driving here’, he said, ‘and some madman with blood all over his head nearly ran me off the road.....and there he is.’ He had reached the living room to find said madman lying on the floor. ‘That’s Wal, our drummer,’ said Tom, ‘He played badly at the last gig.....’ Amazingly enough Jimmy still joined the band.





THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

# PHENOMENA

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# Lawyers and Bankers

## The World's Wealthiest Lawyer

I had a horrible thought a while back. This was while I was watching Tony Blair in front of the Chilcot Inquiry into the War on Iraq.

I realized I was watching a lawyer's dissembling performance.

Tony Blair, of course, is the richest ex-Prime

Minister ever. He went into parliament as a well-off lawyer, but left it as a multi-millionaire. Since then he has gone on to amass an almost unbelievable fortune.

How has he achieved this, I wonder?

In the past few weeks we have seen a succession of lawyers making their appearance before the Inquiry, wriggling their way around the truth.





There has been a lot of talk about the possible interpretation of some of the words in Resolution 1441, which the government used as its justification for the invasion, having failed to secure a second resolution at the UN.

Well I have an absolute clear memory of members of the British delegation reassuring the Security Council that Resolution 1441 was not a precursor to war.

It was clear at the time that it was meant as a warning and that a second resolution would be required.

Failure to secure United Nations authorisation for an act of war is called a crime of aggression, defined by the Nuremburg Tribunals as "the supreme international crime, differing only from other war crimes in that it contains within itself the accumulated evil of the whole."

What all of this does, of course, is to make a mockery of international law. A law that cannot be enforced is worse than useless. In this case, the only parties with the power to enforce the law were the one's intent upon breaking it.

Tony Blair reminds me of one of those mafia lawyers working for crime syndicates in America. He is brazen in his self-justification. He has the certainty of someone who knows he can never be prosecuted, having the backing of the wealthiest people on the planet. They have to be wealthy in order to afford his services.

He is the world's pre-eminent lawyer.

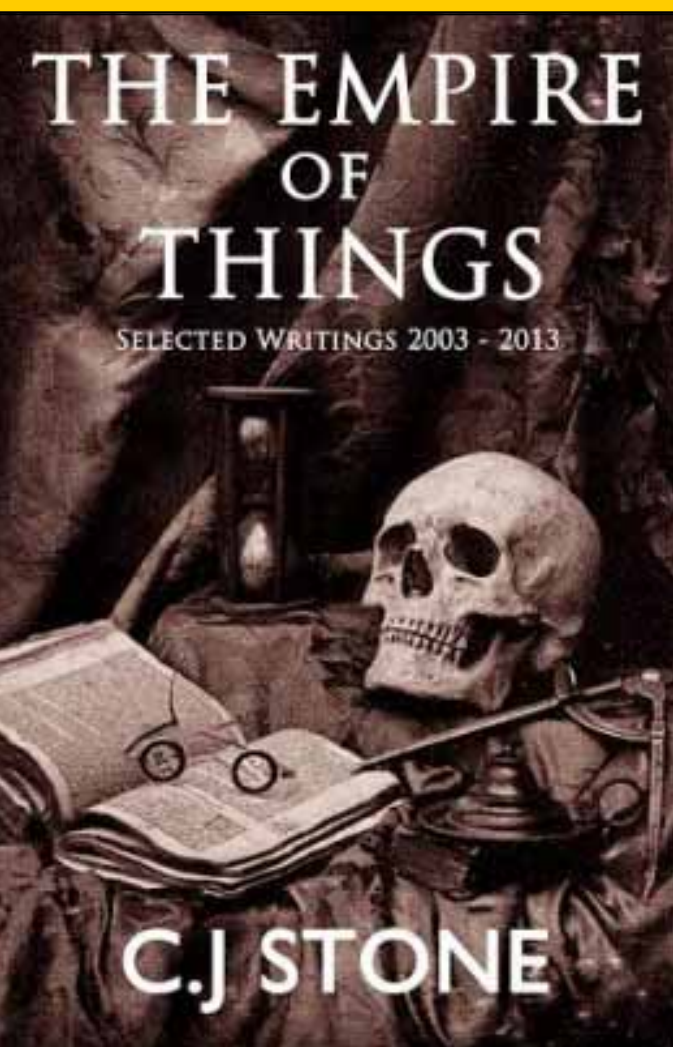
Who says that crime does not pay?

### **Lawyers and Bankers**

In my last column I said that I'd had a horrible thought, but then didn't tell you what it was.

This is it.

**Read on**



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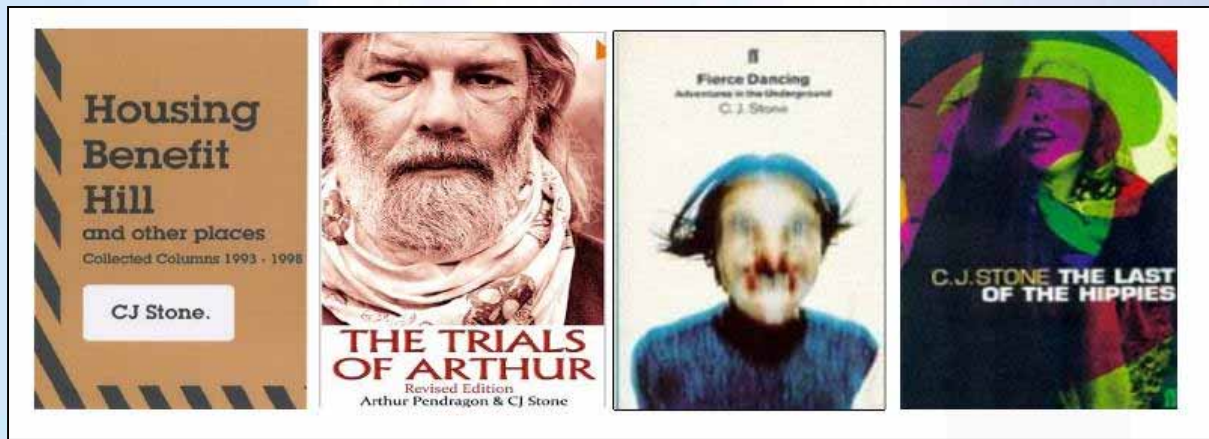
"Wry, acute, and sometimes hellishly entertaining essays in squalor and rebellion."

*Herald*

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

*Independent on Sunday*





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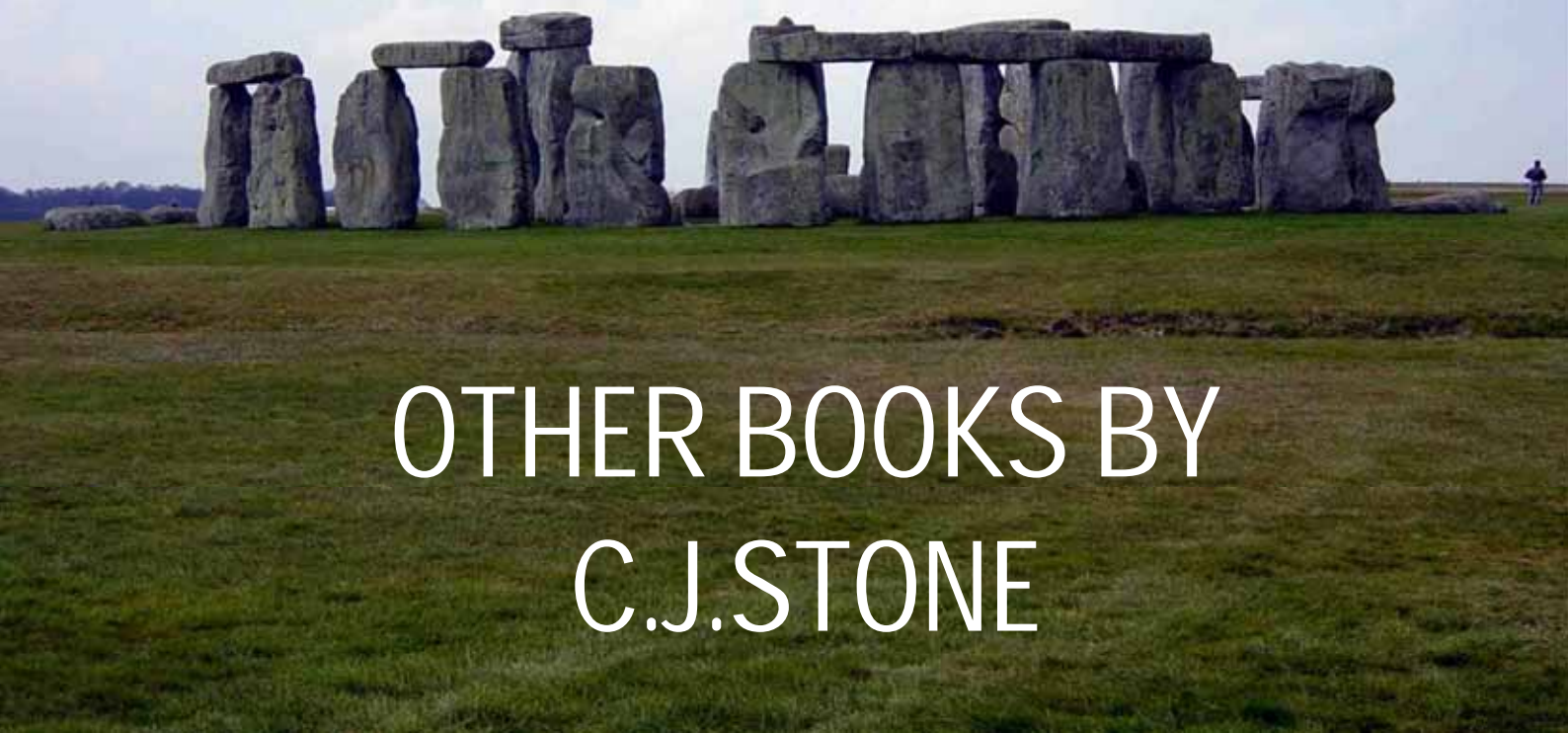
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[www.weirdweekend.org](http://www.weirdweekend.org)





