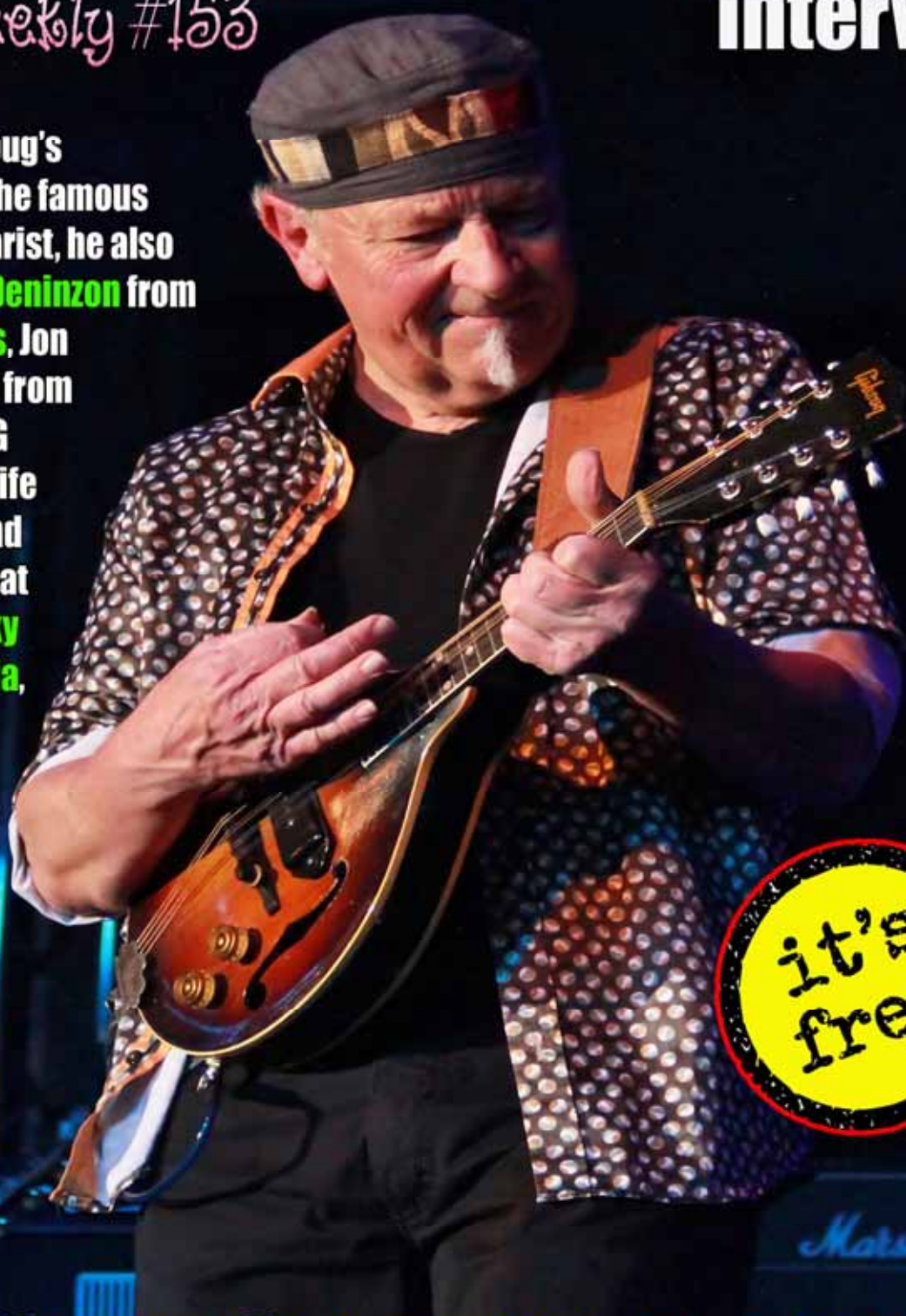


GONZO

Weekly #153

EXCLUSIVE: Martin Barre interview

As well as Doug's interview with the famous **Jethro Tull** guitarist, he also interviews **Joe Deninzon** from **Stratospheerius**, Jon interviews Dani from **Marbin**, John B-G celebrates the life of **Gail Zappa**, and Corinna sneers at some more **tacky pop memorabilia**, Mack meets **Nick Redfern**, **Biffo** does his own inimitable thing plus we welcome **A J Smitrovitch** as a regular contributor...



Marshall

RAISING THE BARRE



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Gonzo Multimedia (UK)

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

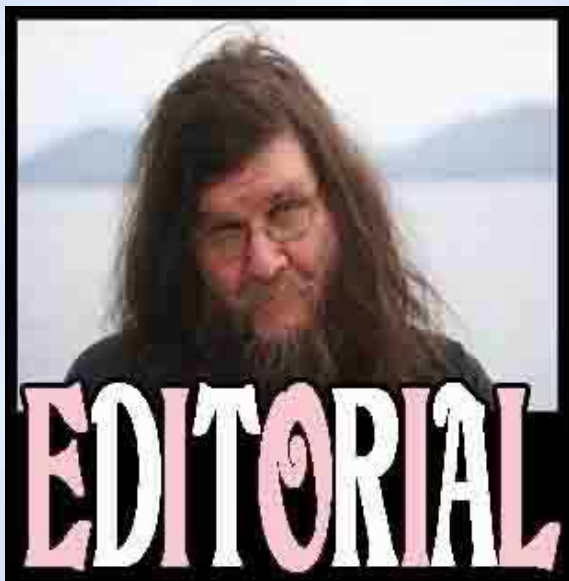
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[**http://www.gonzomultimedia.com/**](http://www.gonzomultimedia.com/)

THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of the magazine, which - as I say every week - I started on a whim, and which is still going strong three years later. What I like about this magazine is that I am able to be as self-indulgent as I wish and - most of the time - I get away with it.

As those of you who come to the magazine via our presence on Facebook, which (unless I have been seriously misreading the stats, which is

always possible, because I am somewhat of a dunce at this e-marketing lark) is about half of you, will know, on Saturday afternoons we send out notifications to about forty different newsgroups using the Gonzo Jon FB account. We have a form letter that we send out, which lists the people featured in the magazine this week. Someone commented last week that it seems that "Yes fans had better watch out every week", and they completely missed the point. Yes and Hawkwind are featured EVERY week precisely because of their importance to the musical community that this magazine serves. So there!

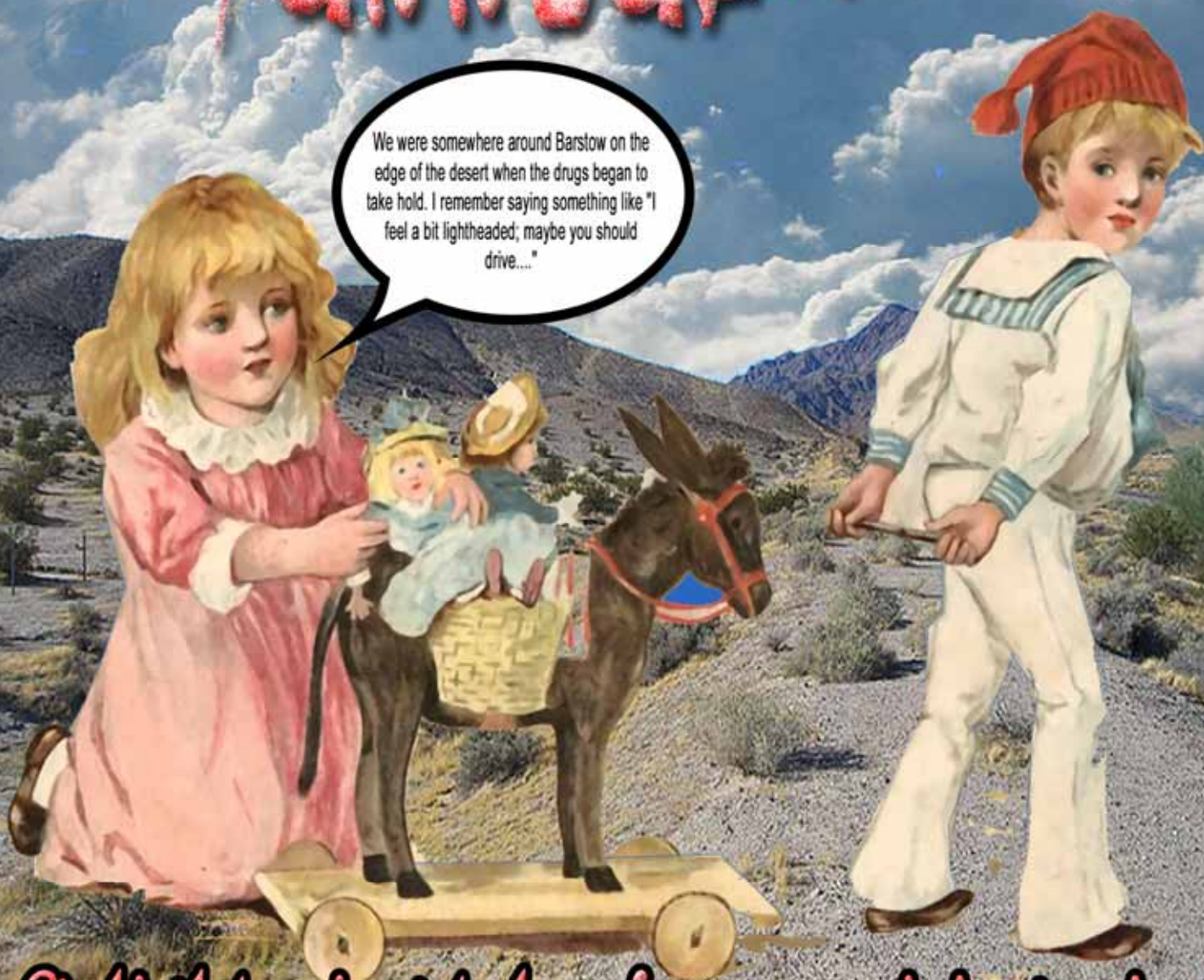
Another band who turn up more in these pages than one would normally suspect from a band who broke up very nearly half a century ago is The Beatles, and their various spinoffs. The big music news in the last week is that the George Harrison back catalogue is now available for streaming, and when I read that, as I subscribe to a premium streaming service, I will give no prizes for guessing what I did.

The last time I indulged in a big glut of George Harrison listening was in 2002 round about the time that my mother died. I was lying in bed at seven in the morning when the telephone rang. It was my father, his voice thick with grief, to tell me that she had died about twenty minutes before. We were hardly on speaking terms at that



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...."

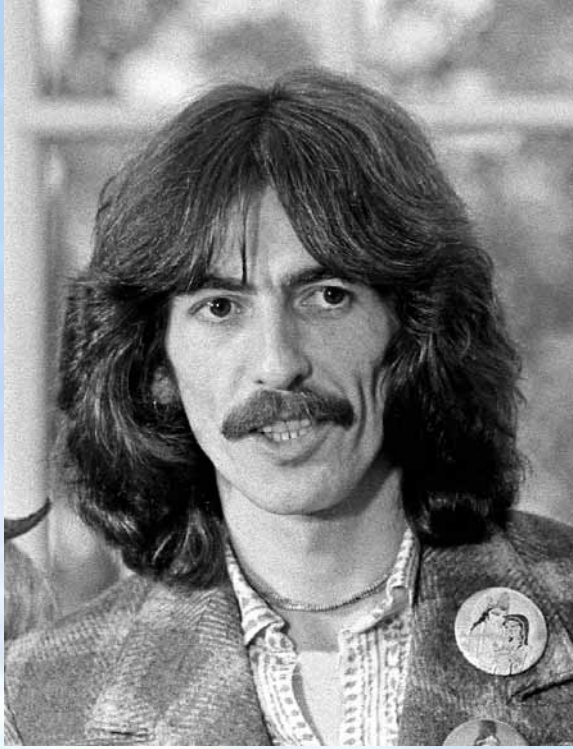


Enlightening tales for enquiring minds

“And pretty well everyone hated it. Even I hated it.”

time, so we didn't say much, but I found great solace in the music of my favourite Beatle. In fact, and I don't think I have ever told anyone this before, the first thing I did after my Father got off the 'phone was to listen to the title track of George's first proper solo album.

Now the darkness only stays at nighttime,
In the morning it will fade away
Daylight is good
At arriving at the right time
It's not always
Going to be this grey



All things must pass,
All things must pass away
All things must pass,
All things must pass away

I was quite familiar with his better known albums, but over the next few weeks I investigated the other records in his canon of work, and found some gems that I had missed out on before. Now I am doing exactly the same thing again.

اللجنة لهم إذا كانوا لا تأخذ نكتة



One album that I completely missed out on when it came out was *Gone Troppo* (1982). I had missed out on it so soundly, that the sad truth was that I didn't even know that it existed. By 1980, Harrison had been finding the current musical climate alienating. His commercial appeal had dwindled, with 1981's *Somewhere in England* failing to go gold (despite featuring the John Lennon tribute hit, "All Those Years Ago"). With one album left on his current recording contract, Harrison decided to get it over with and recorded *Gone Troppo* (an Australian slang expression meaning "gone mad/crazy") and released it without participating in any promotion.

And pretty well everyone hated it. Even I hated

it. Probably I was put off by the synth laden opening track which showed the quiet Beatle doing his best to sound contemporary. And believe me those of you who are too young to remember 1982, the stuff that was in the charts at the time was largely terrible, and whilst the glossy analogue synthesiser sounds of the time have their devotees, I am not one of them. And the opening track still sounds pretty awful.

But, and I am not sure why, I listened to *Gone Troppo* today for the first time since I had decided that it was basically bollocks thirteen years ago. And guess what. If you ignore the opening number it is not basically bollocks after all. It is a beautifully understated, mostly acoustic

album on which Harrison sings some utterly gorgeous songs which are very unjustly overlooked.

Even at the time some reviewers had liked it. Among contemporary reviews, *Billboard* said of *Gone Troppo*: "Harrison's sunny lyricism shines brightest when least encumbered by self-consciousness, and here that equation yields a breezy, deceptively eclectic charmer."

People magazine's reviewer wrote: "Because of his forays into the mystical, Harrison's penchant for whimsy often gets overlooked. But here the zany side gets no short shrift." The reviewer admired "lovelies" such as "Wake Up My Love" and "Dream Away", and described *Gone Troppo* as a "vinyl postcard" offering "flashes of brilliance".

I am really not sure yet, although I think that "India" which I first heard on a Beatles bootleg of some of the material that they wrote during their massively fruitful sojourn in Rikishesh in early 1968, where - if they didn't actually get the spiritual solace that they were looking for - they write some excellent material including most of what ended up on *The White Album*, later in the year.

I am just having to deal with the peculiar paradigm shift of having changed my mind so dramatically about the record in such a relatively short space of time. I don't know whether it says more about the human condition in general, me in particular, or the vagaries of George Harrison's guitar playing.

Seriously, from a psychological point of view I find the fact that I can change my viewpoint so strongly quite an interesting phenomenon, and as anyone who has ever followed my chequered career here and elsewhere will know, I rather like interesting phenomena.

And it bodes well for this week's issue,

Om Shanti

Jon Downes



George Harrison, Tom Jones, Rod Stewart, Black Sabbath, Blur, New Order, Gong, Marillion, System 7, Steve Hillage, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Cory Wells, Frank Watkins, John Edward Jennings, Brand X, The Raz Band, Johnny Winter, Alexis Korner, 13th Floor Elevators, Nucleus, Spirits Burning, The Pirates, Martin Barre, Joe Deninzon, Stratosphereius, Dani Rabin, Marbin, John Brodie-Good, Gail Zappa, Andrew May, Roy Weard, A J Smitrovich, My Dad's LPs, Mr Biffo, Hawkwind, Sea Shepherd, Dave Brock, Xtul, Frank Sinatra, The Beatles, Mark Laff, Generation X, Robbie Williams, Michael Jackson, Hacienda Club, Simon Cowell, Sharon Osbourne, Uriah Heep, Ray Davies, The Mamas and Papas, Mike Nesmith, Davy Jones, Bobbie Gentry, Yes, Billy Sherwood, Steve Howe, Alan White, Joey Molland, Tony Levin, John Lennon, Neil Nixon, Virginia Belmont's Famous Singing & Talking Birds, Kartikeya

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

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Woolfardisworthy,

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

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

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

THE ^{gonzo} NEWSROOM

IT'S NOT UNUSUAL, HONESTLY TOM:

Tom Jones has put his foot in his mouth once again. Even though he just released his new album, Long Lost Suitcase, Jones has been getting more press over his release from The Voice U.K., his comments on Engelbert Humperdinck and, now, his statement on his fear of homosexuals in the 60's. Jones talked to The Big Issue about his childhood and career but people have been focusing on one particular statement:

I was ready for most aspects of the music industry but when I met the producer Joe Meek, that threw me off a bit. Because he was a homosexual. I thought, wait a minute, is the London scene, the people who run British showbusiness – are there a lot of homosexuals involved here? Because if so, I'm going back to Cardiff. So much so that when I signed with Decca and Peter Sullivan became my manager, and he said the same thing Joe Meek said – tell the boys to pack their gear up, I want to talk to you myself – I said, you're not one of these queer fellows are you? And he said, what are you on about? I became paranoid, you see. I wondered, was that required to make a hit record? But then I got into it and I realised no, it just so happened that the first guy to record me was a homosexual producer. Once I got over the shock of that, and realised it wasn't true, most people were normal. Well, I shouldn't put it like that. Homosexuals are normal, it's not that they're not normal. It's just that they are what they are. **Read on...**

A ROD FOR HIS OWN BACK: Rod Stewart feels as if he's "running out of time" when it comes to songwriting due to his advanced age.

The 70-year-old musician has been active in the entertainment industry since 1961 and he was enjoying the height of his fame during the



1970s, a decade in which he released classic hit Da Ya Think I'm Sexy? Rod is currently promoting his 29th studio album Another Country, which is due to reach shelves 23 October (15).

And while penning tunes for the LP, Rod had a number of awakenings about how his age impacts the creative process. "I realised I've had quite a wonderful life and there was a lot to write about," he told British newspaper The Sun. "As you grow older, you become aware that you're running out of time. That makes you look back at the past and that's what I've brought out in some songs. **Read on...**

BACK IN BLACK: The legendary Black Sabbath - Ozzy Osbourne, Tony Iommi and Geezer Butler - will be returning to headline Download Festival 2016 on Saturday 11 June.

THE ^{gonzo} NEWSROOM

Nearly five decades on from their beginnings in Birmingham, the band - who have been widely proclaimed as 'The Greatest Metal Band of All Time' - will be coming back to the spiritual home of rock at Donington Park as part of their FINAL ever tour entitled "The End", which will see their biggest and most mesmerising production to date. Ozzy Osbourne commented: 'Download is my absolute favourite summer festival. It's always like coming home. See you all there!' **Read on...**

BLURRY FILM: Relaying a rousing story of unfinished business, creative spontaneity and enduring friendship and set against the backdrop of two brilliant live performances, New World Towers, a new documentary film on Blur, will be released December 2nd at selected Picturehouse, Odeon, Cineworld and Vue cinemas at cities around the UK including London, Manchester, Birmingham, Liverpool and Edinburgh. An international release is also planned, with more dates to follow shortly.

The film charts the iconic British band's sprawling journey over the last few years - from an unexpected break in Hong Kong which sowed the seeds for their first album as a four piece in 16 years, to a glorious home coming show in London and, finally, an emotional reunion with their Hong Kong audience.

