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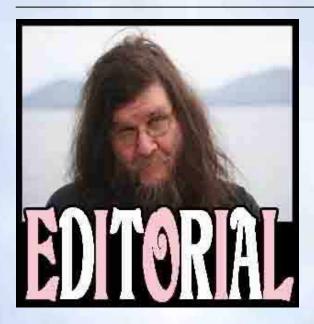
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THE THREE COMMANDMENTS OF GONZO WEEKIY:

- 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 sthuid then you should probably give by reading this magazine now.

Otherwise... enjoy



Dear Friends.

This is still proving to be a remarkably nasty year for nearly everybody. Indeed, I don't think that I have met anyone who isn't having a bad time of it, which - as I believe that I have said before - is where magazines like this one, that may do a modicum of complaining about the world in which we find ourselves, but whose main job is to spread good vibes amongst an ever growing community of readers, really come into our own. But I have said all this before, and whilst I shall

continue to say it, that is not really the crux of what I want to talk about this week.

I want to talk about the love affair which we seem to continue to have with the 1950s. I was born right at the end of that singular decade, and so have no memories of it, but it is a decade which seems to enthral the media more than any other.

Back when I was a schoolboy, between about 1973 and about 1975, I remember being dismayed by the fact that the pop music which provided the soundtrack to my school friends and my daily lives seemed to undergo a peculiar sea change. Whereas one day everyone on *Top of The Pops* was wearing top hats and glitter and wallages of eye makeup, almost overnight it seemed that they were all wearing drape coats, brothel creepers and singing about juke boxes. To someone like me who had been brought up in the far flung colonies this was one culture shock too many, and I found it all massively confusing.

Then a few years later, just as punk was coursing through my spiky little veins it all happened again. In the wake of that massively over-rated musical *Grease* whose only message seemed to be that if girls wanted to be popular they would have to be slutty, the charts seemed to be once again full of doowop a doodying. And three or



Whereas one day everyone on Top of The Pops was wearing top hats and glitter and wallages of eye makeup, almost overnight it seemed that they were all wearing drapecoats, brothel creepers and singing about juke boxes.



four years after that when anyone with any pop savvy was a king of the wild frontier, along came Shaking fucking Stevens, and the whole charade started again.

Who oh why oh why? I asked myself that question then, and I am asking it again now, because the whole thing seems to be happening again. Except this time with TV.

As regular readers of this peculiar little journal will know, or at least have intimated, I recently discovered various legal and less than legal websites whereby I can watch TV and films on

my iPad while in the comfort of my bedchamber. Recently, as any fule kno, and as I mentioned in passing above the financial situation for many of us took a marked downturn, and as a result, my darling wife has been forced to take a part time job which often involves ridiculously early mornings. And as regular readers will also know, we are the proud owners if two ridiculously neurotic dogs. How is this relevant? Well basically, rather than staying downstairs to read, watch TV, get drunk, or vaguely look into the middle distance after my beloved has gone to bed, I go to bed at the same time as her, so as not to disturb the bloody minded dogs who will wake

اللعنة لهم إذا كانوا لا تأخذ نكتة



her up at even the slightest opportunity.

So I am in the habit of going to bed earlier than I would otherwise have done, and so as not to disturb her by putting the light on, I have started watching more TV than I would otherwise possibly have done. This is how I have unwittingly become witness to the latest outbreak of fiftieophilia (if I may coin a neologism that I very much doubt anyone else will ever use) in the popular media.

As anyone who knows me will attest I have a weakness for classic detective stories, and so when I found out that the BBC had commissioned a series called 'Partners in Crime' based on the classic series of short stories and novels by Agatha Christie, I was quite mildly excited.

For those who are not aware of the books, I now refer you to those jolly nice fellows at Wikipedia:

"Tommy and Tuppence are two fictional detectives, recurring characters in the work of Agatha Christie. Their full names are Thomas Beresford and Prudence Beresford (née Cowley). The first time Tommy and Tuppence appeared in a Christie novel was in The Secret Adversary (1922). They started out their career as accidental blackmailers (all in search of adventure and money), but the detecting life soon proved more profitable and much more exciting.

[.....]

Unlike many other recurring detective characters, including the better known Christie detectives, Tommy and Tuppence aged in time with the real world, being in their early twenties in The Secret Adversary and in their seventies in Postern of Fate. In their early appearances, they are portrayed as typical upper middle class "bright young things" of the 1920s, and the stories and settings have a more pronounced period-specific flavour than the stories featuring the better known Christie characters. As they age, they're revealed to have raised three children - twins Deborah and Derek and an adopted daughter, Throughout the series they employ a man named Albert, who first appears as a lift boy who helps them in The Secret Adversary; and subsequently, as a now married pub owner, renders vital assistance to the pair in N or M?. In Partners in Crime, Albert becomes their hapless assistant at a private detective agency; by Postern of Fate he's their butler and has now been widowed. In Postern of Fate they also have a small dog named Hannibal."