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

It's not often that Hawkwind get a mention in the programme schedules for mainstream British television, but one of the quiz topics on Mastermind this week is Hawkwind. Mastermind is the quiz famous for placing its contestant in a black chair illuminated by interrogation spotlights, for a grilling on general

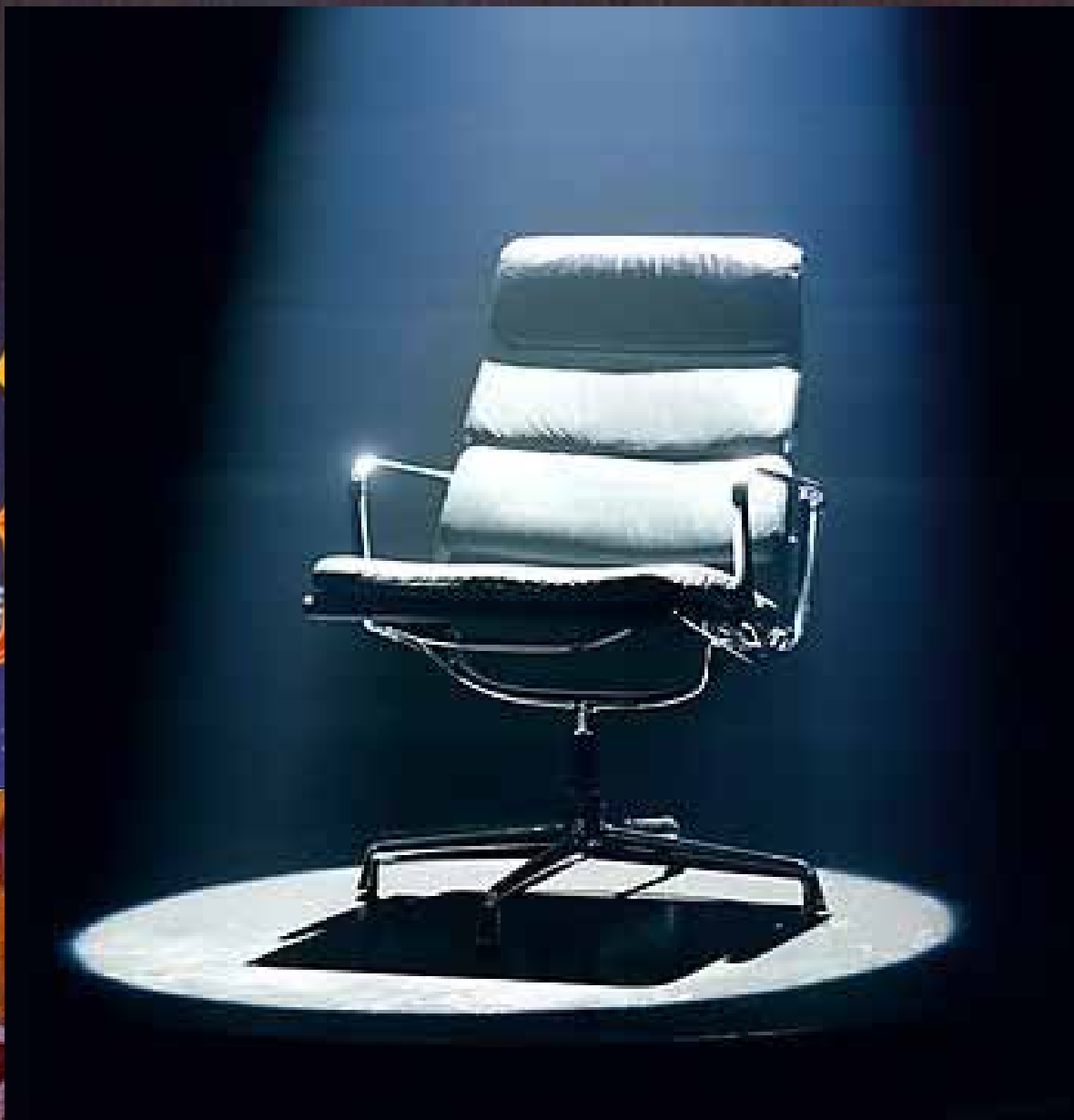
knowledge and also on their own chosen specialist subject.

The programme details read: "John Humphrys asks the questions as the hunt continues for the nation's Mastermind. Subjects tonight are silent cinema, the band Hawkwind, the Ballets Russes and King Henry V." ... the one that most of us will never have heard of being a Paris ballet group that performed between 1909 and 1929, by the way. Or so Wikipedia says.

Meanwhile, it's been observed that some upcoming Nik Turner gigs in America have been billed as "Nik Turner" gigs (with German band







"Hedersleben" also on the bill) rather than "Nik Turner's Hawkwind", giving rise to speculation that he's abandoning his efforts to lay claim to the name of the band that he left almost 40 years ago.

The suggestion received a cautious welcome from some HW fans, but of course there's always been considerable fluidity around



Turner's gig billings. The aforementioned progressive Krautrockers have acted as his backing band in the past and sometimes have been rebranded as "Nik Turner's Space Gypsies" for the occasion, and a Los Angeles gig later this year is selling tickets for an act described as "Nik Turner's Hawkwind".

And, last year, Turner left his band "Space Ritual" back in England; assembled a group within America; and toured with it, declaring it to be "Space Ritual" - rather to the annoyance of some fans and members of the original UK band. Fans of "Hawkwind" were not slow to appreciate the irony of the situation.

Of course, promoters can sometimes decide to change the emphasis or even the name of the act they're putting on, and a venue or ticket agency might well do the same. Their task being to sell tickets. So it's too early to suggest that Space Rock's ongoing 'name war' is over, just yet.





# HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name .....

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

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

Full Earth Address: .....

.....  
.....

Post Code .....

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

Telephone Number: .....

Additional info: .....

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

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



# XTUL II I

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

The first book of *Xtul* stories comes out in book form next week, and will be available via all good retailers, through Fortean Fiction. But the story is far from over, and having taken a few weeks off to restore my battered *savoir faire* I am recommencing...

Are you sitting comfortably? Good. I shall begin.