New World Towers cuts between scenes from the band's impassioned performance at this summer's Hyde Park show in front of 60,000 fans and the stirring concert in Hong Kong, but also offers a raw, candid glimpse into the interior life of the band as well, with personal documentary footage and band interviews showing just how an opportune

recording session unexpectedly gave birth to a new album, while also raising questions about the future of Blur. New World Towers reveals fascinating insights into the group dynamic and especially the relationship between singer Damon Albarn and guitarist Graham Coxon. Ultimately, their enduring friendship prevailed - allowing Coxon to bring the album to completion nearly 18 months later. **Read on...**

NEW SINGLE ORDERED: New Order have announced Tutti Frutti as the second single to be taken from their new album Music Complete. Tutti Frutti, featuring Elly Jackson aka La Roux on guest vocals, is fast becoming a fan favourite and has now been given the remix treatment by longtime fans, Hot Chip. Check it out here.

Hot Chip's remix is one of the first contributions to a brand new site, Singularity, which will collate homages to New Order from artists across all disciplines, honouring the band's unique influence on creativity. Singularity will build over the coming months, with new regular updates. In addition to Hot Chip, the launch will also feature contributions from Will Broome, Algiers, Factory Floor and Robert Smith. These very personal reactions to the band showcase how New Order not only defined an era, but how they continue to do so...

The illustrator Will Broome is possibly best known for his work with Marc Jacobs and he has collaborated with, among many others, Gucci, Missoni, Topshop and English fine porcelain maker Wedgwood. The illustration he created for Singularity was inspired by Blue Monday's sleeve artwork. **Read on...**

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



your e cards
someecards.com

Nicked from Jaki Windmill's Facebook pages

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

John Maynard Keynes

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

— Desolation Row by Bob Dylan

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

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

In a stunning blow to the official narrative propagated by the Bush administration, recently released, declassified emails have exposed the numerous lies government officials espoused in the months leading up to the war in Iraq.

The emails were received by Hillary Clinton when she was secretary of state and were subsequently stored on her private email server. The documents on Clinton's server have been released due to rulings from U.S. courts.

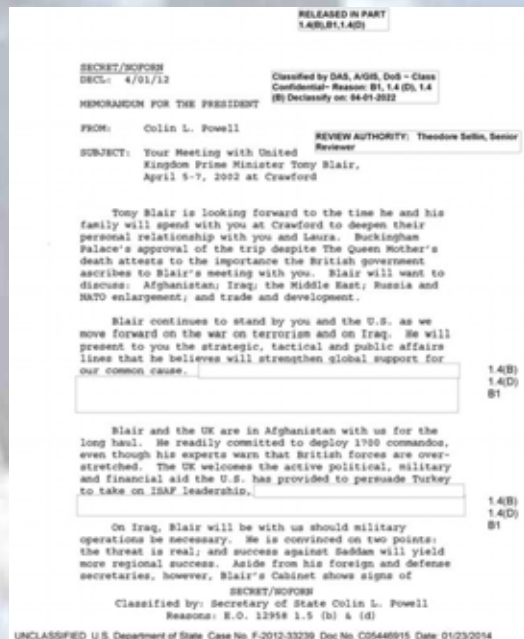
One email from then-Secretary of State Colin Powell to former President George W. Bush, details an upcoming meeting between the President and British Prime Minister Tony Blair which was to take place from April 5-7th, in 2002. This meeting became known as the Crawford summit and was widely speculated to have been used to discuss the invasion of Iraq. The release of these emails shows that this was, in fact, the case.

Secretary Powell Writes:

Blair continues to stand by you and the U.S. as we move forward on the war on terrorism and on Iraq. He will present to you the strategic, tactical and public affairs lines that he believes will strengthen global support for our

common cause

A second memo which was drafted by the U.S. embassy in London, reveals how the Bush administration used 'spies' in the British Labour Party to help shape British public opinion in favour of the war.



<http://thefreethoughtproject.com/breaking-declassified-email-reveals-british-government-support-iraq-war-year-invasion/>

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%

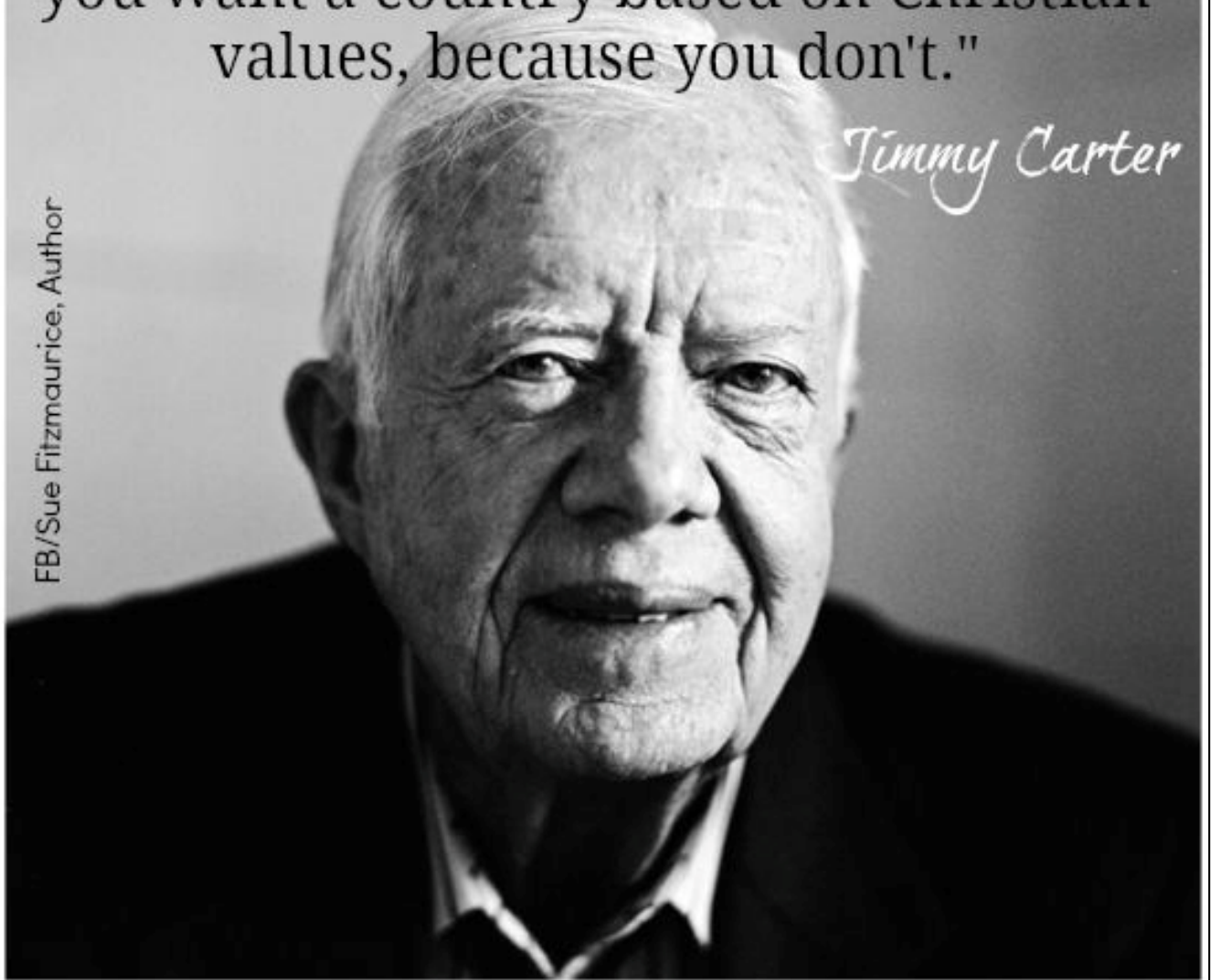
Right On Chris

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



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

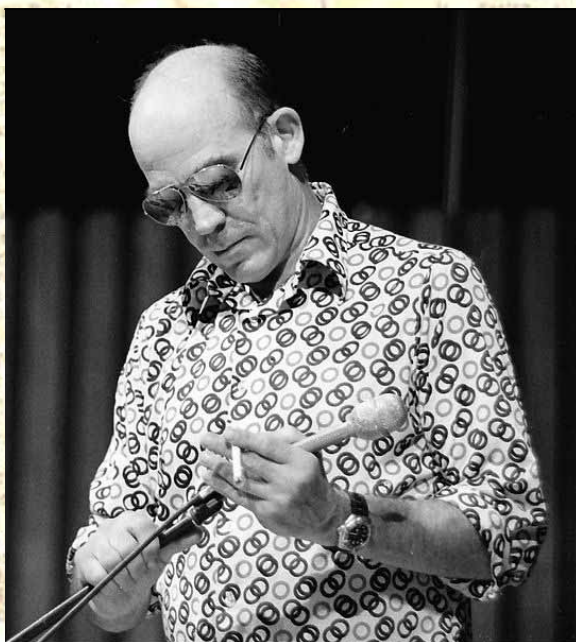
The strong and courageous
take a camera

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:

"The press is a gang of cruel faggots. Journalism is not a profession or a trade. It is a cheap catch-all for fuckoffs and misfits—a false doorway to the backside of life, a filthy piss-ridden little hole nailed off by the building inspector, but just deep enough for a wino to curl up from the sidewalk and masturbate like a chimp in a zoo-cage."

Hunter S. Thompson

A STATEMENT FROM GONG

We, the surviving members of Gong, do not support Charly Records upcoming reissue of the Radio Gnome trilogy.

None of the surviving members of the lineups that created those recordings were ever signed to Charly Records. The truth is that during the making of Flying Teapot in January 1973, the band learned that the record company - BYG Records (also known as Promodisc) - had gone bust, it's Paris office stripped bare, no phones working. The band was abandoned at the Manor Studios midway through the album. Virgin - at the time just a chain of record stores and The Manor studios - was about to launch their record label.

Faced with an unpaid recording bill, they decided to cut their losses and release Flying Teapot as the second release on the new Virgin Records label. That's the true story. The booklet advertised as accompanying the Charly/BYG Release is full of untruths, lies and falsehoods claiming to represent Charly and BYG Records as some sort of poor victim of Virgin's wickedness. The truth is that none of the musicians on those recordings has ever received a penny of royalty payments for the Charly/BYG releases, or even a statement. This is understandable because we NEVER signed to BYG or Charly Records as Gong.

Meanwhile, forty years later, we still receive statements from Virgin and, for those of us who cleared our advances, royalty payments, even though Virgin has since been sold to EMI and now is owned by Universal Records.

We know and can confirm as a 100% corroborated fact that the Original Masters of these albums reside in the Virgin Records Archive, and that Charly has never at any time been given access to them, so Charly's claim to have used the Original Masters is false.

Charly has been brazenly abusing our rights as artists for decades. None of us are rich or powerful enough to sue them. All we can do is to let you, our lovely Gong fans, know that we do not support this release. We will be supporting a new boxed set to be released by Universal in a few months with our full collaboration.

DO NOT BUY THIS RELEASE

the week that's past

The Gospel According to BART

My favourite roving reporter sent me this excerpt from a Marillion fan club newsletter:

Fans from 67 countries have so far pledged to buy our new album via PledgeMusic. To say we are delighted is an understatement! The money raised so far has allowed us to make the firm decision that we will be able to tour in South America in May 2016 and North America in October 2016. We are booking the tour dates at the moment and we hope to be able to start announcing them within the next few weeks. Over the next few months, we will also be able to tell you about our ideas for touring in Europe in 2016 and more dates will be added. Keep an eye on www.marillion.com/tour for details.

We wanted to take this opportunity to thank you for your faith in us. Once again you are buying an album that we are still writing! The writing is going well. We are busy arranging songs at the moment in the studio and everyone is enjoying the process. We're confident we're on our way to an outstanding piece of work.

Some of you have questioned why the prices may be higher than a 'normal' CD - be assured that the money you spent on whichever format you choose (check out the PledgeMusic Page as there are many options), is not just spent buying the music - you are also contributing to a fund that will allow us to tour more extensively and to promote and publicise the album.

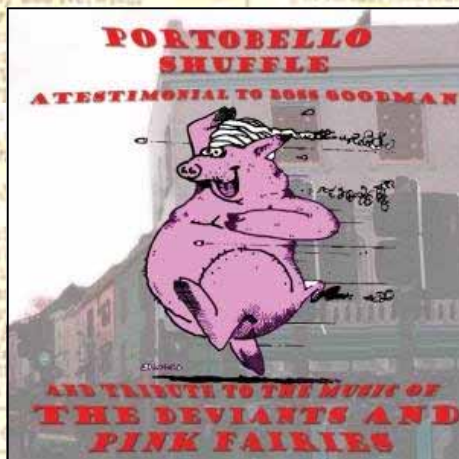
<http://www.marillion.com/news/newsitem.htm?id=394>



Steve Hillage is a busy little chap recently with System 7 gigs all over the place, the most recent of which to be announced is this one, next month in Manchester.

We have heard the two new albums and they truly are excellent. Steve and Miquette have found a glorious synthesis of their ideas over the past four decades and are making some of the must truly organic and spiritual dance music of the 21st Century...





Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeedee@yahoo.co.uk

MICHAEL DES BARRÉS ON
LITTLE STEVEN'S UNDERGROUND GARAGE
MAXIMUM ROCK AND ROLL
MORNINGS 8AM - 11AM ET CH21 **SIRIUS** | ((XM))
SATELLITE RADIO
(FILLING IN FOR ANDREW LOOG OLDHAM)

Peculiar News of the Week



Each week Richard Freeman: world famous cryptozoologist, explorer, author, and one of the most peculiar people I know picks a suitably off story from the world's press. But this week he has been usurped by Wally the Comedy rhinoceros who asks:

“Cheese flavour ice cream anyone?”

<http://www.manchestereveningnews.co.uk/whats-on/cheese-flavour-ice-cream-anyone-9632656>

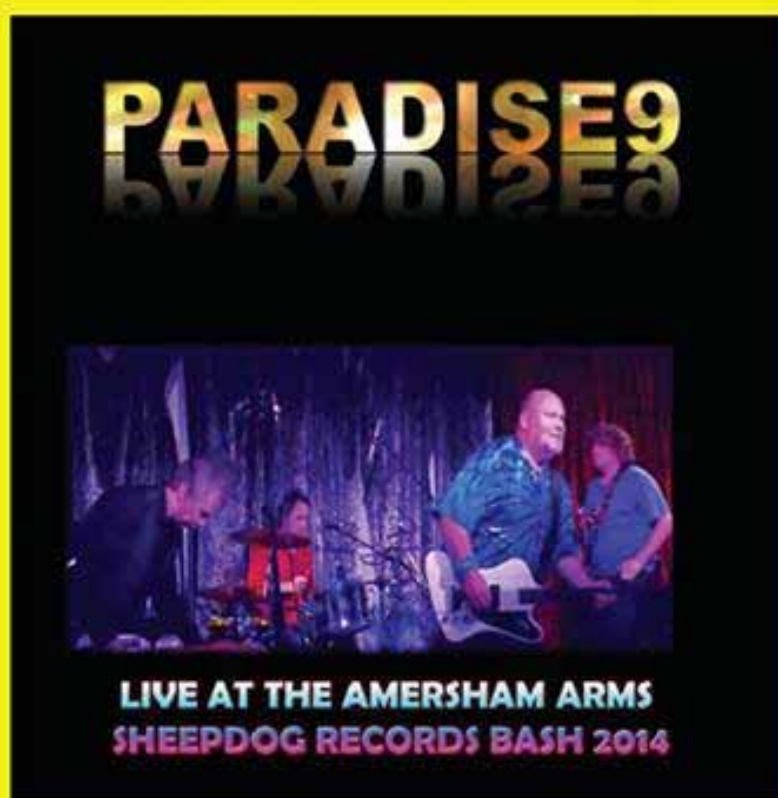


PARADISE9

NEW LIVE ALBUM

"LIVE AT THE AMERSHAM ARMS"

SHEEPDOG RECORDS BASH 2014



RELEASE: 9 August 2015

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

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

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



Strange Fruit 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 138 – Protest Songs

Songs where the artist had something to say and



decided to say it in a song!

Featured Album: Galloping Coroners: Dancing in the Sun

Tracks

- 1 Crosby, Stills, Nash and Young: Ohio
- 2 TV Smith: Expensive Being Poor
- 3 Chumbawumba: Tubthumping
- 4 Paul Robeson: Joe Hill
- 5 Bruce Springsteen: Youngstown
- 6 Galloping Coroners: Conjuring up the Wonder Stag
- 7 Special A.K.A.: War Crimes (The Crime Remains the Same)
- 8 Gene Clark & Carla Olsen: Deportee (Plane Wreck at Los Gatos)
- 9 Neil Innes: Protest Song
- 10 The Who: My Generation
- 11 Generation X: Your Generation
- 12 Galloping Coroners: With My Ancestors
- 13 Country Joe and the Fish: I Feel Like I'm Fixin' to Die
- 14 Creedence Clearwater Revival: Fortunate Song
- 15 Blam Blam Blam: There is no Depression in New Zealand
- 16 MC5: Kick out the Jams
- 17 Utah Phillips: This Land is Not Your Land
- 18 Public Enemy: Fight the Power
- 19 Miriam Makeba: Soweto Blues
- 20 Joshua White: Bad Housing Blues
- 21 Galloping Coroners: Dancing with the Sun
- 22 Attila the Stockbroker's Barnstormer: This is Free Europe
- 23 Bob Dylan: Only a Pawn in their Game
- 24 Dead Kennedys: Kill the Poor
- 25 The Groundhogs: Thank Christ for the Bomb
- 26 Billy Bragg: A New England
- 27 The Men They Couldn't Hang: The Ghosts of Cable Street
- 28 The Pogues: Streets of Sorrow/Birmingham Six
- 29 Sam Cooke: A Change is Going to Come
- 30 Neil Young: Southern Man

Listen
Here



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

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

ARTISTS:

The Alea Dilemma

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

Gentle Knife

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

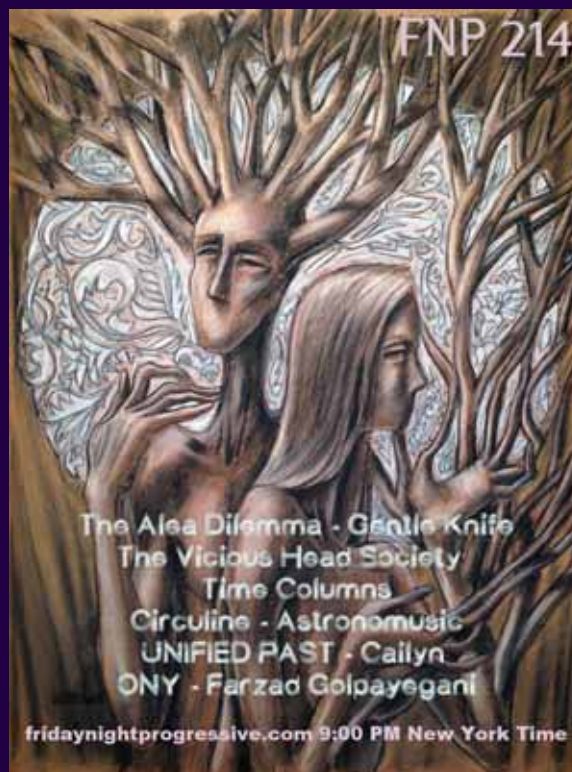
The Vicious Head Society

<http://www.facebook.com/pages/The-Vicious-Head-Society/144197792260763?fref=nf>

Time Columns

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ONY

<http://www.facebook.com/Ony-128343966123/timeline/>

Farzad Golpayegani

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

Backdrop art by: Farzad Golpayegani — with
Cailyn Lloyd, Danny Brymer, Zózimo Rech,
Eivind Lorentzen, Greg P Onychuk, Andrew
Colyer, Stephen Speelman, Farzad Golpayegani,
Jordan Miller and Graham Keane.