As I said, I have always been fond of the books and was looking forward to the TV series, which - I noted with pleasure - started with a dramatisation of their first adventure with The Secret Adversary. Right?

Wrong?

The book is set just after WW1 with a storyline

which starts with the sinking of the Lusitania. The TV series is set.....in the fifties. Tommy in the books is portrayed as a steadfast if none too bright young man, whereas in the TV show he is a middle aged twat whose dullardness seems designed to show off his wife's cleverness. The plot of the book makes sense whereas the TV show was utterly incomprehensible.

And a major Jewish character suddenly becomes black, and the plot is altered to make it all about the Cold War and a dastardly attack on a US Secretary of State, and a bizarre subplot about Tommy trying to set up in business as a beekeeper. All in all, nonsense of such a degree that the BBC declined a second series.

But that's not all.

Gilbert Keith Chesterton, KC*SG (29 May 1874 – 14 June 1936) better known as G. K. Chesterton, was an English writer, lay theologian, poet, philosopher, dramatist, journalist, orator, literary and art critic, biographer, and Christian apologist. Chesterton is often referred to as the "prince of paradox."Time magazine has observed of his writing style: "Whenever possible Chesterton made his points with popular sayings, proverbs, allegories—first carefully turning them inside out." And he was also the author of a series of intellectual but highly popular detective stories featuring a Catholic priest called Father Brown.

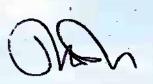
And guess what? The BBC are in the middle of showing the second series of their charming adaptations of them. The books are set in London before WW1, whereas the TV show? Somewhere pleasantly rural in You've guessed it, the 1950s.

So what is it about the 1950s? Come on guys. This isn't a rhetorical question. I truly would love to know the answer, because I equally truly can't work it out. Answers on a postcard please.....

Love on ya

JD

PS Anyone who says it is because the 1950s gave us rock and roll will have to buy me a drink as a forfeit for being totally bleeding predictable.



Lorde, David Bowie, Duncan Jones, Axl Rose, Slash, Richard Ashcroft, Tom Waits, Frank Zappa, Marillion, Barbara Dickson, Strange Fruit, Friday Night Progressive, Canterbury Sans Frontieres, Mack Maloney's Mystery Hour, John James Chilton, James Hugh Loden, Frances Sokolov (Vi Subversa), Inner City Unit, Brand X, Gregg Kofi Brown, Nucleus, Captain Beefheart, Third Ear Band, The Selector, Genre Peak, Mick Farren and Jack Lancaster, Rick and Adam Wakeman, Keith Levene, Premiata Forneria Marconi (PFM), Ryley Walker and Danny Thompson, John Brodie-Good, Rosie Curtis, Roy Weard, A J Smitrovich, My Dad's LPs, Mr Biffo, Hawkwind, Xtul, The Who, Ritchie Valens, Phil Collins, The Cure, Rolling Stones, Neil Nixon, The Boredoms, Grimner

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 convight 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



THE GONZO WEEKLY

all the gonzo news that's fit to print

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,

(Sub Editor, and my lovely wife) **Graham Inglis,**

(Columnist, Staff writer, Hawkwind nut)

Bart Lancia.

(My favourite roving reporter)

Thom the World Poet,

(Bard in residence)

C.J.Stone,

(Columnist, commentator and all round good

egg)

Kev Rowland,

(Kiwi Reviewer)

Lesley Madigan,

Photographer par excellence

Douglas Harr,

(Staff writer, columnist)

Jessica Taylor,

(PA and laughing at drunk pop stars)

Richard Freeman,

(Scary stuff)

Dave McMann,

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

Orrin Hare,

(Sybarite and literary bon viveur)

Mark Raines,

(Cartoonist)

Davey Curtis,

(tales from the north)

Jon Pertwee

(Pop Culture memorabilia)

Dean Phillips

(The House Wally)

Rob Ayling

(The Grande Fromage,

of whom we are all in awe)

and Peter McAdam

(McDada in residence)

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

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

Contact us with bribes and free stuff:

Jonathan Downes,

Editor: Gonzo Daily (Music and More)
Editor: Gonzo Weekly magazine
The Centre for Fortean Zoology,
Myrtle Cottage,
Woolfardisworthy,

Bideford, North Devon EX39 5QR

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

so what's it all about, Alfie?