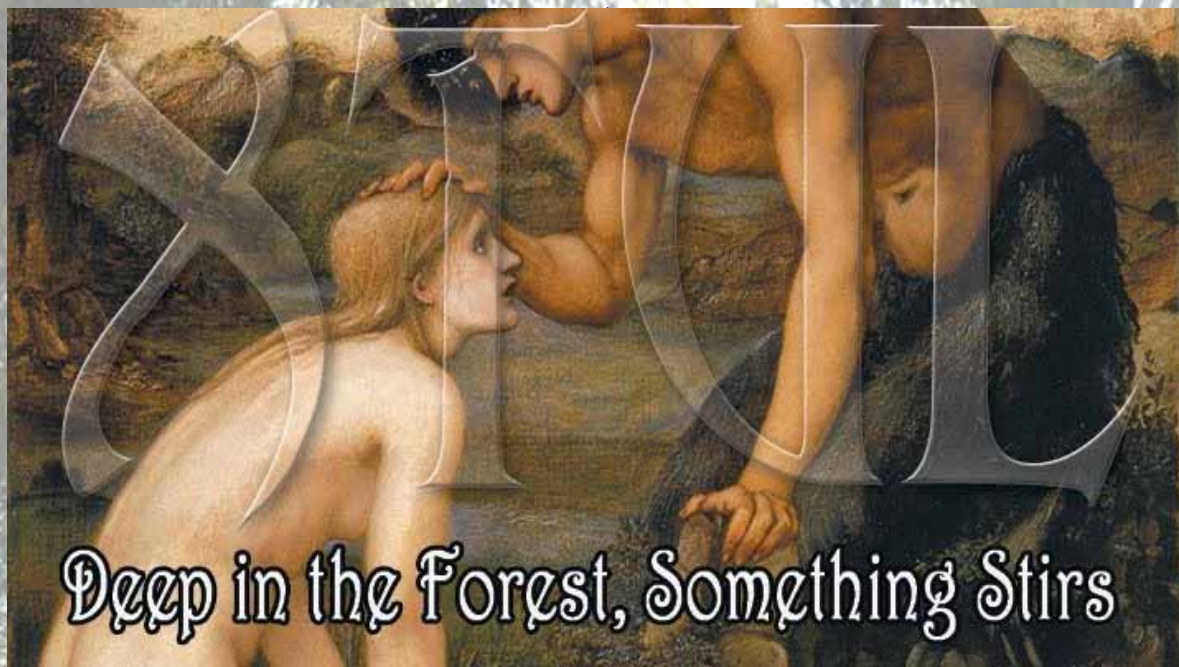
The killings began on Midsummer's Eve. This is arguably the most sacred night of the year, one of the four Fire Festivals of Pagan and Neopagan belief, which was very early on co-opted into the pantheon of the Christian Calendar as the feast day of that most pagan of early Christian martyrs, St John the Baptist.

I didn't know anything about it. Whereas it has become our custom to celebrate Bealtaine on or about May Eve, when our friend Andy Phillipson the druid comes and performs the old Celtic ritual of the Bealtaine fire, and I make a huge cauldron of Mexican red beans and rice, which have no magickal significance at all to the day, but are one of the things that I enjoy cooking and even more enjoy eating, and as many of our extended family come and sit in the garden and drink wine or tea, and munch on whatever is available, we don't really celebrate Midsummer. This is partly because the Phillipsons are in the habit of going off to a Pagan festival that weekend, and many of my friends are at Glastonbury, or preparing to go there. We mark the two winter festivals, Yule and Samhain, again with little workings from



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





Andy and appropriate feasting. But on Midsummer's Eve this year we were at home, about our own business.

As far as I was concerned, that business was recording in my home studio with my old friend Mike Davis, which was probably a good thing, as it turned out, because otherwise I would not have had an alibi. And unfortunately I was eventually to need one.

Down the coast about thirty miles into Cornwall, is a small seaside resort town, and on the outskirts of that small seaside resort town is (or rather, was) a small and badly run zoo. At least it advertised itself as a zoo, but it was really just a tacky child's adventure playground with a few unhappy looking animals in badly designed and rickety cages dotted about the grounds. I had been visiting it on and off for about thirty years, and had been mildly friendly with the previous owners. When I had first been there it had some really cool little exhibits, but by the time I went there with my soon to be ex-girlfriend, Sue and her family, about twelve years back, it was obviously on its last legs, and I was not at all surprised to hear that it was for sale.

A couple of years passed, Sue and I split up, Corinna and I met (the two events were completely unrelated) and eventually got married and moved to my old family home on

the outskirts of the little North Devon village of Woolfardisworthy. When we heard that an old friend of mine and his mildly bimboesque paramour were planning to buy the aforementioned little zoo, which was by this stage very much on its last legs, we invested a large sum of money in the project, which (as it turned out) was one of the more stupid things that we could have done, and in the event did do.

It only took a couple of years for us to realise that we had not only sunk all our available capital into something that was never going to make a profit, but that our ideas of what should constitute a properly run zoo, and even more important what a zoo was actually for were completely different, and so we withdrew, leaving the vast majority of our money tied up in the project. We heard very little from our erstwhile friends and colleagues after that, although I suspect, but cannot prove, that a lot of the unpleasantness that happened when we were stalked and trolled across the Internet by one or more malicious people hiding behind facile pseudonyms, was somehow related to them.

So, when our two erstwhile partners, and the person that I strongly suspect was our long term Internet Nemesis, were found dead, face down in a pool of ammonia with metal crossbow pellets through the back of their



heads, I was a fairly obvious suspect.

Luckily for me at that time, not only did I have an unimpeachable alibi, as explained above, but the plods had not done their homework, and it was a long time before they were to come knocking at my door, and by the time they did, the plot had thickened to the consistency of B&Q ready mix cement.

But I am running ahead of myself. The story is complicated enough without me doing that.

It took a week or so for us to get to hear of the events at the zoo, because I am the first to admit that I have become a semi-recluse in my late middle age, and whereas I used to be an avid reader of the daily news, I now figure that if it is important enough for me to have to know about it, then someone will tell me sooner or later, and so it was in this case.

"Did you hear? Someone shot that shitbag Simon and his girlfriend" came the Facebook message a few days later from someone who should really remain nameless, because such callousness, though understandable, is not really a character trait to be encouraged. I made some enquiries, and found that it was true.

But it turned out that the story was far more complicated than that, because the triple murder was actually the culmination of a whole string of peculiar things that had happened at the zoo, and which we as shareholders, albeit reluctant ones, should really have been told about. But we weren't, and although I like to think that if we had been aware of what had been happening over the previous year or so, that we might have averted what happened. But we probably wouldn't have, and if I am truly honest about it, I think that if we had been still involved, we might have ended up dead as well.

The zoo property was surrounded on three sides by fairly old deciduous woodland, which one can see is part of a long strip of woodlands, deciduous and manmade that runs along much of North Devon and North

Cornwall, and which although not completely contiguous, is never more than a mile or so from the next patch of forest. And for a year coming up to the fatal events of Midsummer 2015, while I had been struggling to find out the truth behind another series of strange events in some woodland near me, some very strange things had been happening there.

It wasn't, however, until I looked at Google Earth about ten minutes ago, as I was preparing to sit down and write this narrative that I found out that to all intents and purposes the woodlands surrounding the quondam zoo, and the woodlands where I, but nobody much else knew that The Children of the Three were about their arcane business, were to all intents and purposes the same.

Suddenly everything began to make a bit more sense, if anything about the affair could be said to make any sense at all.

Householders in the little hamlet which surrounded the zoo had found that although nothing had ever been taken, their houses showed unmistakeable signs of having been broken into. Their property had been moved around, and there were occasionally the wet prints of bare human feet. These depredations had even started to happen at the zoo, and although I am reasonably reliably informed that once again nothing was stolen, various small animals were moved from their enclosures and out into other ones, and - peculiarly - badly cared for tanks and cages had been cleaned and repaired.

And, weirdest of all, although I cannot confirm this, because the security videos have long since been taken by the police as evidence, the badly maintained VHS surveillance system (it was typical of Simon and Debs that they would have an array of obsolete and barely functioning security equipment) gave a few tantalising glimpses of the intruders. They were human, and they appeared to have been rolling in earth. But they were also young, female, tattooed, and naked.