**Listen
Here**

Fri day Night Progressive



Both yer esteemed editor and yet Gonzo *Grande Fromage* are interested in the great mysteries of the universe, and so it was truly only a matter of time before Fortean related content began to seep its way into the magazine and onto Gonzo Web Radio...

"Mack Maloney is the author of the best-selling "Wingman" science-fiction series, plus "UFOs in Wartime, What They Didn't Want You To Know," (Berkley Books).

He's a member of SKY CLUB, Gonzo

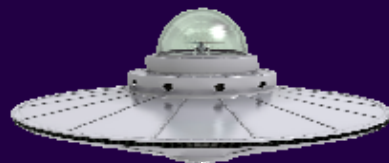


recording artists. He's been a radio host since

2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."

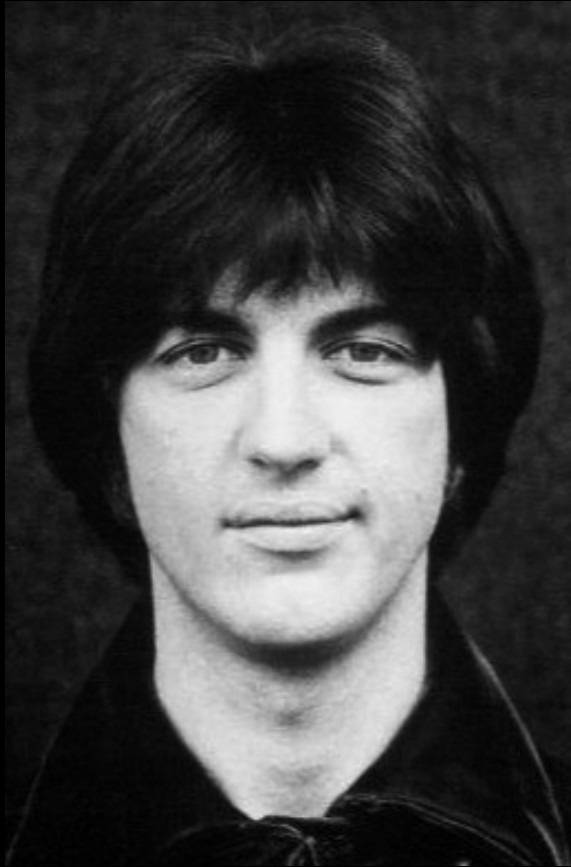
AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

"Nick Redfern Meets The Hammer" -- Mack and the gang talk to paranormal author and researcher Nick Redfern about the JFK assassination, government conspiracies and grizzly bears with no hair. Also Commander Cobra talks about the Distant Thunder project and Steve "The Hammer" Hammons discusses a link between Bigfoot and UFOs.



**Listen
Here**

<https://www.youtube.com/watch?v=UJ00-j0un6E>



Cory Wells
(1941 – 2015)

Born Emil Lewandowski, Wells was an American singer, best known as one of the three lead vocalists in the band Three Dog Night.

Wells came from a musical family and began playing in Buffalo-area bands in his teens. His father, who was married to someone other than his mother, died when Cory was a small child, leaving his mother to struggle financially until she eventually remarried. She gave Cory her maiden last name so not to implicate his natural father, although Cory did eventually change his last name to Wells (which is a shortened version of his birth father's last name, Wellsley). His full stage name "Cory Wells" was suggested by The

Enemies' first manager, Gene Jacobs who had a son named Cory.

Having survived childhood in a rough, racially polarized neighborhood and an even more brutal home environment fueled by an abusive stepfather, this according to manager Joel Cohen's band biography, *Three Dog Night and Me*, before forming The Enemies, Wells joined the United States Air Force directly out of high school. While in the Air Force, he formed a band of interracial musical performers, inspired by his boyhood love of a similar popular band called The Del-Vikings, who had a national hit with the doo-wop song, "Come Go with Me."

Following his military tour of duty, Wells returned to Buffalo and was asked to join a band named the Vibratos. It was here that he was heard by Gene Jacobs, brother-in-law to the Vibratos guitar player, Mike Lustan, who suggested to him if he was serious about making it in music that he travel to California with the band. They changed the name to "The Enemys", and took his advice. They soon began working all the clubs in the LA area, San Diego, Las Vegas and Sacramento. After being the house band at the Whiskey a Go Go for a year and being in several movies and TV shows (*The Beverly Hillbillies*, *Burke's Law*, *Riot on Sunset Strip*, *Harper* with Paul Newman and Shelley Winters), Wells was asked by Cher at the Whiskey a Go Go to tour with Sonny and Cher. It was on that tour that Wells met Danny Hutton, his future partner in the rock band, Three Dog Night. The Enemys had minor hits with recordings of "Hey Joe" and "Sinner Man". Wells moved to Phoenix in 1967 where he formed The Cory Wells Blues Band, whose bass player was future Three Dog Night bass player, Joe Schermetzler (stage name Joe Schermie). By the following year he had returned to Hollywood where he "couch-surfed" while Danny Hutton worked to convince Wells of the feasibility of forming a group of three lead singers and a back-up band. According to an interview in *Goldmine Magazine* in 1993, Hutton originally wanted the three singers to perform and record with backing tapes rather than fellow musicians, while Wells disagreed.

THOSE WE HAVE LOST

Hutton and Wells got together to form Three Dog Night in 1968. When they looked for a third singer, they found him in Chuck Negron, whom Hutton had met at a Hollywood party. Hutton, a former songwriter/performer for Hanna-Barbera Productions, Wells, and Negron met The Beach Boys' Brian Wilson. The three recorded demos under the name "Redwood" with Wilson as producer. The sessions produced a potential single, "Time to Get Alone" but was stopped by Beach Boy member Mike Love, who wanted to save the song for the next Beach Boys album. Having perfected their three-part harmony sound within Redwood, Wells, Hutton and Negron, with the addition of a four-piece backing group made up of friends and others they had worked with, began performing as Three Dog Night in 1968. The group became one of the most successful bands of the late 1960s and early 1970s. Wells sang the lead vocal on Three Dog Night's Billboard #1 hit song "Mama Told Me Not to Come". He said that Randy Newman, who wrote the song, later called him on the phone and said: "I just want to thank you for putting my kids through college."

Unlike many other rock musicians of the day, Wells was able to abstain from serious drug and alcohol problems, nor did he squander his earnings on the lavish life style of a successful rock star, choosing to live a somewhat more moderate existence. After Three Dog Night broke up in 1976, Wells tried a solo career, recording the album Touch Me for A&M Records in 1978. Wells helped re-launch Three Dog Night in the mid-1980s, recording an EP called "It's a Jungle." A falling out with Negron left Hutton and Wells with the name "Three Dog Night" as an entity, under which they had performed successfully until recently, and the pair (along with original member Mike Allsup) toured regularly each year. Original member Jimmy Greenspoon also toured with Three Dog Night until his diagnosis of metastatic melanoma in late 2014.

As of 2007, Wells, who also was an avid fisherman, continued to tour with the band. His longtime marriage to wife, Mary, resulted in two daughters, Coryann and Dawn Marie, who has

worked as an effects animator for Walt Disney Pictures.

Wells died suddenly in his sleep on October 20, 2015 at his home in Dunkirk, New York at the age of 74.



Frank Watkins (1968 – 2015)

Watkins was an American heavy metal musician best known as a former, long-time bass player for the death metal band Obituary. From late 2007 until his death, he had been the bass player of the Norwegian black metal band Gorgoroth.

Frank Watkins was born in 1968. He began playing music at the age of 12, and began his professional career in 1986, before joining with Obituary in 1989. He has played on every Obituary release, except for their debut album Slowly We Rot and cites his musical influences as "anything dark, aggressive, and pissed off" and tends to bring his punk/hardcore background to the realm of death/black metal. Frank prides

THOSE WE HAVE LOST

himself not only on the technical side of his music, but also in the business aspect, managing, mentoring, and guiding other bands and musicians. He formed his management company Back From the Dead Productions in 2007 in hopes to help bands create a positive career in the music business.

In late 2007 Watkins became the bassist of Norwegian black metal band Gorgoroth, and in 2009 he participated in the recording of the Gorgoroth album *Quantos Possunt ad Satanitatem Trahunt*. He debuted live with the band at the Hole in the Sky festival in Bergen on August 29, 2009.

This was the first concert Gorgoroth had performed since September 2007. In an interview with Metal Maniacs published online in August 2009, Watkins explained that for his work with Gorgoroth he had taken the stage name "Bøddel", which means "Executioner" in Norwegian.

Watkins died from cancer on October 18, 2015. He was 47 years old.

John Edward Jennings (1953 –2015)

Jennings was an American musician: a guitarist, multi-instrumentalist, and music producer.

Among his credits as a producer are eight albums which he produced for Mary Chapin Carpenter, as well as releases by BeauSoleil, John Gorka, and Janis Ian. Jennings has played acoustic, electric, slide, lap, steel and baritone guitars, synthesizers, organ, piano and percussion, sung background vocals and/or produced albums for Carpenter, the Indigo Girls, the Rankin Family, Niamh Kavanagh, Cheryl Wheeler, Iris DeMent, George Jones, Robin & Linda Williams and Auldridge, Reid & Coleman, among many others. As a recording artist, he has five albums to his credit.



After Bill Danoff (of the Starland Vocal Band) introduced him to Mary Chapin Carpenter, they began performing together in the Washington, D.C. area. An album recorded to be sold at their shows was released by Columbia Records as Carpenter's 1987 debut album, *Hometown Girl*.

He has been nominated for several Grammy awards, and has won more than 20 Wammie (Washington Area Music Association) awards over the last 20 years.

John Jennings was also an early member of Pentagram.

John Jennings was diagnosed with metastatic kidney cancer in March 2014. He died on October 16, 2015.

THOSE WE HAVE LOST



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



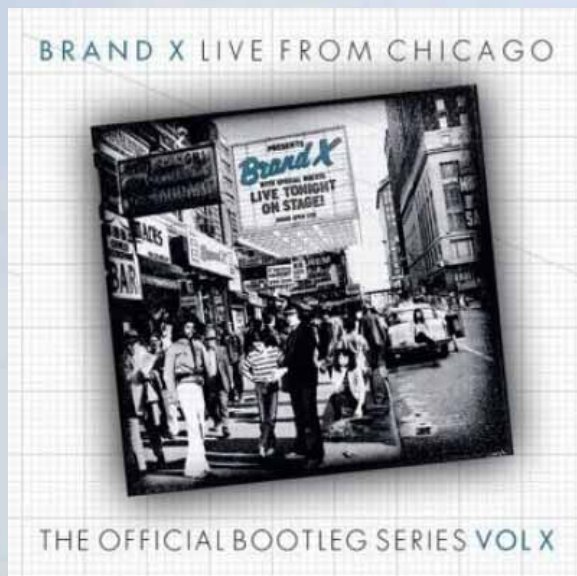
Yer original Gonzo Weekly shirt

actions



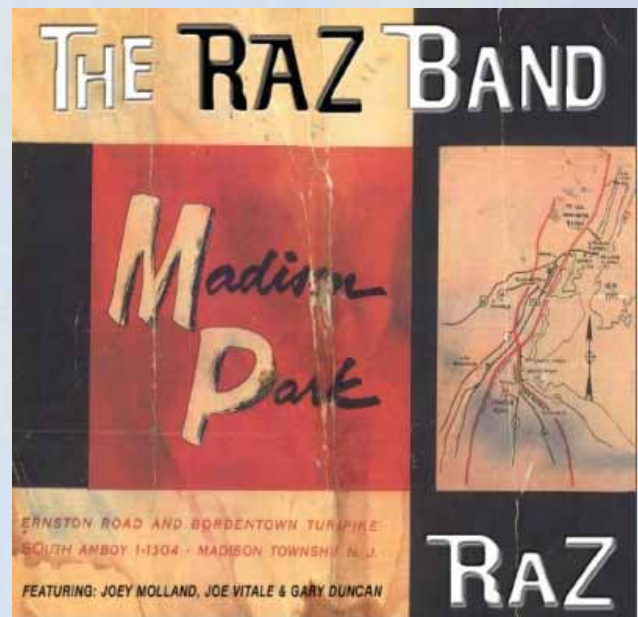
Now, I don't know whether this is a good idea, a bad idea, or just an idea, but - as I believe you know - this magazine is put out each week on a budget of £25, and is free. It will remain free, but I would like to be able to generate some income so I can pay our contributing writers. So, 'why not flog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

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



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

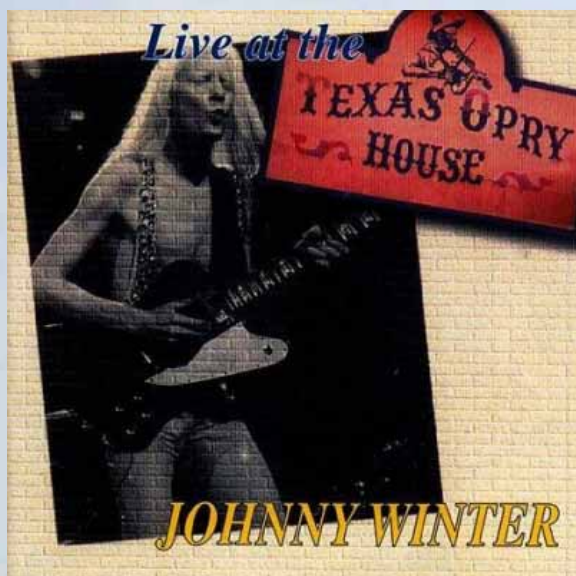
Brand X are one of the great puzzles of all time. Despite having Phil Collins on drums for much of their career, and mixing a sizzling combination of peerless musicianship and cracking tunes, they never quite broke out of the jazz/rock ghetto into mainstream success. This will always remain a mystery 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

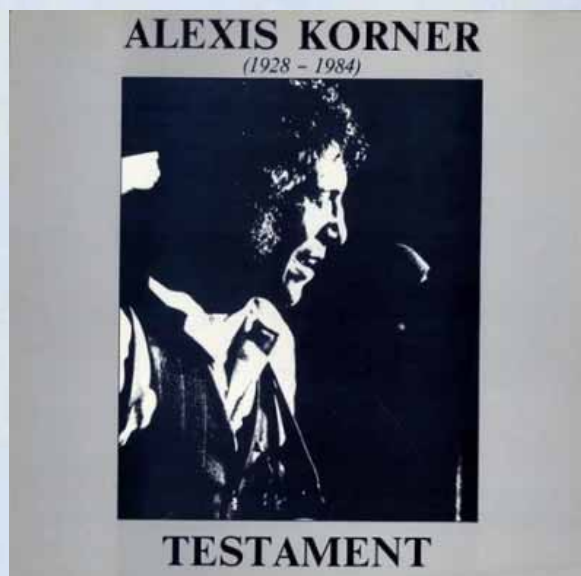
Johnny Winter, the albino blues guitarist from Texas is best known for his high-energy blues-rock albums and live performances in the late 1960s and 1970s, Winter also produced three Grammy Award-winning albums for blues singer and guitarist Muddy Waters. After his time with Waters, Winter recorded several 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

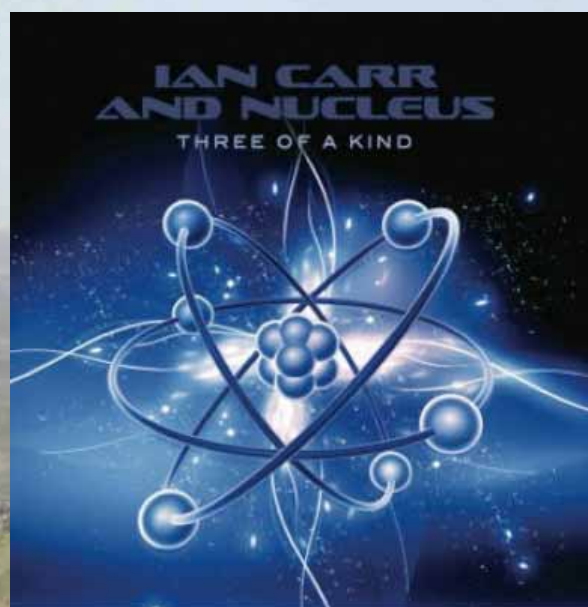
The 13th floor elevators are one of the classic American psychedelic bands fronted by the eccentric (some would say clinically insane) Rocky Erickson, who has often been as reclusive as he is brilliant. They fell apart in 1969 after Erickson was committed to a mental hospital for three and a half years 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

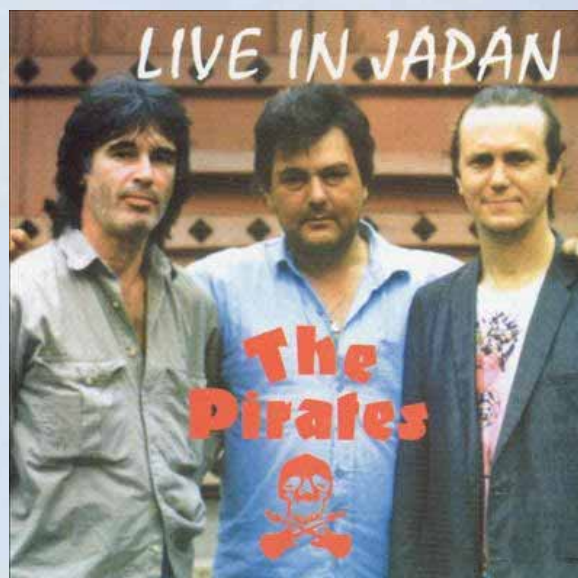
A sci-fi musical adaptation of Mack Maloney's "Starhawk" novel, featuring Daevid Allen (Gong), Hawkwind family members Alan Davey, Paul Hayles, Jerry Richards, Nik Turner, Twink, & Bridget Wishart, plus Robert Berry (3), Keith Christmas (Bowie), John Ellis (Gabriel), Kev Ellis (Space Cadets), Matt Malley (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.

Doug Meets

MARTIN

I've had a life long passion for all things Jethro Tull. This superb band, led by Anderson/Barre, released 20ish studio albums over 30 years after forming in the late 1960's, beginning with *This Was* in 1969 and ending with *J-Tull Dot Com* in 1999. These along with a number of collections, live albums, and a Christmas album from 2003 represent one of the great catalogs in rock music history.

One of the first two proper rock albums I ever

owned was Tull's breakthrough record *Aqualung*. Not only did the album sport amazing vocals, acoustic guitars and flute from Anderson, but also Barre's searing hard rock riffs dominated most songs. The opening chords alone are instantly recognizable, establishing the album as one of the top classic rock album for the ages.

My interest in Tull reached a fever pitch in 1973 when they released the album [*A Passion Play*](#).

BACK TO STEEL



MARTIN BARRE



followed by 1974's *Warchild*. The musicianship on these records is off the hook. Anderson's vocals were never better - something he recently called "chamber rock" style - and Barre laid down some of the most complex lead guitar work on record. The tour for *A Passion Play* was one of Tull's most theatrical. The show began with an extended "Lifebeats" prelude - a long series of electronic beats like the quickening pulse of the heart, along with films depicting a ballerina rising then later plunging through a mirror. The interlude, "The Story of the Hare Who Lost His Spectacles," was presented with a surrealistic film featuring animal costumes, and a type of maypole dance. Both Anderson and Barre punctuated the intricate music by leaping about the stage demonstrating showmanship and aplomb. During our interview Martin confided that he probably only played the ever-changing piece all the way through without mistake once over the long tour that followed.