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

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

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

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

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

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

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

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

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

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

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THE 900000 NEW SHOOM



THANK THE LORDE: David Bowie's son Duncan Jones has thanked Lorde for her "beautiful" tribute to his late father at the BRIT Awards. After Annie Lennox and Gary Oldman accepted the Icon Award on behalf of the late singer at the ceremony on Wednesday (24Feb16), 19-year-old Lorde took to the stage to perform her version of David's famous track Life on Mars? alongside members of his backing band from his A Reality Tour in 2003.

Wearing a black waistcoat and trousers over a white shirt, Lorde looked overwhelmed with the magnitude of the occasion, particularly as she finished her rousing rendition of the song. Following her performance, David's son Duncan took to Twitter.com to reveal his feelings about the tribute. "Finally found the links to tonight's Brits. Just... beautiful. Thank you," he wrote. His words are in stark contrast to his verdict on Lady Gaga's tribute to David at the Grammy Awards earlier this month (15Feb16). Gaga opted to copy David's Star Man style by wearing a sparkling suit and dyeing her hair bright orange. As she performed a medley of David's hits, she was accompanied by various special effects and technical trickery, but Duncan didn't appear to be a fan of her translation of the songs. **Read on...**

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conflict between Axl Rose and Slash is truly over, at least if you can believe rumors. Word is that Slash is in the studio working on new material for Guns N' Roses. Arlett Vereecke, former publicist for the band, told Classic Rock "I know they're doing some recording. They're definitely doing something there in the studio. Axl hasn't been there, but Slash is definitely in there and it's not for anyone else."

In addition, there are rumors that Izzy Stradlin could possibly be joining the reunion. Former manager Alan Niven told CR "Duff and Izzy were in the studio before Christmas doing stuff. At a casual glance I think they've got at least a couple of tracks down". Initially, when the reunion was first being discussed, it was only going to be Axl Rose, Slash and Duff McKagan; however, since that time, Richard Fortus and Dizzy Reed left their band The Dead Daisies for what they described as a "momentous project" with people insisting that it had to be the GNR reunion. Frank Ferrer's name was also being bantered around. All told, the majority of the early versions of Guns N' Roses is now possibly on board for the tour and rumored new album. Read on...

THE DRUGS SOMETIMES WORK: Richard Ashcroft returns in 2016 with his fourth solo album 'These People', released on his new Righteous Phonographic Association label via Cooking Vinyl Records on 20th May. The first single from the album, 'This Is How It Feels', is now available as an instant grat when you preorder the album and for purchase/to stream on digital outlet. These People is the first new album in six years from the Brit and Ivor Novello award winning and Grammy nominated artist. Recorded in London, it was produced by Richard and longtime collaborator Chris Potter, as well as marking a reunion with Wil Malone, who worked with Richard on the string arrangements on the seminal albums by The Verve A Northern Soul (1995), Urban Hymns (1997), and his platinumselling and critically acclaimed debut solo album Alone with Everybody (2000). Read on...

TOM WAITS FOR NO-ONE: Tom Waits has lent his voice and soul to a stunning collection of celebrating legendary gospel performances bluesman Blind Willie Johnson. 'God Don't Never Change: The Songs Of Blind Willie Johnson' is out through Alligator Records on 26th February and features two contributions by Tom, 'The Soul of a Man' and 'John The Revelator, both originally recorded by Johnson in 1930. A stunning collection of artists and performances celebrate the timeless music of legendary gospel bluesman Blind Willie Johnson. From Derek Trucks' and Susan Tedeschi's reverent reading of 'Keep Your Lamp Trimmed And Burning' to 'Lucinda Williams' slide guitarfueled lament in 'Nobody's Fault But Mine,' from Luther Dickinson's spirited take on 'Bye And Bye I'm Going To See The King' (with The Rising Star Fife & Drum Band) to Tom Waits' virtual embodiment of Johnson himself on 'The Soul Of A Man' and 'John The Revelator', this record is packed with incomparable recordings that speak as much to the greatness of the performers as they do the enduring legacy of Blind Willie Johnson. Read on...



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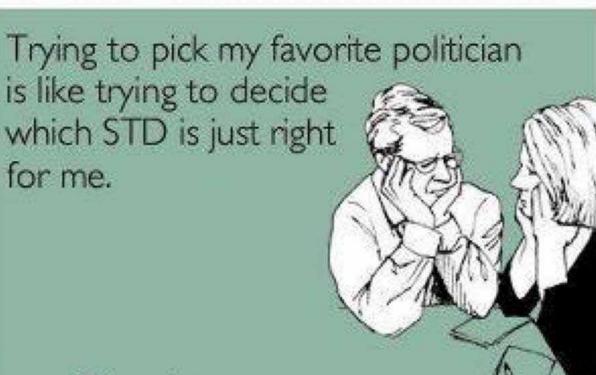
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Nicked from Jaki Windmill's Facebook pages

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

John Maynard Keynes

PRATT, DOWNES & SCOTT,





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

Between Norwich and Palindelphin.