*The Song of*

# PANNÉ

*Being Mainly About Elephants*

**JONATHAN DOWNES**





# Thom the World Poet

Rob Ayling writes:

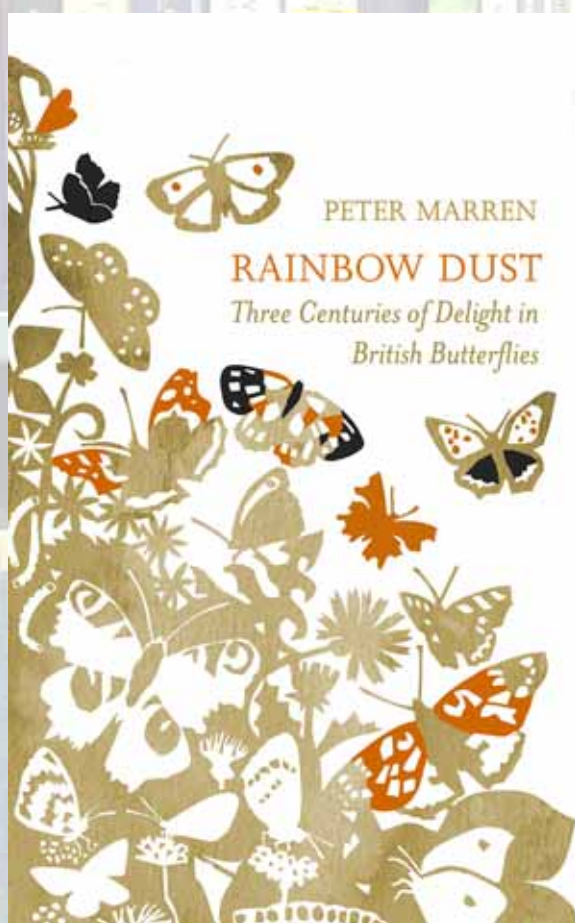
"Thom the World poet is an old mate of mine from way back in my history. Even pre-dating Voiceprint, when I was running "Otter Songs" and Tom's poetry tapes and guest appearances with Daavid Allen, Gilli Smyth *Mother Gong* are well known and highly regarded. It just felt right to include a daily poem 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!!!"

## THE PERSISTENCE OF TECHNOLOGY

Those vacillating about the leap to Windows#10  
avoiding Windows#8 via late adapting  
may still be using the technology of our Moon landing.  
People forget the Spaced 60s were done on tiny computer capacities  
Vestigial ancient reptilian organs remain in shark,crocodile and human  
Also rat and cockroach are happy with deferred evolution  
Some computers become Museums.Some adapt with apps  
and serve the new millennia with precision.  
Same with humans.Luddites (and poets)use typewriters  
Musicians still release vinyl,Lionel  
And Festivals still charge huge sums for folk to Smartphone to home  
E T is an alien.We are barely human.Sex with robots is happening  
And the world of apps is appropriating TED talks as well as emoticons.  
MATRIX?That was yesterday's Prequel/Sequel  
Watch THE MARTIAN,then AVATAR#2..in 4D and 5G  
"I am going to have to science.."(Your future just passed..



# Yer Gonzo Bookshelf



Hardcover: 320 pages  
Publisher: Square Peg (30 July 2015)  
Language: English  
ISBN-10: 0224098659  
ISBN-13: 978-0224098656

Damn you Marren!

You have written the book that I have been vaguely planning to write for the past twenty years. However, I have to admit that you have done it much better than I ever would have done.

This is a beautifully written, engaging, poetic and ever so slightly eccentric book about British butterflies, which uses poetry, lexilinks, and art history as much as historiography and biozoology to do as well as anyone ever has to explain the complex and only partially requited love affair that exists between British people and



British butterflies.

And it is a very complex story indeed. Such fascinating characters as Lady Glanville, who was certainly a lady if not a Lady, and despite all the attempts to prove her insane, was perfectly in control of her senses, and ended up being the only person ever to have a contemporary British butterfly named after her. Characters like Eleazar Albin, the self-styled English gentleman naturalist who was nothing of the sort. And various members of the Rothschild dynasty.

Whilst on the subject of them, I was appalled to learn that although Miriam Rothschild, arguably the most interesting character in the clan, had spent a lot of time and money trying to put forward a proposal for a Millenium Conservation Project to be funded by the Millennium Fund, it was rejected purely because the committee in the last days of John Major's pathetic and egregious government decided that they couldn't possibly green light anything that was proposed by what could be seen as people of privilege! So we got that stupid sodding dome instead, which was then





# North Devon Firefly Faery Fayre & Ball 2016 Saturday 23rd July

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

Faery Fayre 12 noon - 4pm Tel: 01237 441999

Faery Ball 5pm - Midnight Bar from 7pm

STALLS, WORKSHOPS, LIVE BANDS, FOOD ALL DAY



flogged to a mobile phone company.

It tells the story of Miriam Rothschild's favourite painting by that most controversial of painters Balthus, and it tells how the concept of butterfly art has changed over the centuries. It tells the extremely sad story of what has happened to many of the most important butterfly collections from history, and it explains how, because of EC strictures, most butterfly collections are doomed to destruction.

It confirms what I have often thought; that much

current legislation does more harm than it does good, and that as no species has ever actually been wiped out by collectors *per se*, legislation to stop collecting is now just another establishment sponsored measure which wittingly or unwittingly drives a wedge between an increasingly urban and sedentary population, and the reality of the natural world.

For my childhood love affair with butterflies mirrored the events described in this book to a very great extent, and when Peter Marren describes his childhood as a butterfly collector, and even how he emotionally fetishised the contents of the Watkins and Doncaster mail order catalogue, this resonated with me to such an enormous extent, that whilst reading this lovely book, on several occasions the middle-aged cripple with the iPad became the thirteen year old amateur naturalist with pockets stuffed out of shape with jam jars containing peculiar wriggly things, that I thought was lost in the mists of time.

This is a beautiful little book and one that I shall treasure on my butterfly bookshelf, and that I shall be taking out again and again to read and luxuriate in, in the years to come.





**ROCK and ROLL**

# a cabinet of curiosities

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

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

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

Each Saturday, after Jon has gone to bed for the afternoon and I am left to do the final bits on the magazine distribution on Facebook, I think to myself: 'That's it for another five days – phew'. But six days later and there I am thinking, 'Where the hell did that time go? It only seems like yesterday that I was sat here doing this!'

It's been a week of ferrying cats. Monday morning it was one cat to the vet for THE operation. And then on Thursday it was back with her for her post-op, the kitten for her kitten check and – at the last minute – Peanut because he was suffering with (perhaps) something caught in his throat or it may simply be a virus giving him a sore throat. Whatever it is/was, he was clearly not a well boy so he was quickly added to the appointment.

I like our veterinary practice – it is a small country branch of a practice that has surgeries in various village/towns in the area. But they are so friendly there and have that 'Herriot' feel about them. Unfortunately, I am not sure the cats feel the same way though! So during the eight miles there and the eight miles back yesterday, I was driving along the bright sunshiny Devon lanes with three cat boxes on the back seat, each with its very own caterwauling



# THE BITCH IS BACK

felid. Such a tune did they sing that in the end I just joined in with my own little song. You will be pleased to note, however, that we didn't scare any wildlife as I kept the windows closed.

So back to the business at hand I guess:

**What is the most iconic song of all time?**  
by Chuck Bednar

"Music lovers and industry experts have long debated the distinction of the most iconic song of all time, but now, thanks to in-depth computer analysis and the efforts of a Goldsmiths, University of London researcher, we may finally have a definitive answer (probably not, though).

According to NBC News and the Daily Mail, computer scientist and musician Dr. Mick Grierson combined "best-of" lists from top music publications as well as a program that analyzed various elements of the songs, such as their keys, lyrical content, and chord variety.

In the end, Nirvana's 1991 smash hit "Smells Like Teen Spirit" came out on top, besting John Lennon's "Imagine" and U2's "One" to win the title of most iconic song ever recorded. "Billie Jean" by Michael Jackson and "Bohemian Rhapsody" by Queen rounded out the top five.

Other songs that made the top 10 include: "Hey Jude" by The Beatles; "Like A Rolling Stone" by Bob Dylan; "I Can't Get No Satisfaction" by the Rolling Stones; "God Save The Queen" by the Sex Pistols; and "Sweet Child O' Mine" by Guns N' Roses."

Well bust my buttons!

[Read more](#)

**BEATLES Routemaster Double Decker Bus Telephone Phone NEW MIB RARE - US \$99.99**



"Images of John, George, Paul and Ringo are featured on the illuminated billboard behind this Beatles(TM) Routemaster double-decker bus phone from Polyconcept. Parked on a collector's display plaque, the corded unit has a lamp post which lights up when the phone rings. It also offers push button tone or pulse dialling, last number redial and ringer on/off switch. Requires 4 AA batteries (not included). Licensed by Apple Corps Ltd. Measures 12-1/2" x 6-3/4" x 8-1/2".

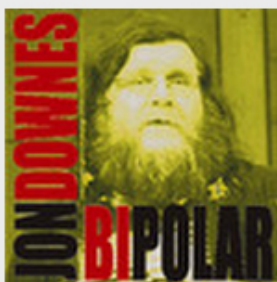
They clearly do have a ticket to ride, even if 'she' doesn't. I am not sure if this is gloriously tacky, or just plain tacky.