In interviews, there has been some distancing from this album, noting the critics were critical, and the band probably went too far. Barre told me there was quite a bit of humor, with many references to the type of silly comedy made popular by Monty Python. But for fans of this artistic piece, the composition is one of their most serious and surprising works, questioning nothing less than the nature of death and the afterlife, of heaven and hell. "Geared toward the exceptional rather than the average" as Gerald would say.

Even though Tull has been retired by Anderson, it's a pleasure now to be able to go hear Martin playing a combination of his own material and that of his former band, and we are all the better for it.

Martin Barre's Real Steel

Martin Barre (<http://www.martinbarre.com>) is the legendary guitarist who graced every Jethro Tull album after the very first, beginning in 1969. He's been building an increasingly successful solo career for years now, and has a new album this month,

appropriately titled *Back To Steel*. The album is a return to form for Barre, a finely honed collection of guitar-driven blues-rock. Two Tull tracks, "Skating Away" and "Slow Marching Band" are re-imagined - the former highlighting Martin's intricate melodies on the mandolin backed by his lyrical fat guitar chords. Even better, Martin leads his band through powerful new original tracks, which highlight his unique style of blues and hard-edged rock chops. It's available here: <http://www.martinbarre.com/index.cfm/shop>.

After a few recent dates in the U.K. Barre continues this year's tour with several gigs in France and Germany, followed by a series of nights on the east coast of the U.S., beginning with a voyage on *Cruise To The Edge* in November. Check <http://www.martinbarre.com/index.cfm/events> for dates and tickets.

I had a rare chance to talk to Martin this month about his excellent new album and tour:

Martin, how has your band and approach changed on the new album *Back To Steel*?

I've had my own band for 4 years now, and it's changed here and there, and developed into the current four-piece band. Occasionally we have backup singers join us. When we go out as a four piece it's sounding really powerful. I like the space and the dynamics. The new album is pretty well summing up what I've been trying to do for four years, writing my own music - a little blues, prog and rock music - its really a statement of where I'm at in the moment and a pointer to where I want to be in the next few years.

The set list for the last tour included covers of Bobby Parker, Beatles, Robert Johnson, BB King, Howlin' Wolf songs along with Jethro Tull classics. How will the set list differ in your upcoming shows?

The set list is changing as the new album is just

coming out. We've been playing the new tracks here in the U.K. and they are going down well. It's a good feeling, because audiences haven't heard the new album and are coming in cold, and we're getting a great reaction. I still like doing some Bobby Parker stuff and some Robert Johnson and I enjoy playing them. We have more music to play then we have time to do – if the venue says we have an hour and a half, we are disappointed, as we want to do at least two hours. I struggle with decisions as to what not to play rather than the other way around.

How do you pick the Tull tunes for this show? Still feel that songs like Aqualung or Locomotive Breath are musts?

We have probably ten Tull tracks, a good selection, that we like to do. When we played in Scotland last weekend, it was the first time with my band. We started playing "To Cry You A Song" and there was a gasp in the audience, not of horror but of anticipation – it was really nice, as they had no idea what was coming. It's really good fun to play the Tull stuff.

I do have my favorites but I pick things I think will work well with the band and our sound, our current program. I probably have Tull songs I like better, but wouldn't work with the band. There are some really great songs that are less well known. That's why I play "Slow Marching Band" for instance on the new album. Back in the day with Tull, I wrote out the playlist for the concerts. But later with Ian's new vocal range my input diminished. I like arranging set lists with production ideas – everything to do with the band. Now I'm able to do that and have lots of ideas – I've got a big catalog to draw from. I'm less interested in a verbatim version of any song – I like to project something new – a different arrangement. On "Sweet Dream" for instance I changed the riff to the downbeat. I like doing that, making it more biased to a guitar quartet.

Where did you find your excellent vocalist Dan Crisp? He sounds just right for this music, with a nice vibrato and strong mid range register.

He's a little treasure, our Dan. He's the son of a friend of mine. We became friends, based on our mutual like of music. We did some shows as a three piece in the south of England and it was really good fun. It developed from there. He was so close to home but at first I didn't see it. I finally suggested bringing him on and it was the start of a really great period in the band. He's developed into a very strong front man – really come into his own.

On Back To Steel, there are no keyboards or wind instruments - will these be added for the tour?

We are trying out different things. The original band had six members, including flutes, saxophones, and whistles. It was an intense amount of music put out by the band – really at the end of it I didn't have enough room, and I really like space in the music – times when there is nothing going on – maybe just one instrument. So I'm taking it down to the basic bones. I tried it live and on the first night it felt ridiculously empty, but by the end second gig it was great – it was exactly what I wanted.

I quite like the idea of adding back the Hammond organ at some point. I want it to be flexible and exciting for the band.

What is your take on the Steven Wilson re-masters of the Jethro Tull albums?

This might shock you, but I haven't heard anything from these releases. These albums are a reference for me. If I were looking to add "Back Door Angels" to my set list for instance I would probably just listen to that song a couple of times as a reference musically. For most of my life I was with involved in Jethro Tull and I respect it and I owe a lot to it, but its not music that I am playing recreationally. If I were going to see new music on my time off, I'd see Snarky Puppy!

Any update on the tour and your upcoming dates for Cruise to the Edge?

I'm really looking forward to *Cruise To The Edge* – that's going to be quite fun. We have a series of dates planned on the east coast of the U.S. after the cruise. The plan is to do central and west coast dates in the states next year if all goes to plan.

Catch Martin Barre at one of these upcoming shows – given the mix of new songs, and Tull classics, delivered by his crack new band, they promise to be excellent!

Doug's Personal Note:

I've had a life long passion for all things Jethro Tull. This superb band, led by Anderson/Barre, released 20ish studio albums over 30 years after forming in the late 1960's, beginning with *This Was* in 1969 and ending with *J-Tull Dot Com* in 1999. These along with a number of collections, live albums, and a Christmas album from 2003 represent one of the great catalogs in rock music history.

One of the first two proper rock albums I ever owned was Tull's breakthrough record *Aqualung*. Not only did the album sport amazing vocals, acoustic guitars and flute from Anderson, but also Barre's searing hard rock riffs dominated most songs. The opening chords alone are instantly recognizable, establishing the album as one of the



top classic rock album for the ages.

My interest in Tull reached a fever pitch in 1973 when they released the album [*A Passion Play*](#), followed by 1974's *Warchild*. The musicianship on these records is off the hook. Anderson's vocals were never better - something he recently called "chamber rock" style - and Barre laid down some of the most complex lead guitar work on record. The tour for *A Passion Play* was one of Tull's most theatrical. The show began with an extended "Lifebeats" prelude - a long series of electronic beats like the quickening pulse of the heart, along with films depicting a ballerina rising then later plunging through a mirror. The interlude, "The Story of the Hare Who Lost His Spectacles," was presented with a surrealistic film featuring animal costumes, and a type of maypole dance. Both Anderson and Barre punctuated the intricate music by leaping about the stage demonstrating showmanship and aplomb. During our interview Martin confided that he probably only played the

ever-changing piece all the way through without mistake once over the long tour that followed.

In interviews, there has been some distancing from this album, noting the critics were critical, and the band probably went too far. Barre told me there was quite a bit of humor, with many references to the type of silly comedy made popular by Monty Python. But for fans of this artistic piece, the composition is one of their most serious and surprising works, questioning nothing less than the nature of death and the afterlife, of heaven and hell. "Geared toward the exceptional rather than the average" as Gerald would say.

Even though Tull has been retired by Anderson, it's a pleasure now to be able to go hear Martin playing a combination of his own material and that of his former band, and we are all the better for it.

Back To Steel: A rocking new album from Martin Barre featuring 12 original songs and 2 Tull classic tracks re-worked in Martin's unique style.

The musicians:

Martin Barre - Guitars

Dan Crisp - Vocals

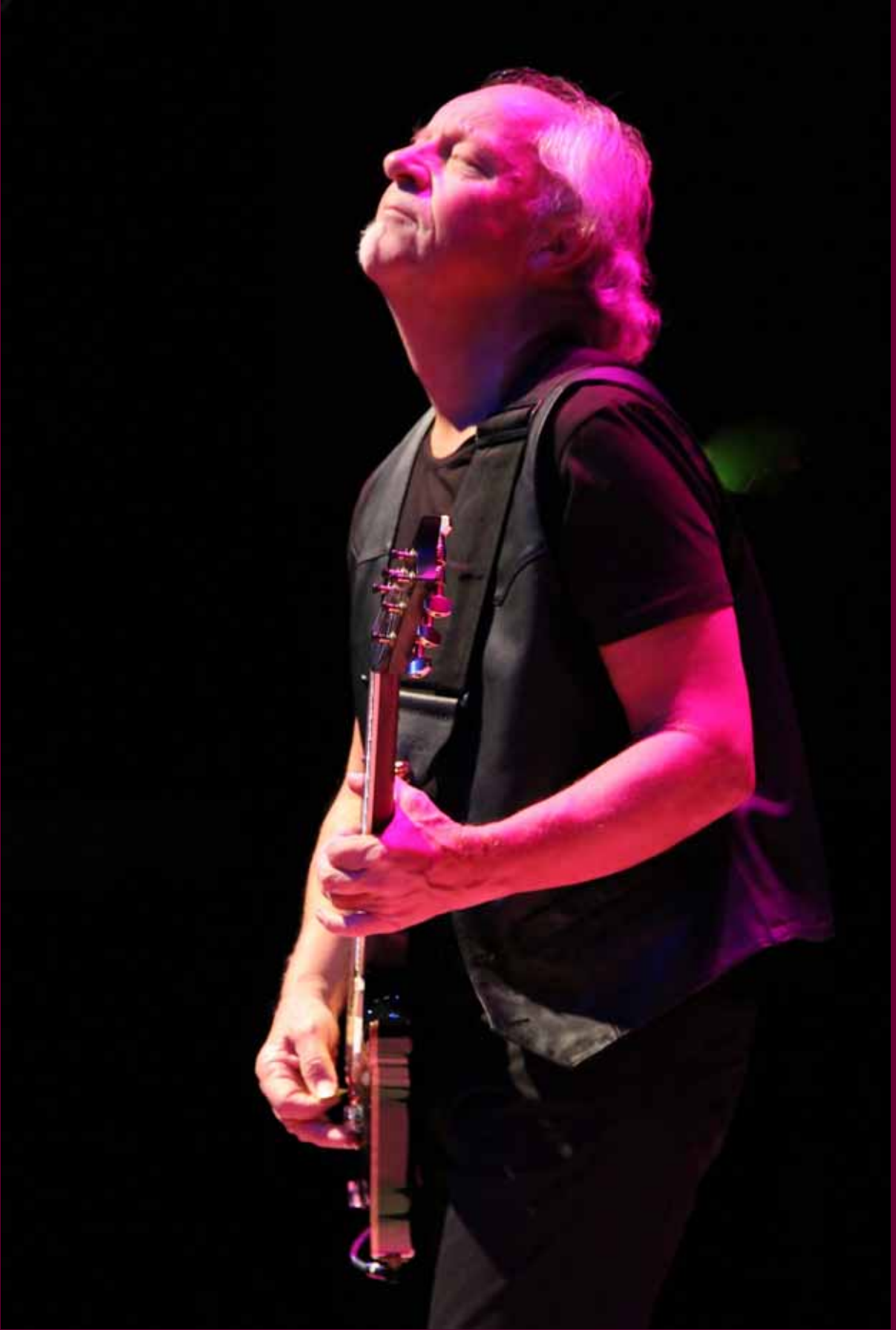
George Lindsay - Drums

Alan Thomson - Bass

Alex Hart and Elani Andrea - Backing Vocals
Plus guests.

Track List:

Back to Steel
It's Getting Better
I'm A Bad Man
Skating Away
Chasing Shadows
Hammer
You And I
Moment Of Madness
Calafel
Eleanor Rigby
Peace And Quiet
Sea Of Vanity
Smokestack
Without Me
Slow Marching Band





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Douglas Harr Ear Candy for the Hungry Audiophile

Joe Deninzon & Stratospheerius

Joe Deninzon is an innovative, accomplished musician who plays acoustic and electric violin, both as a solo artist, leader of the prog-rock band Stratospheerius (<http://stratospheerius.com>), and member of many other projects, who has played on more than 100 albums. Joe is also a powerful vocalist, often singing lead while playing the violin, a challenging feat. In addition he is a passionate educator, guiding budding musicians to interpret rock music, leading many back to classical forms. For the uninitiated, think of a blend of Frank Zappa, Dixie Dregs and the kind of instrumental virtuosity shown by Eddie Van Halen and you will be in Joe's musical neighborhood. The video for "One Foot In The Next World" (<https://www.youtube.com/watch?v=u7ad4iCYIOI>) from *The Next World*, the last album by Stratospheerius in 2012, or his instrumental primer for violinists, "Shock Therapy" (https://www.youtube.com/watch?v=fgsPo_P5D2g)

are two great paths for any new listener to see what this musician is all about. Joe's clean vocals, and soaring leads on electric violin are intricate, powerful and expressive. The band has been releasing new singles, and is out on tour. I was able to catch up with him this month to talk about Stratospheerius and some of his other projects:

Joe, are the new Stratospheerius singles "Take You Medicine" and "Behind The Curtain" the start of new album, a follow up to *The Next World*?

Yes, we are releasing these first as new singles. I wanted to change our approach to recording and putting out new music. I wanted to keep writing, to get into the studio and record a few songs and release one every few months. By now we have six new songs that we've recorded, mixed and mastered and three of them have been released. I'm recording more things now and hoping to have a new album out in 2016 with all of



<http://diegospadeproductions.com/>





those songs on it. We might remix, re-master or add new elements to some of them. This way we are always working and perpetually coming out with new music.

Many people don't even have CD players anymore, but I love the journey that a full record takes you on, when it tells a story – the whole conceptual thing. Also I've learned that when you do a radio campaign, everyone wants a physical CD – it's very hard to do a campaign for a single if you're an indie artist. Also more people are prone to buy CD's at concerts. We've had download cards that contain one song for a buck, but people overlook that and buy the CD. The advantage of download cards is you can give those to people without carrying around physical CD's.

I read that at age nine you fell in love with rock music via MTV – what artists from that era influenced your work?

I was an immigrant kid. I didn't speak English and was slow to learn. I was born in Russia and raised on classical music by my parents, and then we moved to the states. All of a sudden classical music was not cool and yet I desperately wanted to fit in, to connect with people. At that time, bands that stuck in my mind were Van Halen with "Jump" and Yes with "Owner of a Lonely Heart" – stuff like that. It was the early 80's. I loved the "hair metal" bands – one of the things I loved was the flashy guitar player. I wanted to play like Eddie Van Halen, Steve Vai, Paul Gilbert, all these virtuosos. They were the ones I strove to be like. When the

grunge movement of the 90's came along I didn't get it – I thought, "what happened to virtuosity – it's no longer cool." Later I came to appreciate that era from a different perspective. Those guys influenced me as a violinist – I wanted to sound like those guys on violin.

I saw an article comparing you to Jimi Hendrix, and the Dixie Dregs. Are some of the 70's bands like the Dregs, Kansas or U.K. music you followed?

When I heard musicians like Eddie Jobson and Jerry Goodman on the violin those guys turned my world around – that's what I wanted to do. I saw Dixie Dregs open up for Dream Theater. Jerry Goodman is an amazing artist.

How did you feel about the *Dream Diary* show with The Muncie Symphony Orchestra? Will there be any recordings or video? [This was the premier of Joe's concerto "Dream Diary: Concert for 7-String Electric Violin and Orchestra"]

Yes this was my progressive rock concerto for seven-string electric violin and orchestra – my first attempt to write for a full orchestra. It was a half hour piece, premiering last month. Right now we are putting together the recording and editing it but are not planning to release it yet. I want to develop it more and get it played as much as possible with other orchestras. It was a life long dream of mine and it was realized with this project. Once it reaches a point where I've



played it a bunch of times, and I know exactly what works, then I'll be ready to record it. I'm very happy with how it all went.

The last Stratospheerius album and your new singles contain a lot of powerful vocals. How do you approach these?

I always loved to sing – writing songs since I was 12. I was in a lot of bands where I was the singer in high school and I wanted to incorporate that with the jazz-fusion music I was really into at the time. So Stratospheerius was born as my vehicle to explore all that I loved and figure out what I wanted to do. It sort of morphed into what you hear today. I had more and more songs where I was combining vocals and violin. It started out as a challenge because it's not easy to sing and play violin, particularly at the same time. The instrument is right there at your chin and you're dealing with the intonation of the violin and that of your voice. It's harder than playing piano or guitar – well tempered instruments - where everything is set for you. I enjoyed that challenge. I used to do the singer-songwriter circuit just playing coffee houses, playing guitar and singing which I loved to do, and some of those songs were fun to transfer to the violin.

When I sing I think about the character – what's the attitude of the song – I like Donald Fagen from Steeley Dan – there's a character to his vocals and I've become more and more conscience of that. On *The Next World* there is a song called "The House Always Wins" and I wanted to sound like I had been up drinking and gambling all night, so I downed a bottle of whiskey and got into character!

Have you mixed Bach or other classical pieces into the show – or adapted any to the rock format?

I've always wanted to but it's a challenge – it's very easy for that to be cheesy. I did an acoustic jazz album with violin, guitar and upright bass, no drums. We did Chopin's Prelude in E flat, but did it as a slow, gospel blues track. It was fun, and didn't sound contrived or corny. It has to be natural. During our shows I'll do a violin solo where I will go nuts, and also incorporate some Bach sonatas and then break into "Eruption" and that's fun too.

You are also involved in so many projects, including some writing for commercials –what's the latest news on these efforts?

I just did a Coke commercial and a Nike commercial – all kinds of stuff throughout the years. Strings are popular in commercials. I did these in my studio, and use a lot of string layering. I have an old violin, and can string it like a Cello, and have been using this to layer the music. Also I do a lot of contracting work – there is a rising market for string quartets, trios or string orchestras playing rock n' roll or pop at their events. I function as a sort of agent and I have a pool

of people that are hand picked, that play electric violin or cello and can play acoustic, or jazz. They can improvise and know a lot of rock songs and are classically trained. I play whenever I can and it's a lot of fun. Over the years I've ended up writing over 100 arrangements of rock or pop songs for strings. When I do educational residencies with high school or college orchestras they will play those arrangements. A lot of times these were created out of necessity because the client would request them. My goal now is to publish these so schools can buy and play them, be it Led Zeppelin or Taylor Swift!

I've also been teaching at the Mark Wood orchestra camp for five years, and I think his whole program, "Electrify Your Strings" mainly centered around high schools, has been able to get kids to rock out and play electric strings and get them interested, and eventually find a way back to classical music.

Joe, what are your upcoming touring plans?

We are doing a bunch of shows between now and December. We have a collection of bands usually in the prog realm, sometimes tied into local educational projects like schools of rock. I also have two dates playing with Randy McStein, opening for Martin Barre on December 10th, and 11th.

Also I play with a group called Sweet Plantain –I play mandolin, and acoustic violin, with some vocals. The core of it is Latin jazz, with Afro-Cuban, Brazilian influences, mixing it with hip-hop, blues, and classical music. We've toured all over the world. It's a huge treat for me to be part of that band. There's a lot of commonality I find with that music and progressive rock, because I find that the writing is very intricate, with extended compositions. It touches on many colors and textures – a huge scope of styles and influences.