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





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

PRATT, DOWNES & SCOTT,

ht Line.

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.

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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. at 6 P. M., lodge in Springfield, leave at Springfield and spring the Milbray at 12 P. M.

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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 man himself...

"The music business is a cruel and shallow money trench, a long plastic hallway where thieves and pimps run free, and good men die like dogs. There's also a negative side."

Hunter S. Thompson

LOOK WHAT I FOUND ON CRAIGSLIST

This is the ultra-rare original Frank Zappa "Phi Zappa Krappa" poster. It was produced by "The Visual Thing, Inc" from Beverly Hills California in 1969. Catalog number B250. It is the fullsize (25" x 38") poster. It is new and has never been hung or displayed. It has always been rolled not folded.

http://york.craigslist.org/clt/5460608719.html



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REGULAR LINE OF PACKETS Between Norwich and Phindelphin. Sail on WEDNESDAY of cachages

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The Gospel According to BART

My favourite roving reporter sent me a surprisingly vulnerable posting from Marillion this week...

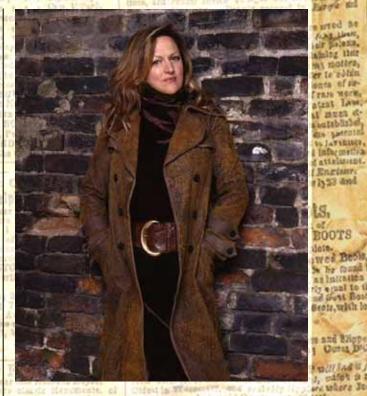
"Many of you are asking when it's going to be ready, what's it going to be called, when are you getting your pre-order? etc etc.

We always want to be upfront and honest with you, especially as you have given us your love and trust again when preordering this album. The best answer we can give at the moment is that it's going to be ready when it's ready. We're definitely on course for a 2016 release. We will name it soon and we will update you on the release date as soon as we're mixing the final masters.

In the meantime, as you will see on the tour page we are adding dates regularly to the tour schedule for this year. We also know that some of you will say 'why aren't they playing in my hometown?'. Well as much as we'd love to, we can't go everywhere. But rest assured, we intend to tour this album for the next two years so, chances are, you will be able to see us live somewhere! And of course within the next few weeks we will also be announcing the dates and venues for our Marillion Weekends in 2017 - so we all have 'the ultimate vibe' to look forward to as well."

It is great to see Ayelsbury's finest still keeping on keping on.





WALKING WITH BARBARA

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Hello Friends,

I am attempting to walk 14 miles with some others on the 5th March to raise money for Sports Relief. Here is a link to the giving page. If you can spare some loose change for us, I'd be most grateful. We're walking in the lovely Pentland Hills from a place called Flotterstone. Can't wait!

B. E. MUXUMENSUR!

AHUFAOTURBE and Dealer in HARNISSEES, SAD DLES, BRIDLES, Couch, Ghales and Dreit GOL S. Also, Trunks, Palines and Carpit Sags. Couch

BARBARAxxx

http://my.sportrelief.com/sponsor/teampentlands

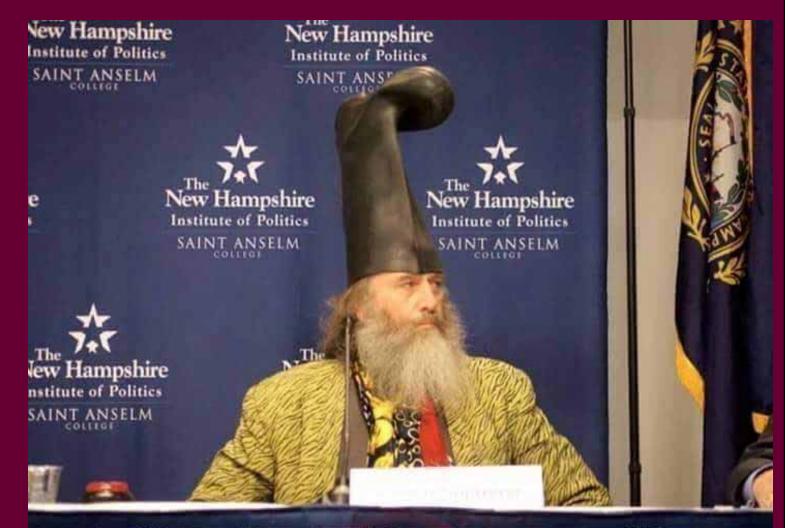




Offices.—HARNDEN & CO'B C butter J. H. ENIGHT'S HAT ST Vercenter. Feb 25, 1947.