**Cereal rare promo balloon--JERMAINE. Michael Jackson Jackson5 Jacksons - \$35.00**

"Original promo rare item from Post cereal. Copyright 1970 Jobete Music Co. Great shape. Jermaine Jackson balloon. I also have Marlon in another listing. If bidding/

## SHAMELESS SELF PROMOTION TIME

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



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



winning/buying both-I'll give free shipping. I'm selling my Michael Jackson and Jacksons collection. The money being used towards my medical mission trip to Africa in 2016."



"Great shape" as in excellent condition or as in having marvellous contours? I am assuming the former because the latter is not exactly true; in fact the contours are rather peculiar.

**Vintage Lawrence Welk Musical Spoons MIB Mint in Box - \$35.00**

"Vintage Lawrence Welk musical spoons in original box. I believe these are from the 1950's or 60's. Only minor shelf wear to the box...spoon looks unused."



Any lovers out there fancy taking along some spoons whilst they are spooning under the moonlight? I wonder if there are some available over here of a similar ilk? (spoons that is, not spooners – but then again is someone who plays the spoons referred to as a spooner?) Anyhow, I had better put it on the to-do list to find out; they

would make many a fun Christmas present methinks. (I was so excited at the prospect I have taken a look already – and yes they do! And whilst most stocking fillers have not been under a fiver for years, these are still too much for my dwindling savings.)

**1990s Doors Jim Morrison Stone Immaculate Lifesize Sculptured Marble Bust NICE!! - US \$1,999.99**

"This life-like Stone Immaculate bust was sculpted by artist Mike Marino and is a limited edition art piece that was sold through The Doors Collectors Magazine in the 1990s. A month after Mike started producing these pieces, he started a new job that limited his time; because of this, less than 20 were hand made and all were sold out within weeks of being made. These rarely turn up on todays



market!

Several years ago someone else sculpted a very similar bust much like this one, but these were much smaller. This is life-size! It will definitely leave an impression on anyone who views it in person! Each is hand cast in white bonded marble; stands about 20" high; and weighs approximately 25 pounds."



**T**he subscriber, by appointment from the Commission of Patents, of the U. S. Patent Office, in receiving and forwarding to the said Comptroller, within or before the time to be patented, & deposited there, which will be sent free of expense and risk and will disburse the proper Fees, Specifications, Assignments, and all the necessary Papers and Drawings, will make entries



PRATT, DOWNES & SCOTT,  
(Successors to J. W. & D. F. Barcroft.)



WYRD  
music

MIKE DAVIS

How Can I Tell You?



Available from iTunes, Amazon etc

Love Me Tender refrigerator car  
Burning Love caboose

NOTE: The set does NOT include track and transformer. Even if you do not own a train layout, this one makes a GREAT display piece as well. Maybe you need a unique gift for the Elvis fan who has EVERYTHING...or maybe you know a train fany [! sic] who also loves Elvis. Either way, you have a winner here. The set is new in the box. The box has a few small paper rubs here and there, but it is still sealed. We are the original dealers for the item, and you will be owner numero uno."

Surely it should be a Mystery Train? 16 Coaches long?

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



THE MICHAEL JACKSON DOMAIN NAME SO MANY WANT... THE MAN IN THE MIRROR WOUNDN'T HESITATE ANY LONGER! - US \$3,000,000.00

Willyou own [www.MichaelJoeJackson.com](http://www.MichaelJoeJackson.com)? A one in a life time opportunity! Millions upon Millions to be made! This is the best domain name on the market that can do it all! This domain name is OVER 10 YEARS OLD!

With [www.MichaelJoeJackson.com](http://www.MichaelJoeJackson.com) you can SELL! SELL! SELL!"

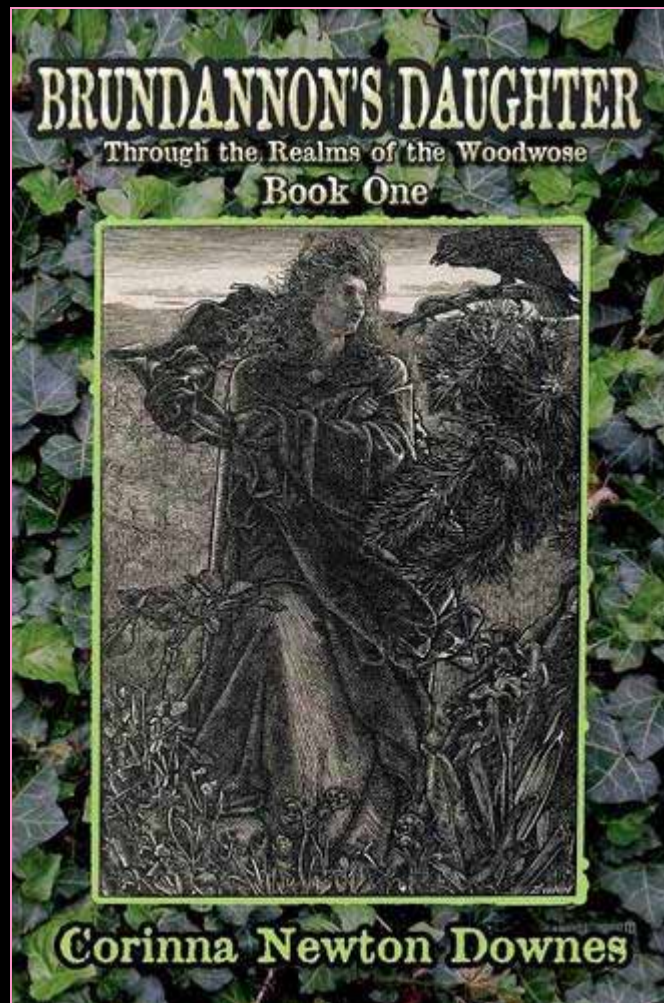
I think I added this to my column in one of the first issues I had such a column. So if 'so many want', how come it is still up for sale?

You know what? I think I will keep my 3 million dollars in the bank and stay put with my own hotwaterpastrylover.com

Toodle pip







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.



# 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.

Another bumper week with everything presented here being new, and current material.

Of course the tributes to Chris Squire continue, and I am sure that poor Billy Sherwood is sick and tired of being asked about how it feels to be stepping into such impressive shoes. I am truly glad that we interviewed him during the soundcheck for only the second gig that he did with the band so, even though I asked many of the ubiquitous questions, it was fairly early on in the process and poor Billy was not too pissed off with the interrogations always on the same theme.

The other big news this week is, of course, the release of the very groovy debut album from the AndersonPonty Band, which we critique fully in a couple of pages' time.

But it is also good to note that Geoff Downes (no relation) has a new record brewing from his non Yes side project, as well as a gig with our cover star Roger Dean in the offing (see next page)...

- AndersonPonty Band, "I See You Messenger" (2015): Something Else! exclusive stream
- AndersonPonty Band Better Late Than Never
- DOWNES BRAIDE ASSOCIATION DETAIL SUBURBAN GHOSTS
- Scene & Heard: Yes bassist Billy Sherwood talks about replacing Chris Squire
- Rick rolling his way to the Priory
- Korg All Access: Rick Wakeman's buying guide to digital pianos.

**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!**







£12.00–£35.00

In conjunction with our annual Roger Dean exhibition here at Trading Boundaries, we are pleased to welcome SeYes. Voted by Classic Rock magazine as 'Britain's premier Yes tribute band', they will be performing the Yes 'Progeny' set from 1972 in its entirety. Adorned throughout by Roger Dean's artwork, Progeny: Seven Shows from Seventy-Two is a 14-CD live album box set from Yes, released this year, featuring shows recorded on the band's 1972 Close To The Edge tour of the USA. This is a rare chance to enjoy the music of Yes while being surrounded by original artwork created by Roger Dean.

Book tickets now!

GEOFF DOWNES  
FRIDAY 23RD OCTOBER

An evening with Geoff Downes (ASIA, YES, The Buggles) & Roger Dean. An EXCLUSIVE event in one of the UK's top venues for live music. Geoff and Roger will talk about their working lives together in the industry followed by a very rare solo performance by Keyboard virtuoso GEOFF DOWNES.

Tickets on sale now 01825 790200







I will admit that when I first heard about Jon Anderson and Jean-Luc Ponty forming a band together, I was less than enthusiastic. However, it certainly wasn't because I didn't admire the men, both as composers and performers. That is just not true. I admire both men greatly. But I know that both of them have a tendency towards heavily technical and complex music, and I was envisaging something like The Mahavishnu Orchestra playing Yes's Relayer album, which - to be horribly honest - is the sort of album that I would have listened to once, written a glowing review, because there would have been nothing that you could actually have criticised on a record like that, and then put at the back of my record collection and probably never listened to again, unless I was either in a very peculiar headspace (the sort that inspires me to drink a lot of vodka, listen to Bitches Brew and wave my arms around a lot, being a general pain in

the arse to my nearest and dearest) or in the mood to show off.