Check Joe Deninzon in concert, with his band Stratospheerius, at one of the following tour dates: <http://stratospheerius.com/shows/>



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

DANI

Once again I have to apologise to the *Gonzo Weekly* readership for being a hidebound old sod. But I am well into grumpy old git territory and I think that I have accrued enough battle scars so far in my journey through life to have won the right not to change now. But why am I telling you this?

Last Sunday I woke late as is my habit at the weekends. By late, I mean half way through the afternoon, and I staggered into my office with more than a slight hangover, fostered by a half bottle of vodka and a bottle of merlot the night before. There was a Facebook instant message for me from some dude called Dani Rabin, of whom I had never heard. He wrote:

"Hey Jonathan I play guitar in Marbin (the Prog/jazz band from Chicago)

Thought you would enjoy our latest vid (a friend messaged me and told me to send it your way)

<https://www.facebook.com/marbinmusic/videos/p.872200569542085/872200569542085/?type=2&theater>"

Now, I am really glad that I was hungover that day. I would normally have checked out what Wikipedia had to say about the band:

"Marbin is a progressive jazz-rock band based in Chicago, Illinois.

Marbin first started in 2007 as an improvised music duo consisting of Israeli guitarist Dani Rabin and Israeli saxophonist Danny Markovitch Slor. Markovitch and Rabin met shortly after Markovitch had completed his military service as an infantry sergeant and Rabin had graduated from Berklee College of Music. Since 2008, Marbin has been living in Chicago and performing all over the United States, playing over 300 shows a year with

the accompaniment of local drummers and bassists from Chicago, making Marbin one of the busiest bands in the states. They have released four albums: *Impressions of a City* (2009) as part of Paul Wertico's Mid-East/Mid-West Alliance, and three under the name Marbin, *Marbin* (2009) as a duo, *Breaking the Cycle* (2011) with drummer Paul Wertico (Pat Metheny Group), bassist Steve Rodby (Pat Metheny Group), and Jamey Haddad (Paul Simon), *Last Chapter of Dreaming* (2013) with its touring band and an array of thirteen guests, and *The Third Set*, a live album recorded on tour in the midwest. Marbin is currently signed to Moonjune Records and Management."



I would have also seen Dani's own description of themselves as a 'prog/jazz' band. Consider the buzz words here:

Prog/jazz
Infantry Sergeant
Improvised music duo

....and I would have just politely ignored it, because I would have been convinced that I would have been in line for an hour and a half of frantic fret wanking interspersed with honking saxophone noises.

This is really not the sort of thing that a fat man with a hangover on a Sunday afternoon would have wanted to listen to.

But, not for the first time in these pages, I would have been completely wrong. Marbin are an extraordinary band. The one time Infantry Sergeant sounds for all the world like Bloomdido Bad de Grasse (Didier Malherbe) at his best, and Dani's guitar playing is as wild and as raucous as one could wish for, whilst still being disciplined and controlled.

There are lots of weird things about this band.

It seems that every week I talk about an artist who embraces the new technology and makes a record via file sharing with collaborators half way across the globe but Marbin – despite their youth are old school all the way! This is the sound of four sweaty geezers in a room playing off each other. If you can imagine a modern band like Turisas jamming with 1973 era Gong, but the whole being blessed with such a pure pop sensibility that it is impossible to keep ones face from smiling or ones foot from tapping.

Another paradigm that they cheerfully shatter is the one where a band starts off raw and exciting, and gradually becomes mellow in their old age. This lot have done exactly the opposite. Their first album is deliciously mellow and laid back, whereas their recently released fifth album 'Aggressive Hippies' is an aggressive, if measured, slice of noise which brutalises one cerebral cortex and bullies it into submission.

And they have a sense of humour!

Rabin tells the story behind the album's name: "In November 2013, we broke down leaving Knoxville, TN. We needed a new rear end, so we were stuck there for a few days and had to cancel a number of upcoming shows. One day we were hanging out in Market Square playing gypsy jazz, when a group of hippies approached us and said, "You guys are

Marbin, what are you doing playing on the street? Come hang out with us at our hippie shack around the corner."

Around the corner turned into twenty miles into the Smoky Mountains, at a series of dimly lit shacks that smelled like patchouli. The owner of this shack was a seventy-year-old chick named Morning Star. She was wearing a tie-dye dress and holding a violin.

"Dani, play this! You're gonna be great!" I said no, but she insisted, so I started screeching away at this fiddle. At one point, her hippie son approached me and asked,

"Dani, do you want to jam like a man"?

"Yes," I said. "What do you have in mind?"

He said, "Come over to my hippie shack next door. I got a Marshall amp and a Les Paul guitar."

To which I replied, "YES!"

So we go to his place, I grab the gear and then the guy pulls out a massive pistol from a holster. He says, "Do you want to go to the basement and check out my trains?"

Now... I saw Pulp Fiction so I know what goes on in the basement, but you don't say no to a dude with a gun. So I go to the basement.

When we get down there, he flicks a switch and this very elaborate train set starts riding around some plastic tracks on the floor. At this point, the hippie holsters his weapon and says, "Cool right?"

I didn't get raped. But, we did get a good album title out of it."

I was an instant fan, and wanted to learn more. So, the day before Dani's 30th birthday I gave him a ring, for what turned out to be a massively entertaining conversation...

**Listen
Here**



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'DEAR PEOPLE OF EARTH' – GAIL ZAPPA

Being married to FZ for 27 years must have been an entire life in itself, and this lady had had an already interesting one before she met Uncle Frank. She 'ran' the family house located in the immortal Laurel Canyon part of LA, their neighbours reading like a list of who's who in late 1960s rock and rock music. The pair of them brought up four children in what must have been one of wackier homes in the entire world. Whilst FZ was known for his contempt of much of modern American society, he was in some ways very straight, famously non-drug

except for copious amounts of black coffee and chain-smoking Winstons. Once quoted as saying their relationship worked because they hardly talked, Gail was 'fascinated' by the business side of music leaving her spouse to concentrate on what he did best. FZ also states in his book (The Real FZ Book) that when they did talk it was business. He also preferred to work at night, holding the view that 'daylight is an ugly time of day'. Add the fact he was away touring for six months of the year it would seem quality time together was somewhat



John Brodie-Good



limited. However Zappa clearly states that they were best friends.

Gail actively assisted FZ whilst he was alive and some years after his death finally was able to take full control of much of FZ's musical estate, which is currently presented to the world via www.zappa.com. This website is the official outlet for the Family Trust and retails the now large collection of CDs, DVDs and LPs, and since 2012 has offered online downloads too. The material on offer has all been released since FZ's death, all having been selected, and some produced, by Gail. Music was not her forte and so she wisely chose help in deciding what to release. The 'vaultmeister' as he is known is a drummer, Joe Travers. He's the guy who has been wading through hours and hours of material stored in FZ's vault, and then selecting and suggesting material for Gail. The final decisions about what and when has been released, were apparently entirely hers. I'm not sure why Travers got the gig, he certainly didn't play with FZ himself (but has for many years with his son's band, Zappa Plays Zappa) and only saw him once live, he certainly was an FZ fan though, perhaps the luckiest one. Gail clearly trusted his judgement but very much called the shots, releasing what she believed 'should be released', rather than what the fans might be braying for. She is also quoted as saying her husband was a classical music fan at heart.

GZ did not take prisoners in her efforts to claim what she felt was her family's, and was known as

clever and tenacious. She took on the higher echelons of the music industry on many occasions in her battles to try and obtain full control of FZ's back catalogue. In particular, I personally commend her approach to the new digital medium, for which 'digital rights' did not actually exist at the time of her husband's death. She famously sent Steve Jobs a note saying 'fuck you' at the time Apple launched iTunes. Her view was it reduced the value of music, with literally too low prices and Apple completely controlling the pricing. She also felt the low sound quality of the standard iTunes files was unacceptable to real music fans. At least she lived to see the new boys hit back with music streaming services such as Spotify finally turning iTunes sales south, although of course Apple are now hitting back again with Apple Music. The consumer is winning on the face of it with online streaming but I suspect many musicians will fare even worse financially with even lower streaming payments than they will earn from downloads on 3rd party sites.

As one might expect, the quality of the material varies, but certainly includes some excellent live material including Hammersmith Odeon and the recent Roxy by Proxy. Earlier this year she released FZ's 'last album', his 100th (!), called Dance Me This. From a selection of online reviews, a somewhat 'challenging' work, even if it does feature his 'last guitar playing', which is only for a few seconds, the work is almost entirely generated from a Synclavier.

I must admit zappa.com is not exactly the easiest website to use. I think someone has tried to be too clever using Zappa-speak and I've looked at it straight and stoned and don't understand much of it at all! One of Gail's sons Ahmet had already taken over the Family Trust before Gail's death and the most recent postings seem more intelligible so perhaps that will improve. It also features a button 'GZ Sez' but all that seems is questions from fans which she responded to. Unfortunately all the 'read more' links are dead.

A quick look at the various zappa forums reveals an army of obsessives, boy some of those guys seem to really know their stuff and then some. I have seen GZ roasted by some for 'delays' and 'broken promises'. I guess with such fanatics around it is to be expected if far from deserved. Her position in trying to control all the commercial aspects of her late husband's work seems entirely understandable. In an industry where it seems the first, second and third person to get screwed is always the artist, you can hardly blame her for trying to protect as much as possible for her family, even more so in this digital age.

One of the later CDs she released was the aforementioned Roxy by Proxy, in simple terms most of the other tracks recorded around the shows that



"Ev'rywhere I hear the sound
of marching charging feet, boy"

[http://www.zazzle.co.
uk/streetfightingshirts](http://www.zazzle.co.uk/streetfightingshirts)

formed the legendary Roxy and Elsewhere double LP set from 1973. (A film has just now been released, *Roxy The Movie*, which I hope might be rather good.....). As a result of fan criticism of her 'sales and marketing skills' this CD was originally planned to be offered by license. This concept offered anyone (individuals and businesses) who paid the proposed license fees, the right to receive a master CD, from which they could then have duplicated, and then in turn distribute and sell. This was back in spring 2012 but for reasons unknown this plan was shelved and the CD finally came out on Zappa Records early in 2014. I contemplated giving it a go for a day or two before reality set in, but an interesting idea. I guess the reality of file sharing and blatant bootlegging may have been the killers here.

GZ seems to be viewed as being overly tough on some occasions, the German story mentioned in Jon's obituary in *Gonzo* 151 being one. She also registered the trademark 'Captain Beefheart' in recent years but did not seem to have had enough time to do anything with it.

Possibly one of the most interesting projects Gail has worked on is still to come, the forthcoming 'official' film about FZ, currently due in 2017. In the meantime it remains to be seen if Ahmet can take his mother's legacy and run with it; hopefully he will. There will surely be more unreleased

material to come, in spite of this year's '100th and last' album. Gail may be proved to be right that the best is now out here already however. There is also of course *Zappa Plays Zappa*, the band led by his other son Dweezil. I have to confess I've not heard a note but as time passes I intend to see them next time they pass my way, out of interest. Whilst the music might be good, without FZ's banter and prologues it can't match the real thing.

From what relatively little I have researched so far, it seems clear that Mrs Z deserves a full biography, I'm sure it would be a fascinating read of someone who not only lived and mixed with some of the most important and bizarre people of her day, but who also was the anchor for her musical genius of a husband, and the mother of their children. Keeper and guardian of FZ's legacy is also very much on her list of achievements. What a formidable pair of human beings they were. Perhaps it will be one of the children who writes that book?

If you are after buying some of her releases, avoid Amazon (UK/US) currently, their prices seem extortionate for the CDs, which ideally should be ordered directly from the family site instead.

www.zappa.com



YE GONZO ISLAND DISCS

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

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



Andrew May is a former scientist with an MA from Cambridge University and a PhD in Astrophysics from Manchester University. After a thirty year career spanning the academic, government and private sectors, he has now settled in the South-West of England where he works as a freelance writer and consultant on subjects as diverse as defence technology, history, physics, Fortean and New Age beliefs.

Andrew's Top Ten

Mozart: The Magic Flute (1791)

Mahler: The Song of the Earth (1911)

The Beatles: Abbey Road (1969)

Pink Floyd: Atom Heart Mother (1970)

Wendy Carlos: Clockwork Orange soundtrack (1971)

John Lennon: Mind Games (1973)

George Harrison: Living in the Material World (1973)

Henryk Górecki: Symphony of Sorrowful Songs (1977)

Frankie Goes to Hollywood: Welcome to the Pleasuredome (1984)

Led Zeppelin: Remasters (1990)

I treated this as an exercise in nostalgia. At some stage over the last 40 years, each of these has been my number one favourite!

DOGLEG



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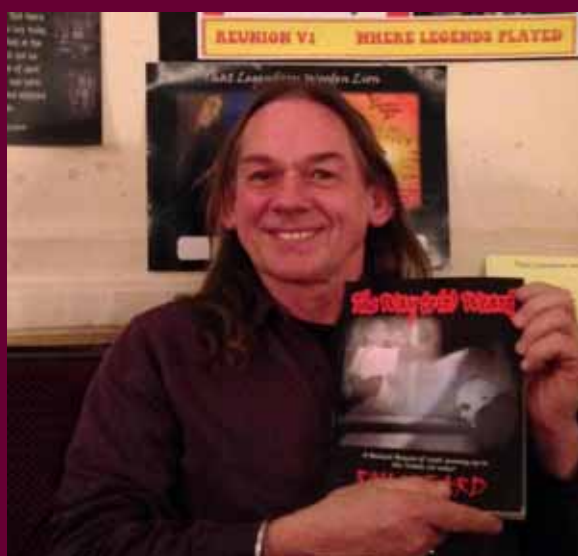
All styles, levels and listeners welcome

facebook - dogleg Musician/Band

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



By this time I was going to the UFO club in the Tottenham Court Road. I knew no-one there but the music was stupendous. All sorts of fascinating bands played there. *Pink Floyd* with Syd Barrett, *Soft Machine*, *The Move*, all kinds of stuff. Lots of drugs going down, but I was still straight as far as that was concerned. Apart from that I was totally into it. I was growing my hair longer, and Sheila was getting fed up with me going out with her on a Friday night, taking her home and going on to UFO for an all-nighter session. I offered to take her too but she would not come. I would get home at 7 or 8 in the morning and sleep through Saturday until the afternoon. She also objected to the hair and clothes which were beginning to be odder. Finally she said, 'Get your hair cut or don't come back' – so I didn't come back. My first love, and it cut me up terribly; but I could sense something else calling to me.

I had made a few attempts at bands by then. The first couple were a bit straight, folky sort of things but I was moving towards an electric band. There was so much music trying to cram itself into my skull at the time. I was flitting between musicians trying to make up a band that would do something. My hair was now getting a bit longer and I was sporting a very wispy beard, dressing in kaftans most of the time. My father was becoming increasingly annoyed at my appearance and coming up with ever more bizarre stories about why I should have a haircut.

UFO had closed by then, thrown out by the Irish Club that had housed it, but a new club beckoned. Middle Earth opened in Covent Garden and I started going there. I must have made a strange figure at the time, dressed in a surgeon's gown decorated with all sorts of odd symbols. But everyone was wearing odd stuff by then. I hooked up with a few people there. Pete Brown was a friend, although I had no idea at the time he was writing the lyrics for the *Cream* songs. I also knew a couple of American girls who had a flat in Gloucester Terrace, just off Earl's Court Road. Gradually my weekends began to end up there and I wound up sleeping with one of the girls,

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Entry**



**HALLOWEEN
SPOOKTACULAR**

FOR MORE INFORMATION/BOOKINGS

blundering through my first sexual experience in a room full of people. In the middle of it she shouted to her friend 'Hey, look what we are doing!'

She used to get acid shipped over in eye dropper bottles from California and that was my first experience of drugs. She was also into 'skin popping' heroin. I saw the way it knocked her out and decided that was not for me.

All sorts of people passed through that flat. Stefan was an effeminate young man who was into speed. He got strung out on it one day and stole a car, and, paranoid about being arrested and trying to get out of London, he raced through the Piccadilly road tunnel scraping the car along the side. He was arrested at the end of the tunnel and went to jail.

Another frequent visitor to the flat was Lemmy. He had just started working with Sam Gopal, playing guitar and doing vocals. He lived in a flat

not far away with a guy called Liam. He often wound up at our place, and sometimes did a whole load of 'downers' and passed out on the floor.

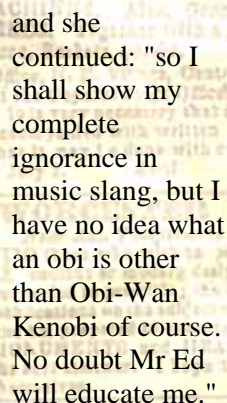
When this happened Stefan and I used to manhandle him into the car and take him home. One time we just propped him up against the door, rang the doorbell and left as Liam opened the door.





to my pleasure and gratification we received the following email:

Obi is Japanese for sash and is also used for the paper wrap that goes round Japanese copies of CDs by Western bands giving details of band name, track listing, price (in Yen) and anything else the discerning Japanese buyer needs to know.



Apparently they are very important for people who collect Japanese versions of CDs, which do usually contain an extra track or two).

Wonder if Japanese collectors insist on their UK CDs still having the original HMV sticker attached?

Mark Hughes

Thanks for that
Mark!



57
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MY DAD'S LPS

EXPLORING THE COSMOS OF ROCK 'N' ROLL

www.mydadslps.com





My name is A.J. Smitrovich and I'm a 28 year-old "disc jockey" out of the San Fernando Valley region of Los Angeles, California. I was introduced to the blues by my father and consequently, I fell in love with rock 'n' roll and as the 1990s progressed and my passion grew deeper. I started listening to the classics: The Beach Boys, The Beatles, Jimi Hendrix and got rock history lessons from The Drifters, Jerry Lee Lewis and Chuck Berry. In college this grew deeper still, basking in The Doors, Bob Dylan, The Grateful Dead, The Byrds, Janis Joplin, and so many more. Then, on a trip home from college, I discovered my father's record collection and My Dad's LPs was born.

I strive to provide an eclectic radio program playing the hits, b-sides and forgotten classics of the rock 'n' roll era, the formative years of blues music and the melting pot of the 1960s and 1970s in a way that keeps you guessing...as we Explore the Cosmos of Rock 'n' Roll.

Our weekly column in Gonzo Weekly provides you, the reader, with ruminations on rock 'n' roll music, previews of the upcoming show and an outlet crucial for my personal sanity. It also allows for my research to unearth more than I can cram into a one-hour internet radio program. The mission of this show is to explore sonically the Universe of Rock 'n' Roll, in all its many forms. Join us!

We hit the internet airwaves Saturdays and Sundays at 4pm, Monday 12am PST on KONG Monster Rock at rdsn.net/kong. If you're all about FM radio, catch us Sundays at 11pm on 93.3 KRHV-FM out of Mammoth, California or on TuneIn Radio here.

For listening live, streaming episodes, air dates and much more head to mydadslps.com!

Welcome to the all-new My Dad's LPs Weekly courtesy of our friends at *Gonzo Weekly*, out of the U.K. My Dad's LPs comes to you from Los Angeles, California and is dedicated to the exploration of all corners of the Musical Universe, from the first traces of the Blues, to 1950s Doo-Wop and Rock 'n' Roll 45s, to late-1970s live concert recordings, we play an eclectic mix sure to keep you on your toes.

This week on My Dad's LPs we've got more Psychedelic nuggets, a bit of Prog, and a few other little surprises. We'll break down a few choice tracks, giving you a taste of what we've got lined up this week. With that, let's get right to it.