PRATT, DOWNES & SCOTT,

I always promised that this magazine would never endorse a political candidate. I am afraid that, as a person of integrity, that I have no option but to rescind that promise...

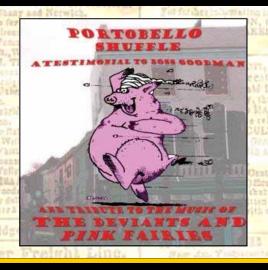


In New Hampshire, a man calling himself Vermin Supreme filed for the presidential primary. He said in his administration, every American will receive a pony. He also plans to defeat ISIS by going back in time.



I'M ON BOARD!

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



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

Deakin for postage price.

contact Rich

Deakin for postage price.

arsydeedee@yahoo.co.uk

Line.

MICHAEL DES BARRES ON

WITTE STEVEN'S

MAXIMUM ROCK AND ROLL

MORNINGS VAM - IIAM ET CHILI SIRIUS TO I ((12400))

FILLING IN FOR ANDREW LOOG OLDHAM

"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





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 150 – Sloppy **Seconds of Pleasure**

Inspired by seeing Walter Lure at the Jazz Café this Autumn, this show celebrates loud, sloppy rock'n'roll

Featured Album: The Waldos: Rent Party

Tracks

- The Faces: Stay With me
- Bermondsey Joyriders: Johnny Thunders was a
 - Human Being
- Rockpile: If Sugar was as Sweet as You
- The Seeds: Pushin' Too Hard
- The Blues Magoos: Tobacco Road
- The Waldos: Love that Kills
- The Waldos: Seven Day Weekend
- Trash: Priorities
- Trash: N-N-E-R-V-O-U-S
- Les Grys Grys: Left Unseen
- John Fogerty: Almost Saturday Night
- Johnny Thunders: So Alone
- Babyshambles: Pipedown
- Johnny Moped: Darling Let's have Another Baby
- The Saints: Messin' with the Kid
- The Saints: One Way Street
- Gram Parsons & the Fallen Angels: Streets of
- The Len Bright Combo: Young, Upwardly Mobile
 - & Stupid
- Archie and the Bunkers: Lady in RKO
- The Rolling Stones: Respectable
- The Velvet Underground: Foggy Notion
- Brinsley Schwarz: Country Girl
- 23 24 25 26 The Waldos: Countdown Love
- The Waldos: Busted
- Flamin' Groovies: Teenage head
- Pink Fairies: Waiting for the Lighning to Strike
- The Stranglers: Down in the Sewer
- 28 Chilli Willi & The Red Hot Peppers: Choo Choo Ch'
- Ducks Deluxe: Here Comes the Night
- The Paddingtons: 21
- The Pogues: Dark Streets of London
- 32 The Clash: Career Opportunities
- The Clash: Garageland





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 shear 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 Grand Astoria

http://www.facebook.com/TheGrandAstoria/? fref=nf

Marco Ragni

http://www.facebook.com/Marco-Ragni-Songwriter-1494847694080570/

Karibow

http://www.facebook.com/Karibow-289948447705391/?fref=nf

Mike Martin

http://www.facebook.com/Mike2of5Martin/Mindspeak

http://www.facebook.com/mindspeakmusic/ Hibernal

http://www.facebook.com/hibernalband/?fref=nf Box of Shamans

http://www.facebook.com/BoxOfShamans/?fref=nf

Quicksilver Night Productions

http://www.facebook.com/Quicksilver-Night-Productions-183962139093/?fref=nf

Tim Wenzel

http://www.facebook.com/tim.wenzel.148?fref=ts Ben Vandagriff

http://www.facebook.com/ben.vandagriff?fref=ts
— with Alexander Morozov, Michael Matier,
Tim Wenzel, Ben Vandagriff, Marco Ragni,
Warren Russell, Oliver Rüsing, Simon Nagy,
Mike Martin and Mark Healy.

Listen Here



CANTERBURY SANS FRONTIÈRES: Episode Thirty-one

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

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

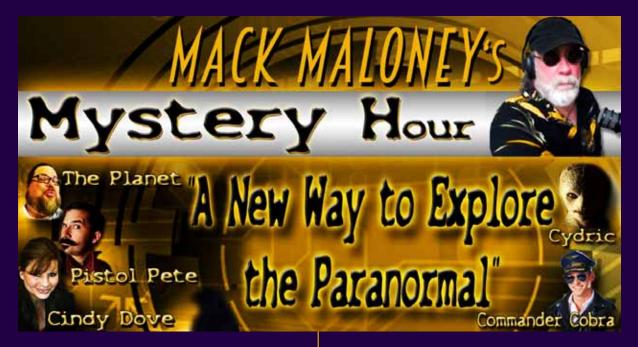
- (i) repeating myself,
- (ii) scraping the bottom of the Canterbury barrel, or
- (iii) becoming increasingly tangential.