Thankfully this record is not only nothing of the sort, it is completely different from anything that I could have imagined.

This is a gloriously organic record that reaches the heights of musical ecstasy that one hopes for from the best Gospel music, but never quite reaches. Although the record is very jazzy in parts, (with Ponty on board, how could it not be?) but it is not the McLaughlinesque jazz that I quite openly admit that I was expecting. It harks back to a much earlier, pre-Zappa period in Ponty's career when as a young virtuoso he played alongside such luminaries as Svend Asmussen, Stéphane Grappelli and Stuff Smith on a 1966 live album called Violin Summit.





Now, I hope that Jean-Luc doesn't read this review, because I am sure that such an acknowledged master of his instrument would be mightily pissed off to be told that he sounds like a gypsy fiddle player sitting around a campfire, but there is a beautiful innocence about this album. It was apparently recorded on the band's first shows in Aspen, Colorado late last year, and there is such a joyous, emotional innocence about the music, one could almost believe that they were sitting in a circle - in the round, as it were - maybe around a campfire playing the songs for their own enjoyment.

This is not to say that the music isn't technically brilliant. Of course it is, but that was never in doubt, but the mixture of jazz and progressive rock into a surprisingly rootsy and semi acoustic sounding whole provides moments of joy that I truly wasn't expecting.

Apparently Jon Anderson has wanted to work with Jean-Luc Ponty for a long time. In a 2014 interview for *Ultimate Classic Rock* magazine he says:

"The first time I saw Jean-Luc was in London. It was unbelievable to watch the band performing, and it's just one of those things — you meet up afterwards for a quick "Hello, how are you doing? We should get together some time." You never know. And then I think we met again in New York at a reception for Atlantic Records. Again, you say, "OK, that would be great!" It's one of those things. I worked with Yes, and I saw Mahavishnu Orchestra in their inception, and I saw Jean-Luc play. I always wanted to sing with a band like that. I don't know what it was. There's something about the fusion of jazz and rock that made me want to

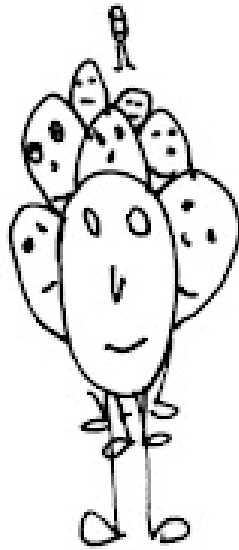
sing ideas. Another band I wanted to sing with was Weather Report. I thought they were so free-form. I love free-form, with the singing. It's what I love to do. Most of my life, it's been verse-chorus-verse-chorus-bridge, and sometimes you want something with a more free-form shape.

A friend of mine, we'd written some songs, and Jean-Luc played on one of them late last year. So I connected with Jean-Luc's manager, and he said he would love for me to think about working with Jean-Luc on the songwriting side, so I found a couple of his greatest hits, and I sang on them and sent them to him. He kind of freaked out and said, "This is really different." Once a month, he'd send me a new piece of music, and I'd sing these songs and send them back. My friend Jamie Dunlap is in the band now; he is pretty well-known for his music with 'South Park' and other TV work. He's an accomplished producer and musician, and we've worked together quite a lot. I'd sent him the work that I'd done with Jean-Luc, and he loved it and started to evolve it a little bit. So we put together the idea of Jean-Luc's band that he works with quite a lot with me and Jamie, and we have a little ensemble. We've been working on putting a show together, which is something I've always enjoyed doing. I did that with Yes quite a lot, where I'd put together the shape of the show. [Stalwart Yes bassist] Chris [Squire] and the guys would let me put the show together because I like doing that."

Golly, I hope that this collaboration continues, and I am seriously looking forward to their first studio album very much indeed.



# 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...



Raspberry Concrete Block

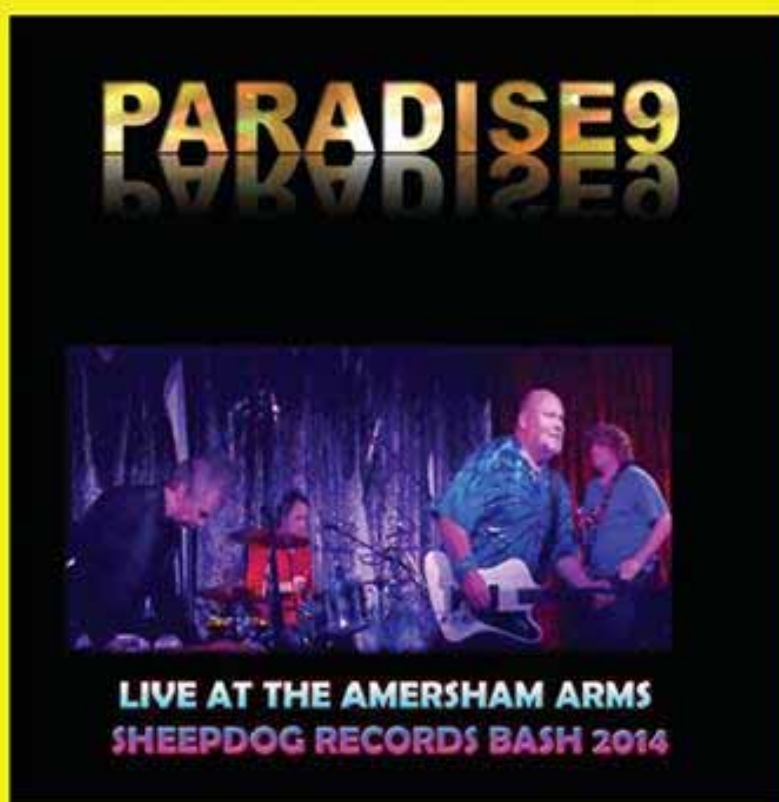


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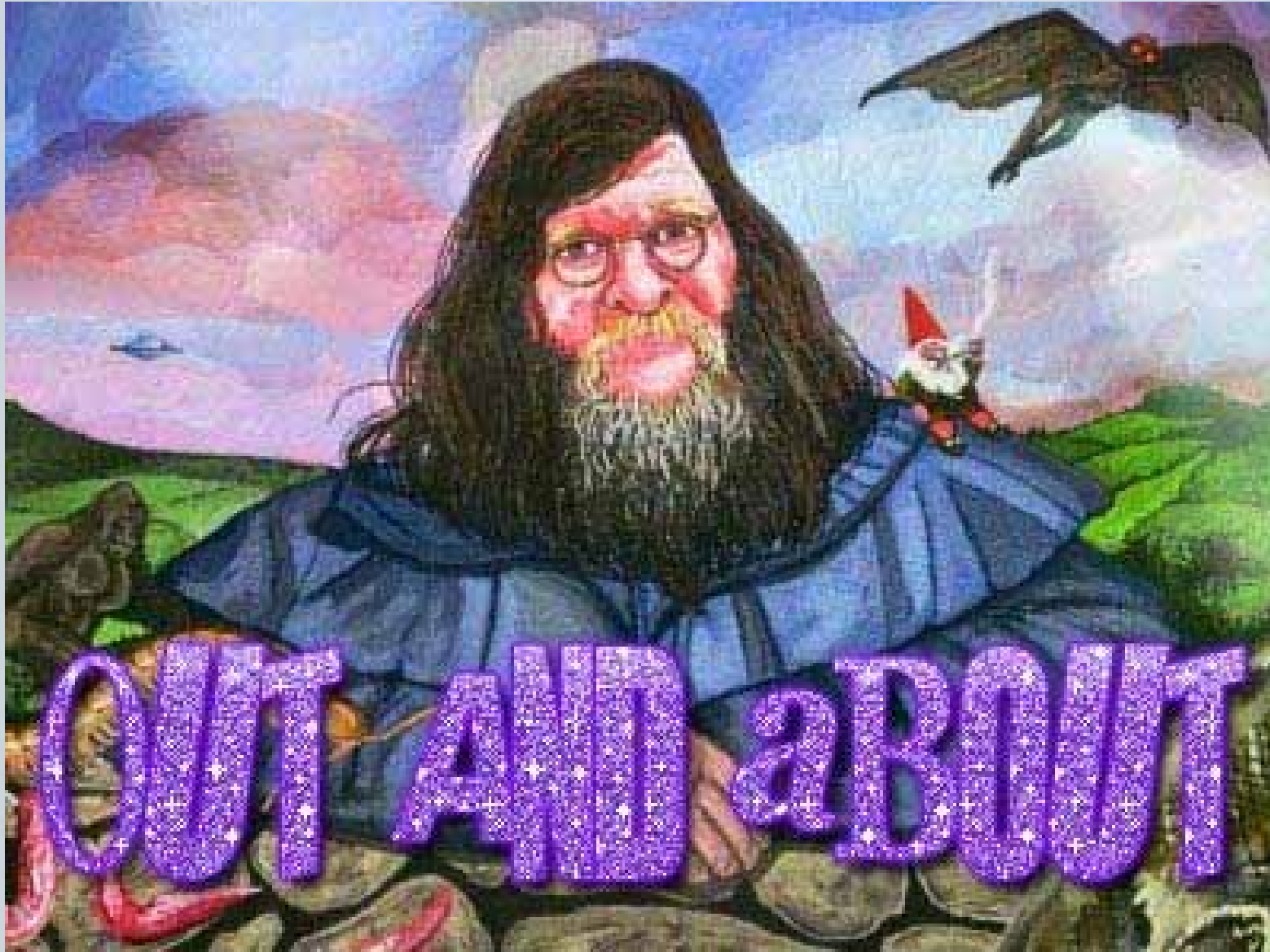
**PARADISE9.net**