The Moody Blues and **"Question"** from their 1970 offering *A Question of Balance*, a track borne out of the intense emotion of the Vietnam War. It was a first for the group and the anti-war message is strikingly evident in the massive bursts of horns (similar to a bugle call) that open the tune and comprise the refrain. The song also deals with the isolation the soldiers felt, being in a hostile land far from home. In the liner notes of the 1997 remastered version, songwriter Justin Hayward says of it:

"Sometime before we taped the album, we (documented) 'Question,' which was a song that I didn't have on Friday night for a session (the next day). But, by the morning, I had it and it was recorded very quickly." Hayward adds that it was *"Recorded live, with no overdubbing or double-tracking, just a bit of echo."* To me this is indicative of songs recorded from 1969-1972 during the height of Vietnam: an emphasis on pairing meaningful lyrics with music that touches the soul, usually banged out over the course of 24-48 hours out of sheer inspiration:

Between the silence of the mountains And the crashing of the sea There lies a land I once lived in And she's waiting there for me

But in the grey of the morning My mind becomes confused Between the dead and the sleeping And the road that I must choose

From **Quadrophenia**, the only **Who** album to be comprised completely of Pete Townshend compositions, we have **"5:15"**. This is one of my



Dad's favorite records, although unfortunately his copy never made it into my hands.



I was happy just to get "Live at Leeds" with all the loose paper artifacts in the sleeve intact. Upon its release in October 1973, Top of the Pops had the band on to play "5:15" with the U.K. charts being kind to the record and sales were initially very good. The OPEC Oil Embargo of 1973, however, created a wax shortage that made the album hard to find in the U.K. temporarily.

This was a moot point, however as the album stayed at #2 in the U.K. behind David Bowie's "Pin Ups" and #2 in the U.S. second only to Elton John's "Goodbye Yellow Brick Road".

Since Gonzo Weekly comes to you out of the British Isles, it's only appropriate to play something recorded live "Across the Pond". Flying in... **The Grateful Dead** and a cut from the massive Dick's Picks collection. This was band archivist Dick Latvala's "best of the best" and it shows here in a **Europe 1972** cut from The Wembley Empire Pool (now the SSE Arena) on April 8th, 1972. This track, "**Beat It On Down The Line**", was one of the first ones the band wrote and performed when they were a jug band by the name of Mother McCree's Uptown Jug Champions. They could be seen performing (then with Ron "Pigpen" McKernan) at various coffee shops and poetry jams in 1960s San

Francisco before becoming The Warlocks with the addition of bassist Phil Lesh, and eventually morphing into The Dead. Lesh actually replaced Dana Morgan, Jr. whose father owned Dana Morgan Music in SF where Jerry Garcia taught guitar lessons to pay the bills. In this cut Jerry's guitar is sharp and crisp, and Bob Weir's vocals soar, the boys putting on a killer show for the Brits.

The version of **Led Zeppelin's "Wanton Song"** on this week's show comes from the bootleg collection Lost Mixes and Sessions. No recording date, no other information but what the tapes picked up. Although I'd say based on the fact this is Wanton Song it would have been recorded sometime during the Physical Graffiti sessions in late 1974, early 1975. This version is distinctive in its decidedly harder sound when compared to the later studio version, which says volumes about how loud Zeppelin can actually get in studio. Another difference is Robert Plant's voice: it's completely off the charts.

Written by keyboardist Gregg Rolie, who would eventually go on to help form Journey, "**Mother's Daughter**" on **Santana's** 1970 album "Abraxas" is one of a few Rolie compositions dealing with heartbreak and loneliness. "I Hope You're Feeling Better" and "You Just Don't Care" are great examples of this as well. Songs like these shed light on why Journey sounds the way it does lyrically. Lots of heartbreak vibes being spread around there, with heavy doses of that good 'ol San Francisco joy. Rolie's organ work on this song is magnificent and when you add in the soaring spirit that is Carlos Santana, all things are possible.

To hear these tracks and more, every week, tune in to **My Dad's LPS!** We air Saturdays and Sundays at 4pm and Monday nights at 12am, Pacific Standard Time on the KONG Monster Rock radio network at rdsn.net/kong. If you're in the Mammoth, California area you can hear the show every Sunday night at 11pm on 93.3 KRHV-FM. Currently under construction is mydadslps.com which will be a one-stop shop for set-lists, air dates and streaming episodes in the imminent future. Check us out at facebook.com/mydadslps or search @mydadslps on Instagram and Twitter.

My Dad's LPS: Exploring the Cosmos of Rock 'n' Roll...



As regular readers of these pages will probably know I have a strange, disparate, and diverse collection of friends, relatives, and associates, many of whom who are extraordinarily creative in one way or another. And as my plan was always to make this magazine the sort of magazine that I would want to read, many of them turn up in these pages with monotonous regularity. Meet Mr Biffo.

From 1993 for a decade he was the editor of an anarchic video games magazine on Channel Four Teletext. It was called Digitiser and contained some of the most gloriously funny bits of off the wall dicking about that I have ever read. Biffo happens to be a friend of mine and as the re-launched Digitiser2000 is just as stupid and just as funny as ever, we shall be featuring a slice of Biffo every week from now on.



Brace yourselves; it's that time of year again when UbiSoft releases a new Assassin's Creed game - Syndicate. We can but hope that it arrives fully formed this time, and isn't another bug-infested rush job.

This time, the franchise is visiting Victorian London - a massive sandbox in which you'll encounter Jack The Ripper, opium dens, "I am not amused", Big Ben, smog, poor dentistry, and some unique gadgets.

To mark the game's release we present for you this gallery of 13 utterly bizarre Victorian patents. Will any of these feature in Assassin's Creed: Syndicate? No. A missed opportunity.



CORKY LAING PLAYS MOUNTAIN

HEAR THE IMMORTAL **MOUNTAIN** CLASSICS *MISSISSIPPI QUEEN*, *NANTUCKET SLEIGHRIDE*, *NEVER IN MY LIFE*, *DON'T LOOK AROUND* AND MANY OTHERS PERFORMED LIVE BY THE BAND'S DRUMMER WHO CO-WROTE MANY OF THE HITS. IN HONOUR OF THE MEMORY OF HIS LONG TIME COLLABORATOR, *JACK BRUCE*, THE SET WILL ALSO INCLUDE SONGS FROM **CREAM** AND **WEST, BRUCE AND LAING**. *CORKY* IS JOINED ON STAGE BY *JOE VENTI* (USA) ON BASS AND *PHIL BAKER* (UK) ON GUITAR.

CORKY LAING (CAN) is a drummer, songwriter, singer and a raconteur. He is best known as the drummer of the legendary bands **Mountain** (1969-) and **West, Bruce & Laing** (1973-75). **Mountain** toured and recorded on and off until 2010.



In the late 70s *Corky* released his solo album "*Making it on the Streets*" that is often cited as an overlooked pioneer of AOR. In the early eighties *Corky* recorded with an indie band called **The Mix** and at the end of 1990s he got together with *Noel Redding* (**Jimi Hendrix's Experience**) and *Eric Schenkman* (**Spin Doctors**) to form the band **Cork**.



In the 90s *Corky* worked for several years as the vice president, A&R, of *Polygram Records, Canada*. During that time he produced bands like **Men Without Hats** and **Voivod**. He also had his own radio show, *Under the Rock*, in *Canada*, has published an anecdotal road-stories book, *Stick it!* and has his one-man show, *The Best Seat in the House*, a humorous autobiographical production that combines storytelling and music.

During the past couple of years *Corky* has been busy with *Playing God: The Rock Opera* – a critically acclaimed collaboration with two Finnish philosophers. In 2014 he was awarded the *Bonzo Bash Legend Award* (following *Bill Ward*, *Carmine Appice* and *Peter Criss*). *Corky* performs frequently and is excited to return to the UK with his *Corky Laing plays Mountain* tour.



PHIL BAKER (UK) is a musician, songwriter and arranger who has been involved in the music business for many years, on and off stage. He has played in several noted bands, including **Pulse Echoes of Floyd** and the **Uriah Heep Legends** (with *Ken Hensley* and *Lee Kerslake*) and recently released his solo album, *Songs to the World*. www.philbaker.org.uk



JOE VENTI (USA) is a multi-instrumentalist bassist who has performed, written and produced music for years. Mentored by **Cream** producer *Felix Pappalardi* and bassist *Jack Bruce*, he has a long association with **Mountain**. In addition to his original projects, he played in the **Leslie West Band** in the 70s, and has worked with *Billy Squire*, *Frank Marino* and members of **KISS**. www.thejoeventiproject.com

www.corkylaingworks.com (forthcoming this summer)
http://playinggodrocks.com/corky_bio (meanwhile)
www.facebook.com/corkylaing



c.j.stone

The life of trees

I used to see her looking up at the tree outside my front window. She would pause beneath it most days and look into the leaves, lifting her face towards them as if basking in some invisible radiance. She couldn't see very much, of course, being mostly blind, but she could see movement and tell dark from light and I imagine she would sense the shimmer of the sunlight from the surface of the leaves through the interplay of shadows beneath the branches.

Sometimes she would catch a leaf between her fingers. It was as if she was communicating with the tree, talking to it, absorbing its presence in all its seasonal moods.

There are a number of trees in the communal gardens at Somerset Meadows. She would talk to them all in the same way, pausing beneath each one as she went on her way.

She was my next door neighbour. I live at number 23, she lived at number 24. Until about a month ago, that is, when she died. I don't know how old she was. In her 80s I'd guess.

The last time I saw her she was in a wheel chair, with a pale blue blanket wrapped tightly around her, being lifted into the back of an ambulance, with an oxygen mask pinching her face, looking very pale, very fragile.

I was sitting at my computer in my living room. I put on my shoes to go out, but by the time I got out there the ambulance doors were already slammed shut. Another neighbour was standing outside, arms folded, wrapped up against the cold, waiting with an air of patient expectation.

"What happened to Daphne?" I said, joining her.

"She had a funny turn last night," she said. "She collapsed. They think it might be a stroke."

"Did she ring you?"

"Oo yes," she said. "We always ring each other if we're in trouble."

"Let me know how she is," I said.

The other neighbour is called May. She lives at number 22. Daphne and May would sit on the bench outside my back windows in the summer, watching as the shadows lengthened into evening, drinking tea and putting the world to rights. I never knew quite what they talked about out there on those benches outside my window, except that is always seemed to involve a lot of laughing.

One interesting aspect of living in a flat in a communal garden is that you can't help but notice what's going on. Hence my close observation of Daphne when she was

communicating with the tree. I wasn't being nosey. I was just looking out of my window.

Hard not to notice, too, when she was being hauled out by the ambulance men, trussed up like a turkey on a Christmas morning, with an oxygen mask slapped unceremoniously on her face.

I see a lot of ambulances in Somerset Meadows. I see a lot of people being bounced up and down in wheelchairs with oxygen masks on their faces.

It's like the waiting room for the next world around here.

I'm considered a wild young raver being all of 55 years old.

But I liked Daphne, very much. She was always ready with a cheery smile and a kind word. She couldn't see me, so I would have to address her to get her attention. I guess this is why she liked trees so much. People move around and you can't tell one person from another, but trees are always recognisable being always in the same place.

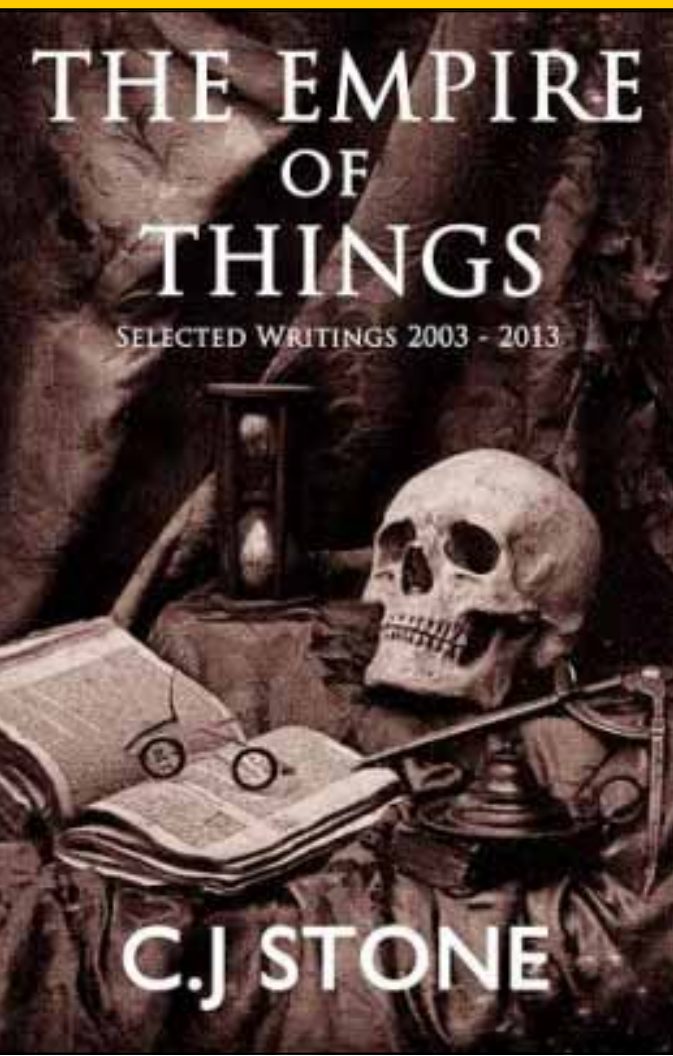
And despite her blindness she was active right up until the end, walking resolutely everywhere with her white stick, talking to all the trees on the way.

At first the prognosis was good. She'd had a minor stroke and would soon recover, May told me. But then, suddenly, she summonsed her entire family to her bedside. After that she had a second massive stroke, and she died.

So she knew before the moment came that it was time for her to leave, and she was able to say her goodbyes to her grieving family.

The tree outside my window has dropped its leaves for the winter. That's why trees never grieve. They are stoically aware of the cycles of death and rebirth.

Read on



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"Stone writes with intelligence, wit and sensitivity."

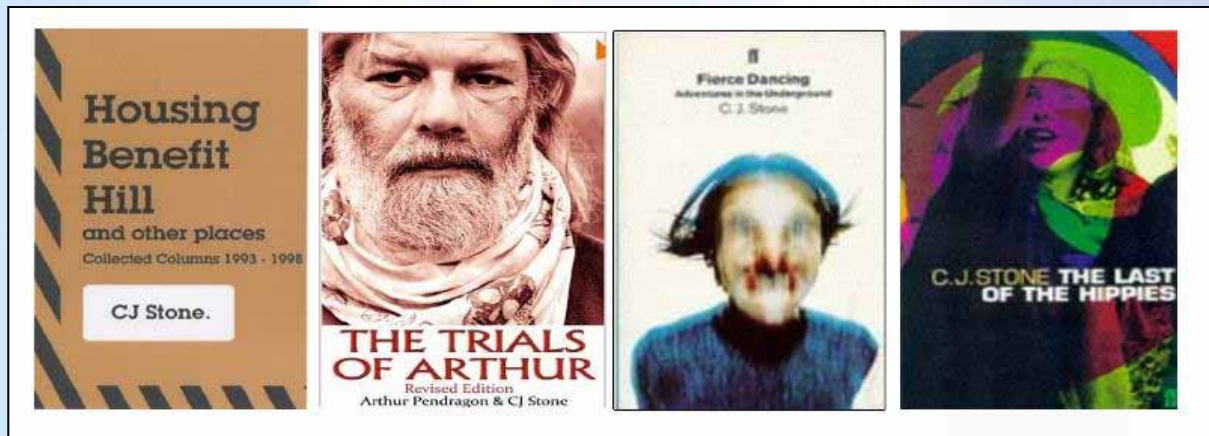
Times Literary Supplement

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

Herald

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

Independent on Sunday



Housing Benefit Hill:

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

The Trials of Arthur:

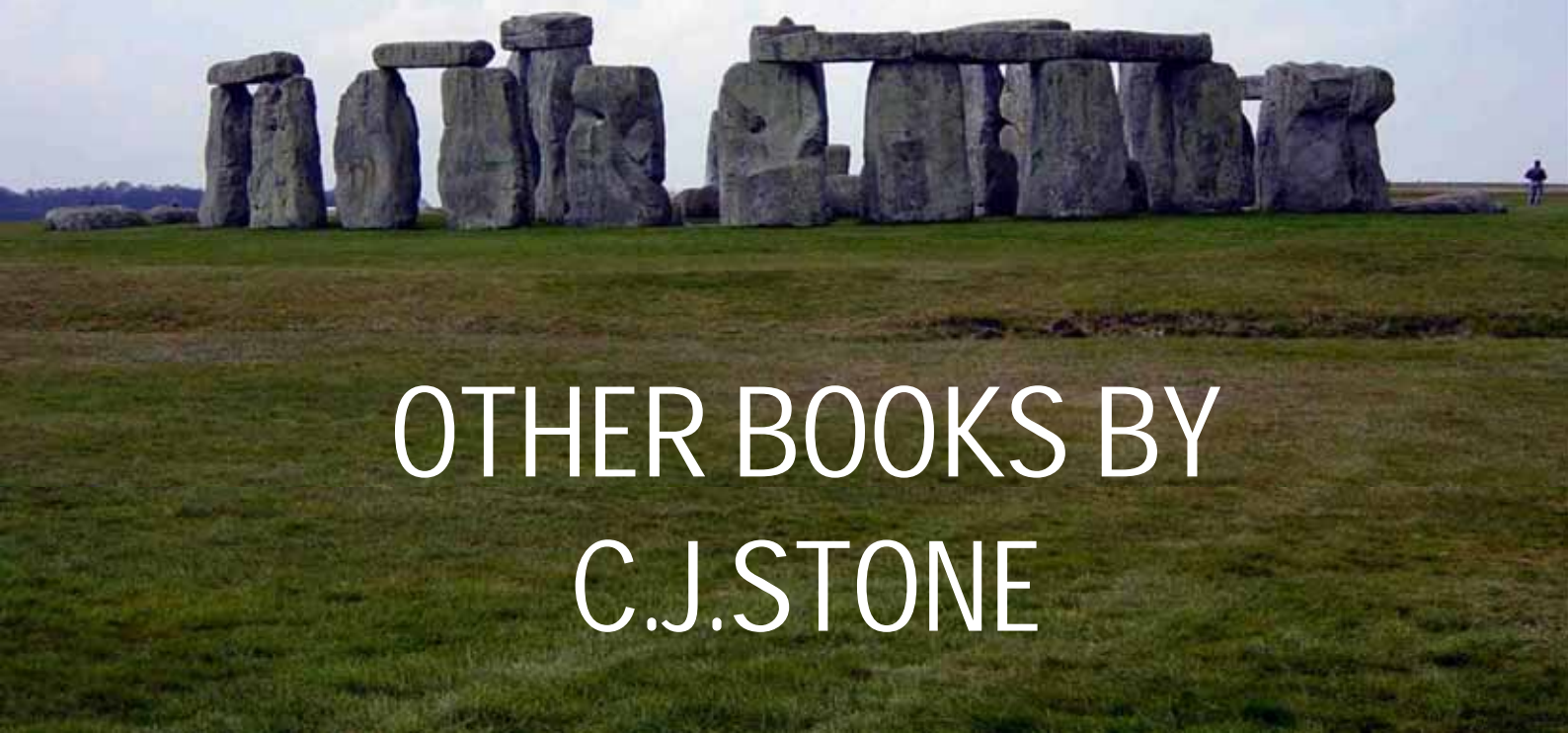
<http://www.amazon.co.uk/Trials-Arthur-Revised-Ronald-Hutton/dp/0956416314/>

Fierce Dancing:

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

The Last of the Hippies:

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



OTHER BOOKS BY
C.J.STONE

Weird weekend 2016

19-21 August 2016
**Three Days of Monsters,
Ghosts and UFOs**

The Small School, Hartland, North Devon



YOU'VE NEVER HAD IT SO WEIRD

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..