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

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

A Gong obscurity I'd somehow overlooked, some recently surfaced Hatfield and the North from French TV in 1973 and live National Health from the LSE in 1976, neo-Canterbury sounds from The Boot Lagoon (Canterbury), Amoeba Split (Galicia) and Homunculus Res (Italy), some archival Harmonia, a tribute to the Jefferson Airplane's Paul Kantner and Signe Anderson (who recently died, on the same day) and an hour-long mix of almost every known version of Kevin Ayers' absurdist composition "We Did It Again".

Listen Here



Both yer esteemed editor and yer 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 bestselling "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

50 Shades of Aliens

Mack & Pistol Pete talk to author Ray Szymanski about his book, "50 Shades of Grays," and his encounter with the Men in Black -- on a golf course. Also Rob Beckhusen on North Korea nuking the USA, and Commander Cobra talks about UFOs over secret Russian bases.



Lister Here

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

MUCKABBAHAMS 9th MAY LIVE AT THE BORDERLINE, LONDON www.theborderlinelondon.com



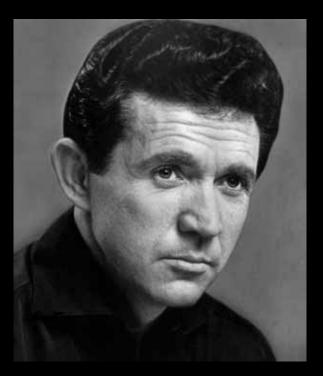
John James Chilton (1932 – 2016)

Chilton was a British jazz trumpeter and writer. During the 1960s he also worked with pop bands, including The Swinging Blue Jeans and The Escorts.

He was born in London and was evacuated to Northamptonshire, where he began playing the cornet at the age of 12. He switched to trumpet at 17 and after doing national service in the RAF (1950–1952) he formed his own jazz band, playing at Butlins in Skegness with a troupe that included comedian Dave Allen.

He worked in Bruce Turner's Jump Band from 1958-1963, and a movie of their exploits called *Living Jazz* was made in 1961 by director Jack Gold. Chilton later appeared in Alex Welsh's Big Band. He played piano on some pop recordings in the 1960s while also working for Mike Daniels' Big Band. In the late 1960s he formed his own Swing Kings band which backed some leading American jazzmen who toured Britain, including Buck Clayton, Ben Webster, Bill Coleman and Charlie Shavers. He also recorded "The Song of a Road", one of the radio ballads of folk singers Ewan MacColl and Peggy Seeger in the 1950s for the BBC.

He later worked with Wally Fawkes, also known as the cartoonist 'Trog', and in January 1974 formed John Chilton's Feetwarmers, who began accompanying British jazz singer and writer George Melly. In March 2007, Northway Books published his autobiography, *Hot Jazz, Warm Feet*. John Chilton continued to play trumpet with the clarinetist Wally Fawkes in London up until his death on 25th February 2016.



James Hugh Loden (1928 –2016)

Loden, known professionally as Sonny James, was an American country music singer and songwriter best known for his 1957 hit, "Young Love". Dubbed the "Southern Gentleman" for his congenial manner, his greatest success came from ballads about the trials of love. James had 72 country and pop charted releases from 1953 to 1983, including an unprecedented five-year streak of 16 straight Billboard #1 singles among his 26 #1 hits. Twenty-one of his albums reached the country top ten from 1964 to 1976. James was inducted into the Country Music Hall of Fame in 2007.

James Hugh Loden was born on May 1, 1928 in

THOSE WE HAVE LOST

Alabama. His parents were amateur musicians, and his sister Thelma Lee Loden Holcombe also played instruments and sang from an early age. By age three he was playing a mandolin and singing, and was dubbed "Sonny Boy". His parents volunteered to raise an Alabama girl named Ruby Palmer, and soon Ruby was also part of the musical group, and the singing Loden Family, later billed as Sonny Loden and the Southerners, was soon playing theatres, auditoriums and schoolhouses throughout the Southern United States.

On September 9, 1950, his Alabama Army National Guard unit was sent to Korea, returning home in the fall of 1951. Loden was honorably discharged and moved to Nashville, Tennessee where he signed with Capitol Records. While appearing on Louisiana Hayride, he met musician Slim Whitman.

In late 1956 James released "Young Love", and in 1962 he returned to his roots and became a member of the Grand Ole Opry and a year later signed again with

solo career of Marie Osmond, producing and arranging her first three albums, including her smash hit, "Paper Roses".

Frances Sokolov (Vi Subversa) (1935 – 2016)

Sokolov, better known by her stage name Vi Subversa, was the singer and guitarist of British anarcho-punk band Poison Girls.