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### NEW ORDER: Music Complete

I have never been a big New Order fan. In my early twenties I worshipped Joy Division, and was tremendously disappointed when they did a Spinal Tap and went off on tangents new. And no, I didn't like their new direction, although Blue Monday was impossible not to like, and there were other bits and bobs over the years that resonated with me.

However, whenever a new New Order album came out, I would give it a listen, and usually be

disappointed. Now, three decades on, they have come out with their first album sans prickly bass ace Peter Hook. Sadly, many bands carry on after the loss of a major player, and it is usually a mistake. Led Zeppelin had the right idea.

But guess what kiddies? This is the best New Order album for decades. Probably the best since Technique back in 1989, when the band grasped handfuls of MDMA and fucked off to an Ibiza that nobody yet realised was going to become the Mecca for dance music for the rest of the century. Technique was the first New Order album that I had liked since their debut, and I liked it for completely different reasons. I liked Movement because it sounded like Joy Division, and I liked Technique because it didn't. But I like this new album because in a peculiar way it sounds more like New Order than any of their others, and may just be their most completely realised project yet.

On the track Stray Dog, Iggy Pop's guest vocal sounds remarkably like the late Allen Ginsberg on Ghetto Defendant from The Clash's final proper album, Combat Rock, and the opening chords of the opening song are - to me at least - irresistibly reminiscent of the opening chords to the theme song



of Downton Abbey, but so what? This is a magnificent album, and (a bit like what happened with last year's Heaven and Earth by Yes) the addition of new members has revitalised a band that was well on its way to becoming moribund.

The weird thing is, however, that - like, I suspect, many others - I have always thought that Peter Hook was the major creative force in the band. With Yes one still is very much aware that Jon Anderson and Rick Wakeman are no longer in the band. With New Order it is completely different. The loss of Peter Hook seems to have made no difference at all. Sad but true! Sorry Hooky.

### BARBARA DICKSON: The Plough Arts Centre, Torrington

It has taken a long time for me to get to see Barbara live. She put us on the guest list a couple of years ago for a show in Yeovil, but our car failed its MOT and basically gave up the ghost, so we were carless for a week or so until something else that was in our price range turned up, so I was horribly embarrassed to be spurning her kindness, but I had to write and make our excuses.

This time, however, she was booked to play at a small venue only seven miles from us and it was too good an opportunity to miss. So I emailed her and

asked for me plus two on the guest list. The two, by the way, it will probably come as no surprise to know, were Corinna and Jessica. But no sooner had I told young Jess that we were going out that Friday evening that she dropped a bombshell and reminded me that her Mama (our long serving housekeeper and friend, Helen, who has been looking after my family for nearly thirty years) is a massive Barbara Dickson fan. She then, touchingly offered to give up her seat for her Mum, and so - as it was Helen's birthday coming up - I got out my trusty credit card and bought an extra ticket for Helen.

And so it was four of us who negotiated Torrington on a wet summer's evening.

I was tremendously impressed by the venue. Although we went to an art exhibition there a few years back, this was the first time that I have ever been to a gig there, and it is a pleasantly intimate venue, licensed for about 250, with a warm and fresh sound. I was even more impressed by the rich and surprisingly full sound that Barbara (guitar and piano) and accompanist Nick Holland (keyboards) produced. They played a pleasingly eclectic set including all the songs that you would have been disappointed if she hadn't done (Another Suitcase, Caravans, and that one from Blood Brothers which I can never remember the name of) and a whole load of things that I wasn't expecting.

## Spirits Burning

The music adaptation of Mack Maloney's sci-fi novel "Starhawk" - coming this October 31st!

Over 70 minutes of music, over forty-five crew members  
Includes bonus 8-page comic with artwork by Steve Lines

A sci-fi adventure ... resurrected by Don Falcone & Mack Maloney, with Hawkwind family members Alan Davey, Paul Hayles, Jerry Richards, Nik Turner, Twink, & Bridget Wishart, plus Daavid Allen (Gong), Robert Berry (3), Andy Bole, Keith Christmas (Bowie), John Ellis (The Vibrators), Kev Ellis (Space Cadets), Matt Malley (Counting Crows), Nigel Mazlyn Jones, Pete Pavli (High Tide), Ken Pustelnik (The Groundhogs), Billy Sherwood (Yes), Judge Smith (Van der Graaf), Steffe Sharpstrings (Here and Now), Cyrille Verdeaux (Clearlight), Steve York, & 24 more musicians...



1. Our Crash
2. I Have Two Names
3. JigSawMan Flies A JigSawShip
4. Live Forever
5. My Life of Voices
6. Let's All Go Cloud Puffing
7. Stellar Kingdom
8. Spaceships At The Starting Line
9. We Move You
10. Tripping With The Royal Family
11. Xara's Poem
12. For Those Who Are Searching
13. Rolling Out
14. Angel Full Of Pity
15. Right On The Mark
16. This Time, This Space
17. So Strong Is Desire

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spiritsburning.com







Barbara is a very engaging performer, and she was alternately funny and poignant, and despite the fact that I was in considerable pain throughout the performance (I am afraid the days of me bringing a

wheelchair and being full of analgesics for any show where I have to sit still for more than half an hour are beckoning) I found it an utterly gripping performance, and I was sad and surprised when two hours had passed and the show was over.

We met Barbara afterwards and she was as gracious and as funny as she always is when we chat on the telephone. Helen said it was her best birthday present ever. Mission accomplished.

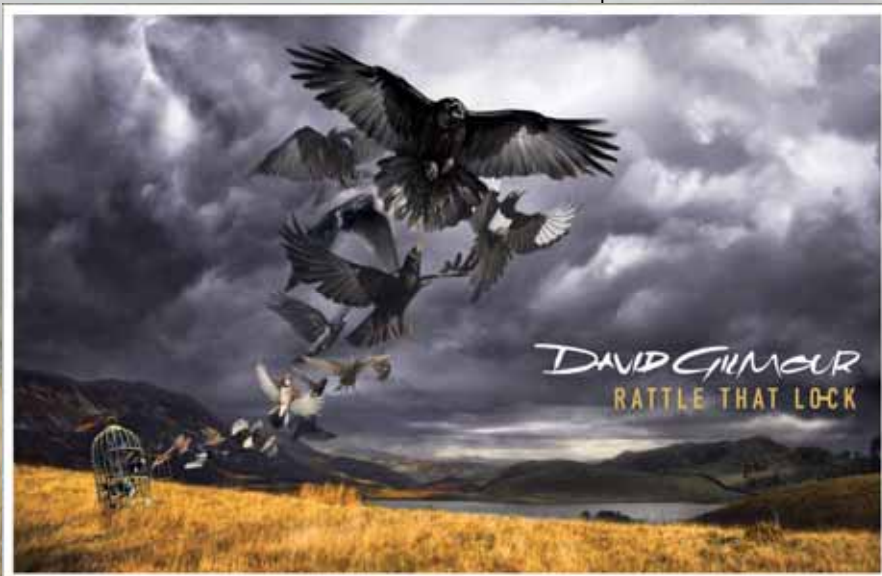
#### **DAVID GILMOUR: Rattle that Lock**

This is a very difficult record to write about. It is exquisitely played, beautifully recorded and peerlessly produced. It has all the Floydian bits that one would want it to have it to have, and introduces an interesting Beatlesque twist to the songwriting which is much appreciated. One cannot accuse Gilmour of over-flooding the market with products. This is only his fourth solo outing ever, and his first for a decade. Like all his material for the past twenty years, the principle lyricist is his wife Polly Samson, and this is probably the most comfortable musical marriage they have produced yet.