The whaling campaign organisation Sea Shepherd have posted a photo of Hawkwind in an unusual setting: the members are on the campaign stall.

Sea Shepherd said that they are "always grateful to the talented musicians that continually support us. We'd like to thank



Spirits Burning

The music adaptation of Mack Maloney's sci-fi novel "Starhawk"

Over 70 minutes of music, over forty 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 Dave Anderson, Alan Davey, Paul Hayles, Jerry Richards, Nik Turner, Twink, & Bridget Wishart, plus Daevid Allen (Gong), Robert Berry (3), Keith Christmas, 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, Cyrille Verdeaux (Clearlight), Steve York, & 24 more musicians ...

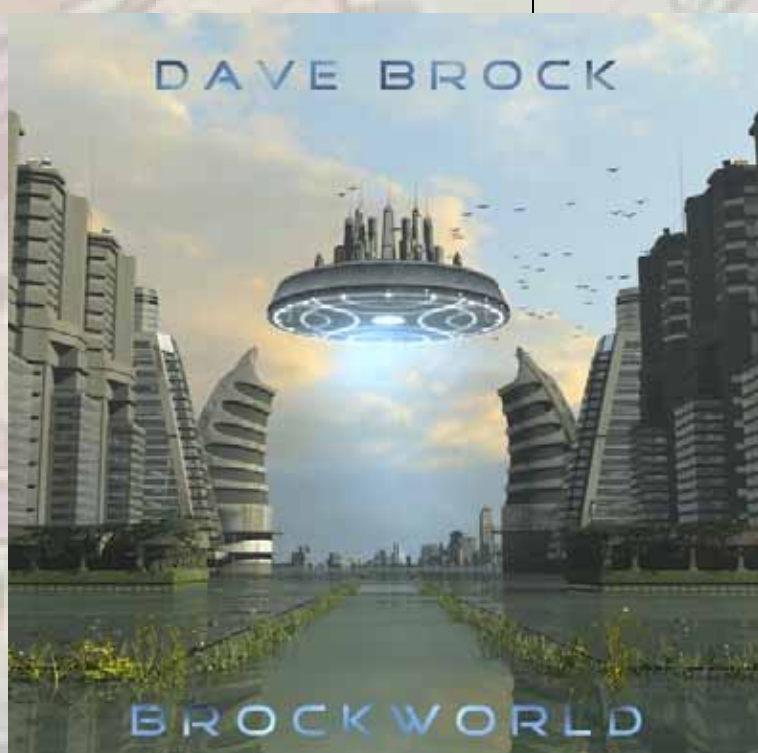


1. Our Crash
2. I Have Two Names
3. JigSawMan Flies A JigSawShip
4. Live Forever
5. My Life of Voices
6. Let's All Go Cloud Puffing
7. Stellar Kingdom
8. Spaceships At The Starting Line
9. We Move You
10. Tripping With The Royal Family
11. Xara's Poem
12. For Those Who Are Searching
13. Rolling Out
14.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

GONZO

Multimedia

spiritsburning.com



Hawkwind for their recent invitation to attend their famous annual Hawktoberfest event this last weekend, along with the dedicated fans who help us to keep

campaigning and protecting the oceans. Thank you!"

Meanwhile, Hawkwind has put Hawkeaster tickets on sale, via their www.hawkwind.com website.

An adult weekend ticket is £62 and kids get in for £20, as it's very much a family event. Postage and packing is zero, £2 or £3 depending on where on the planet the applicants live. More details on this 2016 event a bit nearer the time.

And the release of the forthcoming Dave Brock album, Brockworld, has been put back a few weeks - to the 16th of November. It's available on pre-order via the Hawkwind website, and was originally slated for release in October.



HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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Full Earth Address:

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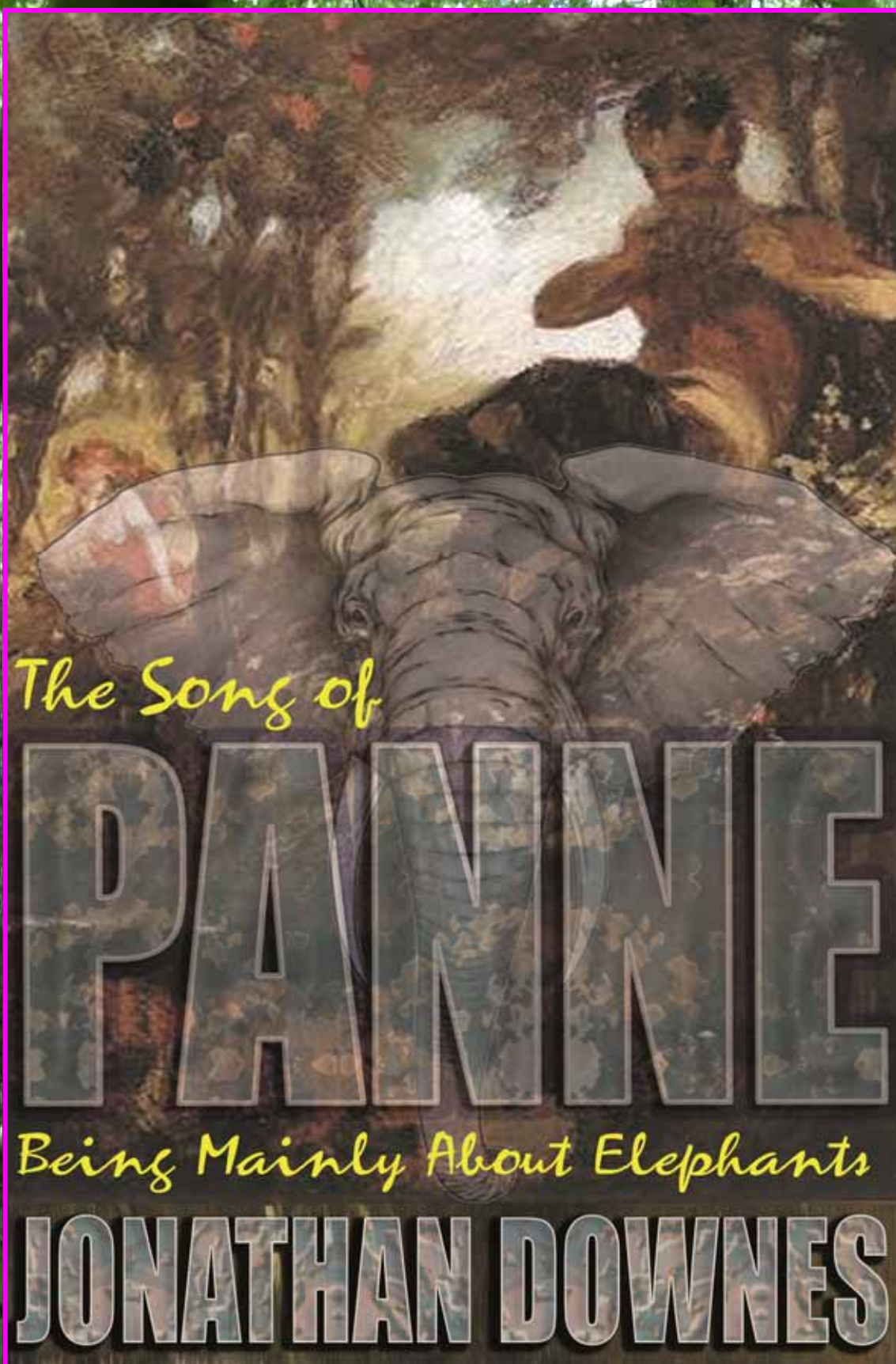
E-Mail Address: (Please print clearly).....

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



XTUL II

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.

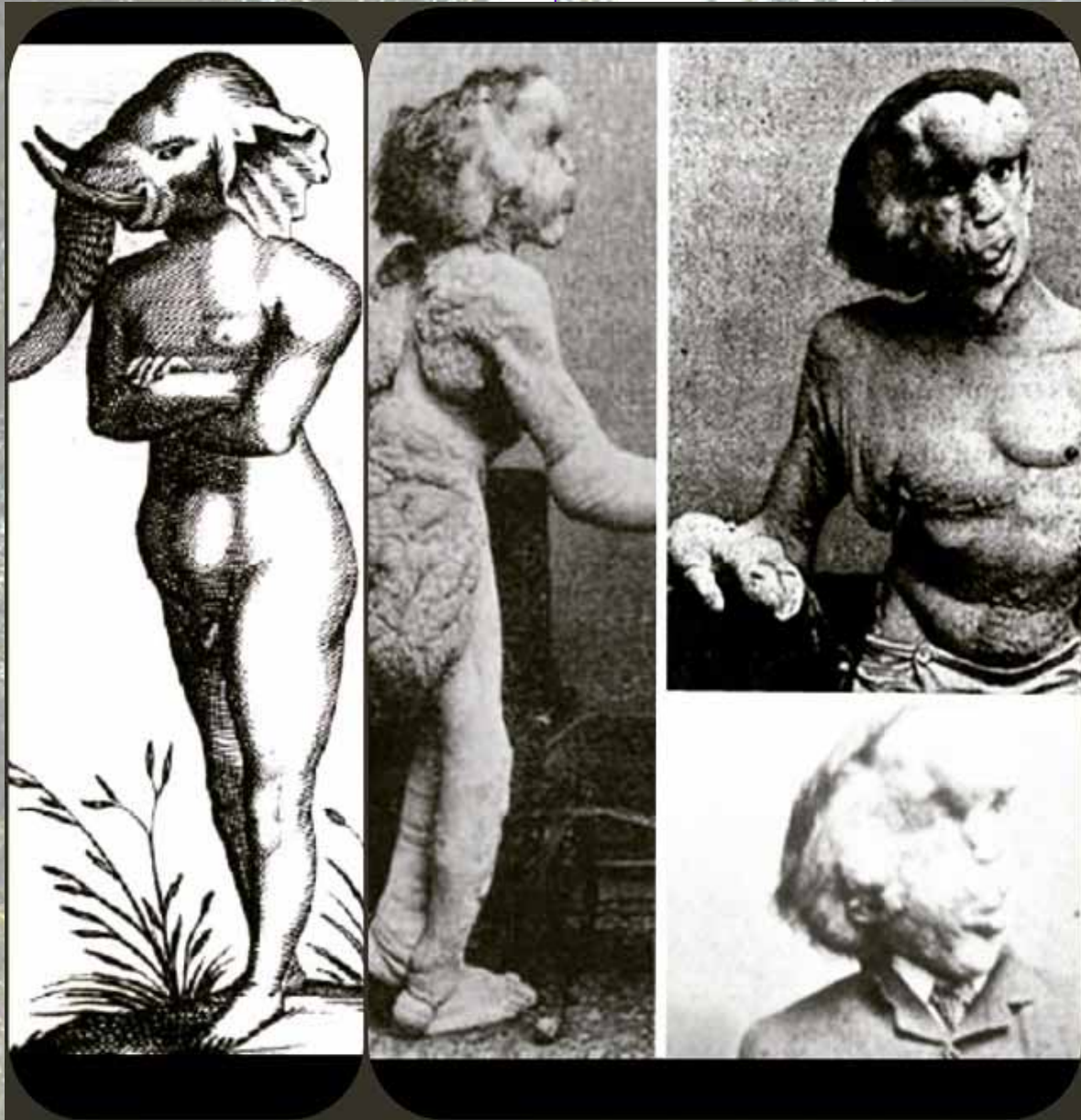
IV

As the summer progressed things rapidly began to get strange. I do my best to be a recluse these days; I don't like people, I don't like humanity and I much prefer to spend my days in my little house with my extended family. But I do hear things, and during the weeks following mid-summer all sorts of disturbing reports began to filter in.

North Devon is a peculiar place at the best of times, which is probably one of the reasons that I like it here. It is no where near as peculiar as it was when I was a boy, probably because of the gradual



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



gentrification of the area, and the fact that many of the old families have either died out or moved away. The nexus of the sea-change in the infrastructure of the area can probably be traced back to the Foot and Mouth epidemic of 2001 which dealt a holocaust-like blow to the heart and soul of the area.

The vast majority of hoofed livestock were crudely and often inhumanely slaughtered, and their bodies pitched onto makeshift funeral pyres which covered the landscape with a pall of fatty smoke. This proved too much, emotionally and financially for many farming families, who just gave up, and the social and economic framework of the area changed overnight.

For a few years – around about the time I came back here to live - North Devon appeared disturbingly normal, but in the mid summer of 2015 all of that began to change.

Like so many other places in the country. There have been reports of shadowy big cats stalking the highways and byways of the region, although even these have begun to tail off in recent years. However in the past few months not only have the big cats begun to return, but people driving along the wilder stretches of the A39 as it drives across Bursdon Moor, and past the dank, dark green forestry plantations, reported seeing an enormous bird of prey silhouetted black against the sky. It was only ever seen at dawn or dusk, but if the reports are to be believed, is enormously bigger than any



natural denizen of the area. And that is even considering that this is where I, and others, saw a massive white tailed sea eagle in the late 1970's.

But this isn't all.

People driving through the spider web of interlocking lanes which criss-cross the forest between Welcome, Hartland and Woolsery at night were beginning to see other disturbing things.

Such as a gigantic human shape which they would see out of the corner of their eyes and which melted away into the thick forest of trees by the side of the road.

Such as a gigantic black dog with red glowing eyes which padded implacably along on some mysterious mission of its own.

Such as the repeated sightings of a small band of slight figures seen running along the decilitre lanes, eliminated only by the light of a flaming torch in the grip of the leader.

Things were definitely getting stranger than usual.

Then came another murder six or seven years ago when I was making a film about mystery cat sightings in the region. I heard repeated rumours that one of the local farmers had actually shot one of the big cats. When I heard his name, this didn't surprise me. I'd been at school with him and he was a vicious little bastard then. The fact that he seemed

to have matured into a sadistic and completely unpleasant human being was no surprise either.

He was active in most of the local blood sports, both legal and illegal, and was widely suspected of both beating his wife, and brutalising his children.

The night he died, apparently his screams for mercy could be heard by his tenants living in the outline cottages of the farm. But he was so roundly disliked, and, by this time people were so spooked by the strange things that had been happening, that nobody was prepared to venture out into the pitch dark of a North Devon night in order to go to his aid. The next day his battered corpse was found face down in a pool of ammonia with a steel crossbow bolt protruding from the front of his skull.

He was so unpopular in the area that nobody was particularly surprised by his murder. There were so many suspects that it was widely believed that the local police would have an impossible job knowing where to start, but it was the manner of his murder that was so entirely surprising.

Not only had death by crossbow not been part of the favoured *modus operandi* of North Devon thuggery for about 500 years, but the murderers had left a trail of muddy bare footprints belonging to at least three small figures, lead out of his house, across the farm yard, out the gate, and into the forest.



Thom the World Poet

Rob Ayling writes:

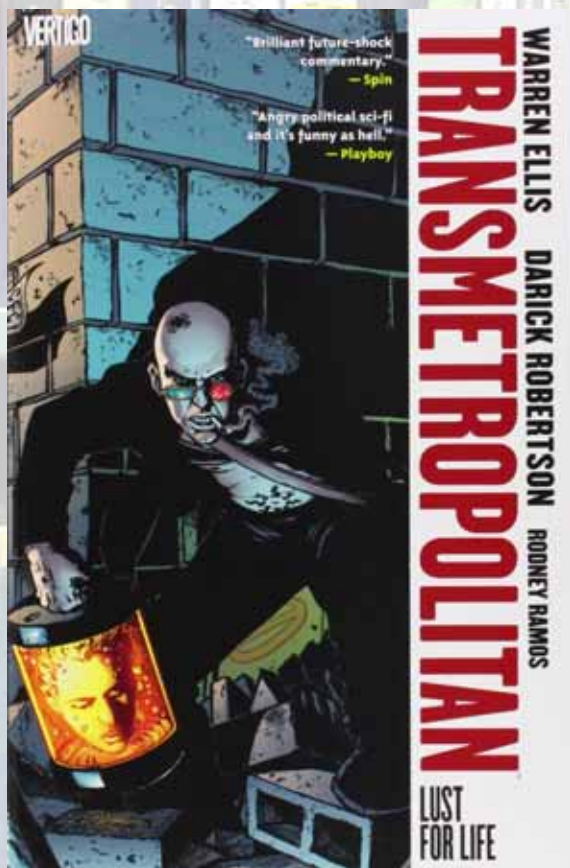
"Thom the World poet is an old mate of mine from way back in my history. Even pre-dating Voiceprint, when I was running "Otter Songs" and Tom's poetry tapes and guest appearances with Daevid Allen, Gilli Smyth *Mother Gong* are well known and highly regarded. It just felt right to include a daily poem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

I WAS STANDING WITH DREW

he is a lawyer/in the military
wishes he were in Austin/bored with country
when he sees a dark shape moving beneath his feet
Cricket?"NO!Roach?YES!A wood roach/slow country roach
so slow it is as easy to kill as a student/civilian
He reaches down /picks up a paper/slips the roach on
Flicks it away into the darkness.WHAT WAS THAT? i asked
"Well,if that roach were in my home,i would kill it
Same as i kill ants invading and any bug

silly enough to trespass in my air.But this is his territory-
and it only seems fair to release him(or her)
back to their land and air.WHERE DID YOU LEARN THAT?i ask again
"O It is just a rule i made up,so i do not do any unnecessary killing
I still kill-but selectively-only when invaded by invasive beings
Otherwise ..may as well let every living being be free..
Drew is a lawyer..in your military..

Yer Gonzo Bookshelf



Paperback: 144 pages
Publisher: DC Comics (22 May 2009)
Language: English
ISBN-10: 1401222617
ISBN-13: 978-1401222611

It is a fat bastard's prerogative to change his mind. Honest it is.

Last week I did an honest, though somewhat sceptical, review of the first volume of *Transmetropolitan*, a cyberpunk, transhumanist comic book series written by Warren Ellis, co-created and designed by Darick Robertson, and published by DC Comics. *Transmetropolitan* chronicles the battles of Spider Jerusalem, infamous renegade gonzo journalist of the future, an homage to gonzo journalism founder Hunter S. Thompson. Spider Jerusalem dedicates himself to fighting the corruption and abuse of power of two successive United States presidents; he and his "filthy

assistants" strive to keep their world from turning more dystopian than it already is while dealing with the struggles of fame and power, brought about due to the popularity of Spider via his articles.

Sadly I wasn't that impressed, and wrote that whilst it was readable enough, I truly did not engage with it on any emotional level, and then wrote a somewhat po-faced essay about the graphic novels that I have liked over the years.

Now, this is where it gets weird. Anyone who has read this issue in a linear fashion will know that this is becoming somewhat of a motif in this week's *Gonzo Weekly*. The whole of my editorial was basically about me changing my mind over the contents of a George Harrison album, and here I am about to do much the same thing.

Only I'm not.

I am enjoying "Volume Two" of *Transmetropolitan* mightily, but I truly think that it is not because my tastes have undergone a god almighty sea change in the last seven days. No, I think that things are far more simple than that; I think that "Volume Two" is a vast improvement on "Volume One". And, if you think of it, this is not an unknown situation in the world of literature. Just think of a couple of well known series of books. Asimov's *Foundation* series got far better as years went on, as did Heinlein's *Future History* series. In children's literature, the *Narnia* books, *Swallows and Amazons* and even *Harry Potter* are series in which the first is by far the least impressive, except that it is needed to set out the author's table.