Subversa was born of East European Jewish parents. She spent two years in Israel in the late 1950s working in a ceramic pottery in Beersheba under Nehemia Azaz, before returning to the United Kingdom.

She had two children, Pete Fender (born Daniel Sansom, 1964) and Gem Stone (born Gemma Sansom, 1967), who both became members of the punk bands Fatal Microbes and Rubella Ballet.

Subversa's first public performance was at The Body Show at Sussex University in 1975 In 1979, at 44 years old and a mother of two, she released her first single with the Poison Girls. Her lyrics were written from a radical feminist punk



perspective.

She is featured in the documentary film She's a Punk Rocker.

Subversa's last musical venture was with the cabaret trio Vi Subversa's Naughty Thoughts, which she formed with Michael Coates and Judy Bayley. She played her final live performance with Naughty Thoughts at Brighton's Green Door Store on 5 December 2015, with The Cravats.

Subversa's son Pete Fender announced on Facebook on 19 February 2016 that she had died, following a short illness.

James died on February 22, 2016 in Nashville, Tennessee at the age of 87.

THOSE WE HAVE LOST

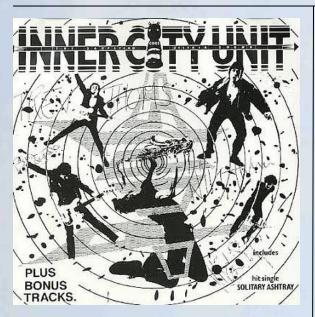


YOU'VE READ THE MAGAZINE YOU'VE MARVELLED AT THE EDITOR'S IMPUDENCE NOW WEAR THE SHIRTS



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/gonzoweekly



Artist Inner City Unit
Title Passout
Cat No. RRA106CD
Label Gonzo

In April 1979 the first ICU converged at Turners Caddilac Ranch the guilty parties were: Nik Turner (HAWKWIND)- Vox & Sax, Dead Fred - Vox & Keys, Trev (JUDGE) Thoms - Vox & Guitar, Mo Vicarage - Synth Dino Ferrrari (HERE & NOW)- Drums. They played the 1979 Glastonbury Festival as SPHINX this show was filmed by the BBC. After playing Stonehenge and various other festivals Dino In September the band released its 1st single Solitary Ashtray on its own label and begins to rise on the club-dump circuit. December 1980 see's our heros turning down the major label + staying with their own label (Riddle records) to record their 1st Album -

PASSOUT at low cost in 3 days. The 3rd and final release on Riddle was the single. PASSOUT is the first ICU album, it was self financed and reached number one in the indie album chart, back in the days when the indie album chart was taken from the sales from one shop "Rock On" in Camden Town, ..The distributor for this disk was ...Rock On, in Camden.

BRAND X LIVE FROM STOCKHOLM



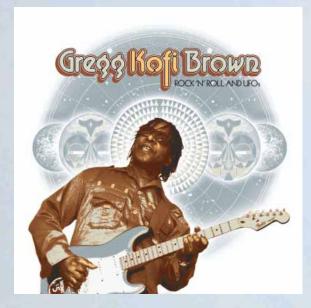
THE OFFICIAL BOOTLEG SERIES VOLX

Artist Brand X
Title Live in Stockholm 1978
Cat No. HST354CD
Label Gonzo

Brand X are unfairly best known as Phil Collins's side project when he wasn't singing and playing drums for Genesis. This is of course true but they were so much more than that. The interplay between



bassist Percy Jones and guitar player John Goodsall has seldom been surpassed, which is why the band have become synonymous with the concept of jazz fusion. This record catches them on a Scandinavian tour in 1978, doing what they did best; playing a blistering set in front of a rabidly enthusiastic audience.



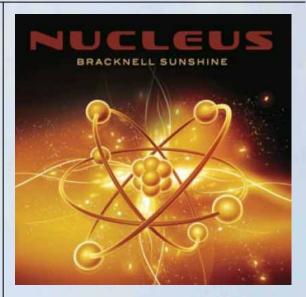
Artist Gregg Kofi Brown
Title Rock n Roll & UFOs Gregg Kofi Brown
Anthology
Cat No. HST321CD
Label Gonzo

Gregg Kofi-Brown is, of course best known for his work with seminal African funk rock pioneers Osibisa. they were one of the first, if not THE first African band to achieve popular success in the West.

With conscience laden lyrics and funky afrorhythms Gregg has a created a multi-national musical platform with his guest artists that speaks to many peoples across the world.

Gregg Kofi Brown was executive producer of the 2003 Evening Standard cover-mount CD give away in memory of Damilola Taylor which featured the likes of Robbie Williams, Craig David, Gorillaz, Blue and Ms.Dynamite.