However, and this is a big however, whereas I know that I will play various Pink Floyd albums over the next few years, including the Gilmour dominated *The Division Bell* on which Polly started writing with him, although I remember writing how much I enjoyed Gilmour's last album *On an Island* a decade or so ago, if I am truthful, I don't think I have listened to it at all during those intervening years, something that I cannot say about Roger Waters' solo output, or even Gilmour's first solo record from all those years ago.

And if I am truthful, I don't know whether I shall be listening to this one much either. It is not that it is a bad album, far from it. But like *The Endless River*, the very welcome Pink Floyd swansong from last year, I am not sure how much of what it is saying is what I particularly want to hear at the moment.

We shall just have to wait and see.





The Small School

# Mind Body Spirit Day

**Saturday 3<sup>rd</sup> October 2015 - 10am to 4pm**

At The Small School in Hartland Village.

## Café

Serving homemade soups & breads, salads and cakes.

(Proceeds from the cafe to go to The Small School)

## Therapies:

Indian head massage, Gong Bath Therapy, Integrated Energy Therapy, Reiki, Aromatherapy,  
Shamanic Body Work

## Readings

Angel card readings, Spiritual Tarot & Rune readings.

## Workshops

Gong Bath, Yoga, Dance, Tai Chi, Intro to Neo Traditional Shamanism

## Stalls

Arts & crafts, Lotions & potions, spiritual music etc.

**£5 entrance - £5 for each Therapy, Reading &  
Workshop ALL money going to the Chemotherapy  
Unit at Barnstaple Hospital**

\*We are still confirming & adding THERAPIES, READINGS, WORKSHOPS & STALLS subject to change without notice.





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.

## Beck: Song Reader (McSweeney's, 2012)

What? Cutting edge artist goes old school with a vengeance (doing it the way they did it a century before).

So, when is an album not an album? A good question given some of the short albums/ long singles/ posthumous collections, dotted throughout this book. Beck Hanson was never wired the same way as most of his peers. Song Reader is all the proof you need. It's not intended as an educational item, but it does deliver in that capacity.

Over a century ago, with recorded sound in its infancy, there were only two realistic ways to make money in the music industry. You could turn up, perform and charge people to watch. Or you could publish your songs. To this day, the convoluted 100 page plus contracts of major artists reflect

that history, and top-dollar wo/ man-hours are sweated over negotiations for this live streaming option from a gig, or that festival billing (effectively all performance deals), and then there's "publishing." Songwriters write, every time a song is used their "publishing" rights mean they collect, even if it's from a backing track loaded into a Karaoke machine.



In the 21st century everyone steals music, shares it online etc. rendering the expensive business of recording an album much less profitable than before. But – hey – Beck has it sorted. If you haven't sussed it yet...he wrote this album and stuck it out...as a book! One hell of a book it is too. Original scripts for 20 previously unreleased songs, copious (as in 100 pages of) very engrossing art-work, and all produced by an American indie publisher with a justified rep for arty prose, cutting edge writers on the roster, and a terminally hip audience. You can hear this album, just not performed by Beck. [www.songreader.net](http://www.songreader.net) is your one-stop shop to the latest downloaded performances loud/soft, inspired/abysmal of Beck's vision. The album genuinely sounds different every day and the site, should you wish to check it out, almost obliges you to interact, either directly or via Facebook. This is a vision of the 21st century album as living, breathing event. The album as exponential, viral, cultural statement...well, either that or a massive mid-finger lifted in the face of anyone ripping his recorded tunes from file-sharing sites.

To Beck's credit, the eight years he spent developing the 20 tunes were well-spent. From the maudlin to the mounting they combine hooks, strong melodies, enough simplicity in their structure to allow the musically ham-fisted to have a bash, and enough subtlety to challenge those willing to explore the emotional possibilities.

If you don't want to engage directly with the site, or Facebook options, there's always the likes of YouTube. A quick trawl in the course of writing this entry threw up some absolute winners. John Lewis' spirited solo banging piano attack on "Rough on Rats" appears an audience favourite, and having sampled 20 random run-throughs of Song Reader tunes, we'll admit a real fondness for Ori Rousso's decidedly indie take on "Old Shanghai." It packs enough of a sonic-nod to Beck to make it sound credible, a nice jump-cut video displaying admirable kookiness and a fleeting appearance of The Beatles. Beck – probably – approves, but the point at which these performances stop being his vision is hard to find.

You could say this is just what he imagined. You could also say, this is the one album hereabouts that we all made. You could also, buy the album of the same name – one track by Beck, the rest by a selection of artists (some wellknown, others obscure) – that came out in 2014 and gave just a hint of the variety of interpretations this book has spawned.





**The Invisible Opera Company Of Tibet**

**The Glissando Guitar Orchestra**

**The Magick Twins**

**Nukli**

**Shankara Andy Bole**

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**Jah Buddha**

**Avec la musique de Gong**

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





### SatanaKozel

SatanaKozel (or "СатанаКозёл" as written in their native tongue) means "Satan Goat". The band is from Petrozavodsk, Karelia in Russia and was formed in 2003 by Vasiliy Kozlov and Nickolay Kuskov.

The band's lyrics are based on folklore and fantasy.

Current members are:

Nikolay Kuskov	Drums
Vasiliy Kozlov	Guitars, Vocals
Vladimir Savvateev	Guitars
Dmitry Dobrynin	Keyboards, Guitars, Backing Vocals

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Kuznets

Banja

As Pope Sivolday got lost in the forest



Once again it has been one of those weeks reminiscent of the chorus of the Grateful Dead song 'Truckin'' from the American Beauty album, because it truly has been a long, strange trip.

Last weekend all my more cosmic friends were massively excited because of the eclipse of what was being referred to as a 'blood moon' in the early hours of Monday morning. Now, for some reason, astronomy has never been one of those subjects that has interested me overly, and I have a sneaking suspicion that whilst there may well be some connection between our individual body chemistries and the positions of the heavenly bodies at the time of conception, or maybe (as the astrology dudes and dudettes would have it) the time of our birth, I think that an awful lot of the stuff people talk about these things is probably nonsense.

Then again, that is what I thought about a lot of things that I have since discovered to be fascinating. For example, I invited Jaki Windmill to the Weird Weekend this year to talk about Astroshamanism, because she is a friend of mine and I thought that the WW punters would be interested, which by and large they were. But I was certainly not expecting to be taken into the weirdest out of body experience that I have ever had without chemicals, so my mind is far broader as I get older. So, surprising even myself, I found myself up at 4:00am with a small bottle of good brandy which the Grande Fromage gave me last Christmas, in my hand, leaning on my walking stick out on the road outside my house as I gazed up into the night sky at what was undoubtedly one of the most extraordinary celestial objects that I have ever seen. The moon was not blood red, but it was a sort of grey and pink, not as in the jolly colours of the first Caravan album, but more like the appearance of a blood blister or a great boil just about to burst. I have read about the moon looking "liquid" but this was the first time that I had ever seen it for myself as it hung in the sky looking like an immense globule of frogspawn. I could hear other people around the



village out and about, presumably watching the sky for their own arcane reasons, and I could even hear the farm labourers bringing home the last of the harvest. And I could hear what sounded suspiciously like chanting from the village green outside the church at the top of the little lane which runs past my house. But I was not in the mood to join them, and preferred my own company as I stood in the moonlight, singing Daavid Allen's 'Selene' from Camembert Electric under my breath and swigging from the bottle of brandy, which is so much better than the usual gutrot that I get from Tesco's that I am forced to treat it with a great deal of respect. After about ten minutes I went back to bed, and bullied my long suffering wife into going outside to pay her respects to Our Lady of the Night. And that was even before the events of Monday started properly.

On Tuesday Jessica was ill, and I gave a guitar lesson to a young lady of Gothic persuasion, on Wednesday we took delivery of a batch of baby millipedes from West Africa, and late on Thursday night my dear wife and dogs pushed me out of bed onto the floor. What a long strange trip indeed.



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