And so it is here. The first volume was necessary to introduce Spider Jerusalem, as a sarcastic, drug-addicted, foul-mouthed, troubled, bitter, but brilliant gonzo journalist with a deep-seated hatred of authority, political corruption, and dogs. One of Spider's most apparent character traits is his heavy drug use, which he makes no attempt to conceal. In addition to being a chain smoker and heavy drinker, Spider uses an extensive and bewildering variety of drugs ranging from mild stimulants, intellect enhancers, and mood-altering drugs to cocaine, heroin and rare, exotic, futuristic drugs. As is common in his society, Spider is resistant or immune to many forms of drug addiction, as well as lung cancer. Spider is well known for his foul

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

language, especially when combining the word "fuck" with other words to make new and amusing insults. Spider is easily angered, his displays of temper ranging from mild verbal outbursts to violent physical assault. However, despite his temper and contempt for the City as a whole, Spider is often seen to treat innocents (particularly children) with kindness and care.

Not for the first time, I am angry with dear Mick Farren for dying when he did, because if he had not seen this comic series, I would have introduced him to it.

The stylish dystopia of *Transmetropolitan* bristles with ideas like a psychic porcupine, and discusses and describes the moral dilemmas of a quasifictional possible future with aplomb, wit and flair. The idea that the political infrastructure of a future society honours the commitments made hundreds of years before by those who had paid for an expensive cryogenic preservation procedure, and then ignores the people it has resuscitated condemning them to a life as human flotsam and jetsam is an irresistible one. The idea that the state provides enormously expensive 'reservations' to preserve the ethnicities and societies of the past for a world who doesn't give a fuck about them and completely ignores them, is so realistic as to be entirely believable. The world of *Transmetropolitan* may be a dystopia but it is closer to our own, doomed technocapitalist way of life than most of us would like to accept.

In short... I haven't actually changed my mind about "Volume One", but "Volume Two" is very nearly a masterpiece, and if the rest of the series is this good,

I truly think that anyone reading the peculiar mass of verbiage that I put out each week, should probably check it out.

Enjoy.





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...

So, the Dr would like to discuss my recent blood results. Apart from this being mildly unsettling, having to wait a week from hearing this has not helped. However, as I only had two samples taken – one for cholesterol and one for blood sugar – I am assuming that, in broad terms, it is either going to be cut down on fats or cut down on sugars. So I have made a quiet shopping therapy deal with myself. If it is the former I will buy myself some sweets as a pressie, or if it is the latter I shall buy myself some cheese. Oh that it was as simple as that eh? Oh well, only three days to go to find out which of the food groups it is going to be to make my life more difficult. But you can bet your bottom dollar that if there is need of any medication that this will have the side effects (amongst others) of either weight loss or weight gain. And you can then bet an even shinier bottom dollar that it will be the latter in my case. Always is when that choice is available. C'est la vie.

But back to the matter in hand. It has not been a particular good week for me in finding crass or distasteful memorabilia. I shall be perfectly honest and admit that it has been a struggle. But never to be beaten, I have made a jolly good effort.

THE BITCH IS BACK

VERY RARE 1970'S VINTAGE GRANNY TAKES A TRIP 3/4 LENGTH VELVET PINSTRIPE JACKET - WORN BY MARK LAFF OF THE PUNK BAND GENERATION X - BBC4 - £495.00



“PART OF A COLLECTION BOUGHT FROM MARK LAFF OF GENERATION X IN 2013 WHO TOLD US HE BOUGHT THIS JACKET FROM GRANNY TAKES A TRIP. (WE HAVE EMAIL

CORRESPONDENCE LETTER STATING THIS - WHICH WE WILL INCLUDE). A GENUINE ONCE IN A LIFETIME OPPORTUNITY TO OWN A SERIOUS PIECE OF PUNK/ CLOTHING HISTORY.

"GRANNY TAKES A TRIP ALONG" WITH "BIBA" ARE TWO OF THE MOST IMPORTANT STYLE SHOPS EVER - AS HIGHLIGHTED IN THE CURRENT BBC4 SERIES "OH YOU PRETTY THINGS - THE STORY OF MUSIC & FASHION"

THE BLACK VELVET JACKET IS FULLY LINED WITH AN INSIDE POCKET AND TWO OUTER POCKETS. IT HAS ONE REAR VENT. IT HAS A VERY ATTRACTIVE GOLD THREAD PIN STRIPE - IT JUST OOZES THE QUALITY YOU WOULD EXPECT FROM SUCH A PRESTIGIOUS SHOP. I ESTIMATE THE SIZE IS MEDIUM - 36-38 CHEST - PEOPLE WERE A LOT SMALLER BACK THEN - POST WAR AUSTERITY AND ALL THAT! Exact measurements: LENGTH 37" PIT TO PIT 19" SLEEVE LENGTH 24"

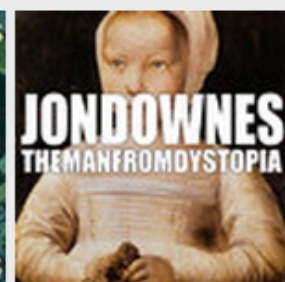
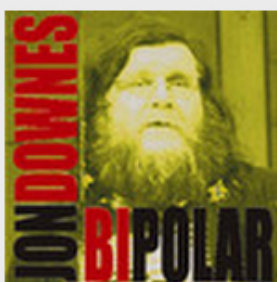
I have to admit that I have never heard of Granny Takes a Trip, but I visited the Biba shop in London many times in my youth. But that is beside the point. I do so adore velvet, and I must say that this is rather a spiffing jacket.

RARE BEATLES AIRBED MADE BY LILO IN THE U.K 1964 WACKY BEATLES MEMORABILIA - £299.99

“Here we have a great original Beatles airbed made in the U.K in 1964 by Lilo. It is sized approx 6ft X 3ft and looks to have had very little or no use. It is coloured yellow & blue.

SHAMELESS SELF PROMOTION TIME

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



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

Another example of wacky early Beatles memorabilia.”



And there you have it – “wacky”. Replace the “w” with “t” and you also have it. But if you would like to lie low on a lilo, and have basically £300 to spare then here is your chance.

Frank Sinatra Personally Owned and Worn Cufflinks with Letter of Authenticity - £250.00

“For sale, here i have a pair of gold toned cufflinks Personally Owned and worn by Chairman of the Board Frank Sinatra. These fantastic cufflinks come with a letter of authenticity signed by Mickey Deans, who was the fifth and final husband of Julie Garland. Deans was an entrepreneur and accomplished pianist, and Sinatra would visit Jilly's nightclub in New York just to hear Deans play. They became good friends, and Sinatra gave these cufflinks to Deans to display in one of his night clubs. On the death of Judy Garland, Mickey Deans had fallen on hard times and Sinatra paid the bill for her funeral, it was then that deans sold off a lot of her possessions and memorabilia that he had been given from numerous showbiz friends, including these unbelievable cufflinks. They are my pride



and joy and i am reluctantly deciding to sell, so obviously they will not be sold cheaply. A rare Sinatra item that very rarely comes up for sale.”

It is nice when you find memorabilia in connection with artistes from the other side of the coin music-and entertainment-wise. Dean Martin and Frank Sinatra are my all-time favourite crooners and I could listen to their syrupy voices for hours. And these cufflinks, although not particularly attractive, are far more interesting than the tawdry memorabilia you find in relation to the usual Beatles or Elvis spin-offs. And considering how much you could spend on any of those tawdry Beatles or Elvis abominations, £250 would be far more well spent here.

Hacienda Nightclub piece of dancefloor and sound system horn flare - £239.00



“Here we have a 10 inch piece of Hacienda maple dance floor and a horn flare removed from the treble part of the



nightclub's sound system. The horn flare is actually signed by Peter Hook in marker pen. If you look at the picture of the Hacienda you can see both the maple floor strips and on the wall on the right you can make out the boxes of the sound system that this horn flare came from. Hacienda items are climbing in value since the new documentary film. Will come with provenance note.”

Ah the magic of film and TV.

The subscriber, by appointment from the Commission
of Patents, of the U. S. Patent Office, in re-
ceiving and forwarding to the said Comptroller, within or
manufactures 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



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"BOTH ARE 14" HIGH BODY IS SOFT & FABRIC HEAD HARD & LASTIC EXCELLENT CONDITION AS BRAND NEW UNWANTED GIFT"



To think that there could ever be an unwanted gift in the shape of Simon Cowell seems too much to bear! Come on now, use your imagination. Just think of all the things you could do with it, especially at this time of the year. What with Hallowe'en just around the corner and 5th November hot on its tail.

Uriah Heap and Kinks ray daves used Mellotron
400 Lot 422 - \$5,400.00

"LOT 422
Seller's Estimate: USD 7,000 - 9,000



Mellotron 400 1969 white plus bag and mains lead used by Uriah Heap Terminal studios london on 18th sep 2002 -20th sep 2002 Also used by Ray Davis at CONK Studios 18th-19th July 2002. With the paperwork for the hire showing the artist as the recipient and a signed letter of authentication from the owner of the hire company”

What can I say? Except for two things. One is, surely it should be “Heep”, and the other is that I am presuming there should be a full stop after “Heep” and before “Terminal” but that is just being pedantic for the sake of promoting pedanticism.

The Beatles 100% BE@RBRICK Sgt. Peppers Lonely Hearts Club Band Toy Set \$74.00



“Four 3” figures. Never opened”

A point in case for my observations above about Frank Sinatra’s cufflinks.

Naked swimming is a "scourge" says Devon angler after elderly skinny-dipping

“THE latest "scourge" for Devon fishermen comes not from predators from naked old people, according to one. In a letter to national magazine Fly Fishing and Fly Tying, Devon angler Nigel Bond described how he came across some skinny-dippers who were a little past their prime.

Mr Bond said he came across some "very aged, lily white and scrawny" naked swimmers at a Dartmoor pool. The shocked man said the group was "cavorting stark naked" when he visited a pool on the River Dart near Buckfastleigh.”

Ooer missus. Okay this has nothing whatsoever to do with music, but this article made me laugh out loud when I read it. I laughed even louder when I saw all those naked bottoms (what IS it about bare bottoms that is so funny – or, heavens to Betsy, am I the only one who does find them amusing?) But when I noticed a couple of those naked people – clearly not the elderly folk mentioned in the story – wearing shoes I laughed so loud I nearly wet myself. Oh so typically English. But at least they weren’t wearing socks and sandals. Phew.

HASBRO SET OF 4 MAMA AND PAPA'S SHOW BIZ BABIES 1967 - \$900.00

“THIS IS FOR A VERY RARE TO FIND SET OF ALL 4 MEMBERS OF THE MAMA'S AND PAPA'S, HASBRO SHOW BIZ BABIES. IN AT THE VERY LEAST FINE CONDITION WITH BEAUTIFUL PLASTIC COVERS AND CARDS. INCLUDED IS THE 33 1/3 RECORD WITH THE STORY OF EACH MEMBER AND LARGE PHOTO ON BACK. COPYRIGHT 1967. I ALSO HAVE A SET IN NICER CONDITION LISTED.”



He also had a set of the Monkees, but sorry folks they seem to have been sold, but here are a couple of examples (Mike Nesmith L and Davy Jones R) that can be bought singly to make up for any disappointment:

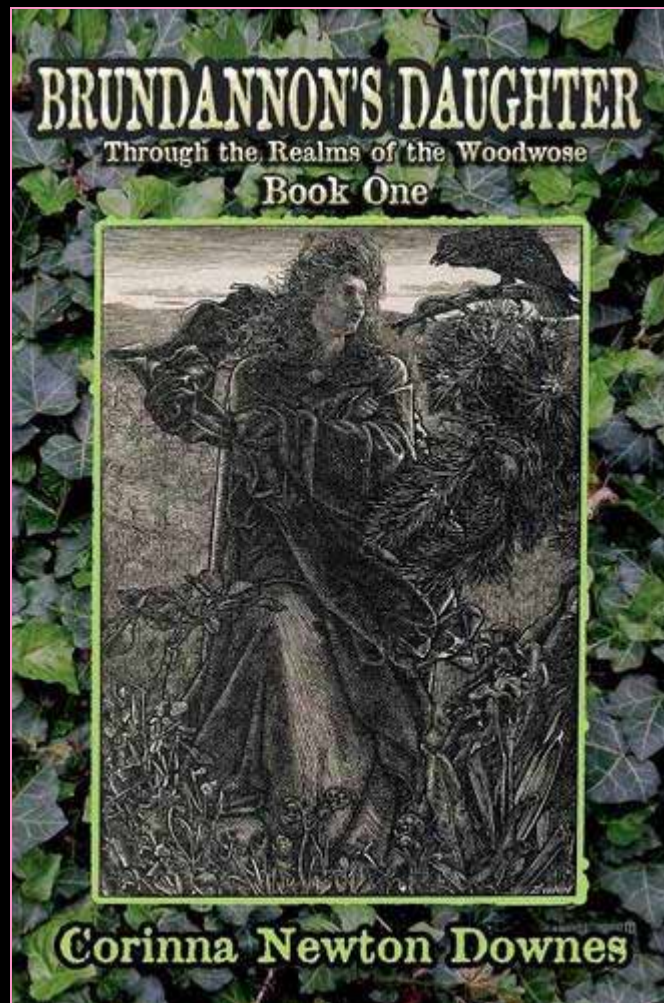


There’s also this one of Bobbie Gentry to add to the general excitement:



Well, I think that is enough excitement for one day, so I shall toddle off now to eat some cake.

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.

Yes, as I seem to find myself writing quite often these days, are truly a remarkable band. I can think of no other ensemble who have been going pretty well nonstop for the best part of half a century who still get mentioned EVERY WEEK in the world's press. And remember that the clippings service we use is English language only.

Prog is big business in Italy, Japan and South America, so I would not be at all surprised if there are at least as many stories again in non-English periodicals, as the ones we post each week.

One of the major things at the moment is that John Lennon would just have celebrated his 75th birthday, and so Alan White, who before joining Yes was (along with Ringo) the drummer of choice for the *Plastic Ono Band*, is often asked for his memories of Lennon.

The other current news is that the band will be coming to Europe next year, presumably with Billy Sherwood (who has a new album out imminently, folks) on bass, replacing his old friend Chris Squire...

- YES: BILLY SHERWOOD RELEASES NO MAN'S LAND VIDEO
- YES CONFIRM FULL EURO TOUR
- Yes Guitarist Steve Howe Says Band's Cruise to the Edge Making It to Its Third
- YES: John Lennon remembered by Alan White, Joey Molland + Tony Levin: Gimme Five
- YES ALUMNI: GTR, "Roundabout" from GTR: Deluxe Edition (2015): One Track Mind
- Magical Mystery Tour Fall 2015: Yes

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 it's 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!

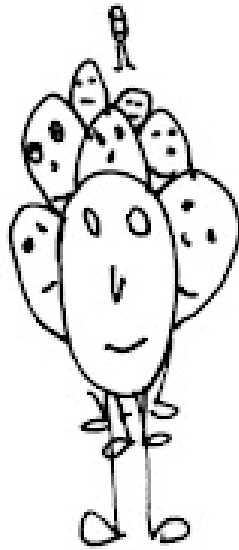
GEOFF DOWNES
FRIDAY 23RD OCTOBER

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



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...



Club foot



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.

Virginia Belmont's Famous Singing & Talking Birds:

Virginia Belmont's Famous Singing & Talking Birds

(Virginia Belmont Enterprises, 195?)

What? She has birds, they are famous, they sing, they talk.

Another of those private eccentricities, chronicling a fame long since passed, that were made for online rediscovery. This is an animal act, strung out over two sides of an LP record and milked for every possible angle of peculiar charm. Ms Belmont is elegantly coiffured and made up on the garishly coloured cover. Her

famous singing and talking birds are ready to trill and tweet in a variety of tailor made settings.

Time and effort has gone into the training, in the case of the deceased "TV", Ms Belmont's Mynah Bird, we discover he was trained for six hours a day over an entire year. His life story is narrated by Virginia before TV begins to narrate his own story, he and Virginia both clearly convinced the other is the straight character in the act. As with many fifties novelty items Singing and Talking Birds feels obliged to present a different experience on each track. Precious, the Parakeet, provides a case study in teaching parrots to talk, elsewhere a chorus of canaries are singing "for your pleasure" a version of "On Wings of Song."

The internet sites currently hosting downloads and discussions of this album are sketchy on information with regard to what happened to Ms Belmont and her birds after the release of the album, or its exact year of release. Virginia Belmont reveals details in the course of the recording about her shop containing birds and her live stage work featuring the feathered performers, once the tricks and talking are done the mainstay of the act is a series of popular selections of classical music over which the birds tweet and chirp their own particular embellishments. Fittingly, the proceedings close with a beautiful rendition of solo bird and operatic recording soaring into the sunset in a joint rendition of "Ave Maria."





Kartikeya

Post-ethnic extreme metal band, Kartikeya are from Moscow and is heavily influenced by Indian culture, mythology and classical/folk music.

Current members are:

Mars: Vocals

Arsafes: Guitars, vocals, ethnic instruments

Alexander: Bass

Alex Smirnov: Drums

Dmitriy: Percussion

The band's name comes from the Hindu god of war – also known as Murugan, Skanda, Kumaran, Kumara Swami and Subramanayan, and is the Commander-in-

Chief of the army of the devas and the son of Shiva and Parvati.

In Bengal, Odisha and Maharashtra, he is popularly known as Kartikeya.

Facebook

Metal Archives

Band Camp



You Tube

Eyes like yours! (Shakira metal cover)

Nemesis (Acoustic Version)

Sarva mangalam

A couple of weeks ago I was writing some blurb to go with my new novel, which was published a couple of weeks ago and which I am rather proud of. In it I stated that I thought that I had invented a new genre. 'High Fantasy' is a well known genre of literature in which a book is set in an imaginary country like Narnia or Middle Earth complete with unicorns, dragons, dwarves and any other inhabitants dreamed up by the author. 'Low Fantasy' is apparently what happens when a book is set on Earth involving "non-rational happenings that are without causality or rationality because they occur in the rational world where such things are not supposed to occur" I believe that I have invented a new genre: 'Low-life Fantasy'.

The vast majority of my book and indeed my previous novel *The Blackdown Mystery* (1999) is largely set in mental hospitals, and disused industrial estates, and the characters are mostly homeless, disabled, substance abusers, and/or on benefits. A friend of mine read what I had written and was appalled. "In the current climate you can't talk about people being on benefits" he said, adding that it would adversely affect my sales. I have been thinking about this ever since. And I will say this now. Some of you already know this, and some of you don't. I am seriously ill and in receipt of two non-means tested state benefits, and whilst I can write amusing bollocks about cryptozoology or obscure rock musicians I am in no state to hold down anything approaching a proper job. There are aspects of my physical condition about which I am embarrassed, but I am not at all ashamed of being in receipt of money from the state.

And so, another week trundles towards its end. It's been a fun week, on the whole and, once again, Jessica and I have quite



a lot to show for our toiling in the potato shed. However, next week the calm voyage of our little ship is threatened by a looming iceberg.

Although I can no longer walk unaided, am in constant pain and I am as mad as a hatter I am more than slightly worried by my impending interview with the DWP doctors. Yes, next Wednesday at ten o'clock I will be up in front of the medical examination board who wish to discover whether I am a parasitic enemy of society or not.

One hears all sorts of horror stories about people who are terminally ill or in an even more grievous condition than me being told that they are fit to work. I would therefore, like all you people out there in readership land to keep your fingers crossed for me next Wednesday morning, and hope sanity will prevail.



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