This record anthologises Gregg's career for the first time and is a real treat to his many fans across the world



Artist Nucleus
Title Bracknell Sunshine
Cat No. HST267CD
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.

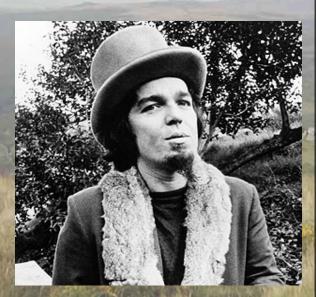


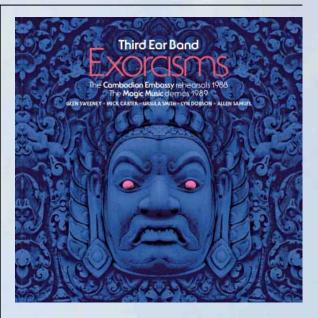


Artist Captain Beefheart
Title Pearls Before Swine, Ice Cream For
Crows
Cat No. GZO108CD
Label Gonzo

"Those who, over the last twenty years, have loved the music of Captain Beefheart cannot forget that he decided to abandon the music scene (it would seem definitively) to devote himself full-time to painting. Specialist rock critics, who were left the sad task of a retrospective tribute to his career, each time have boldly tried to establish correlations between yesterday's music and today's painting, acting in a way that is markedly 'reparative' and which, implicitly placing diachronic continuity to his basis, has no logical or cultural justification in the Californian artist's experience."

Italian author Luca Ferrari has curated a fascinating collection of words and sounds dedicated to the man who is possibly the most enigmatic rock and roll artists of all time. Contains a 24page deluxe booklet.





Artist Third Ear Band
Title Exorcism
Cat No. HST371CD
Label Gonzo

Third Ear Band were a British psychedelic folk band that evolved within the London alternative and free-music scene of the mid-1960s. Members came from The Giant Sun Trolley and The People Band to create an improvised music drawing on Eastern raga forms, European folk, experimental and medieval influences. They recorded their first session in 1968 for Ron Geesin which was released under the pseudonym of The National-Balkan Ensemble on one side of a Standard Music Library disc. Their first actual album, Alchemy, was released on the EMI Harvest label in 1969, (featuring John Peel playing jaw harp on one track), followed by Air, Earth, Fire, Water (aka Elements) in 1970.

They recorded two soundtracks, the first in 1970 for an animated film by Herbert Fuchs of Abelard and Heloise (which first saw release as part of Luca Ferrari's Necromancers of the Drifting West Sonic Book in 1997) and then in 1971 for Roman Polanski's film of Macbeth.

After various later incarnations and albums they finally disbanded in 1993 owing to leader and percussionist Glen Sweeney's ongoing health problems. "EXORCISMS", showcases recordings from the 1988-1989 period, when the musicians involved were Glen Sweeney, Mick Carter, Ursula Smith, Lyn Dobson and Allen Samuel.

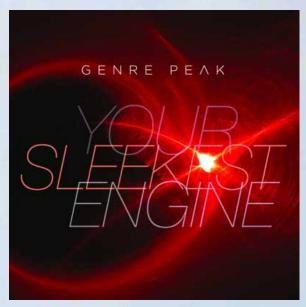


Artist The Selecter
Title Live at Roskilde
Cat No. HST397CD
Label Gonzo

The Selecter are a 2 Tone ska revival band from Coventry, England, formed in mid-1979. The Selecter featured a racially diverse line-up. Their lyrics featured themes connected to politics. Reinforcing the songs of Neol Davies were the voice and rude girl style of Pauline Black and the rhythms of Desmond Brown on the Hammond organ. The band's name is based on the term "selector", which is a Jamaican word for disc jockey. The band were one of the most successful ska bands of the 2 Tone era, notching up several top forty singles in the British charts.

The Selecter reformed in 1991 and vocalist Black continued to perform and release music under The Selecter name until 2006. Some confusion emerged over two competing lineups for the Selecter in 2011, between that featuring Davies and that featuring Black and Arthur 'Gaps' Hendrickson, In June 2011 Black applied for, and won, The Selecter trademark and the right to use the name herself. This record, recorded in 1995 at the Roskilde in Denmark showcases this glorious ska band at their enigmatic best.



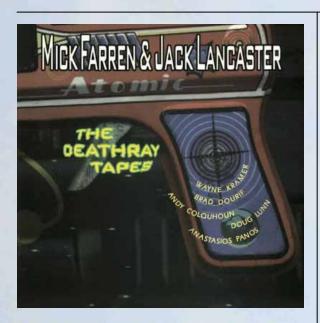


Artist Genre Peak
Title Your Sleekest Engine
Cat No. HST395CD
Label Gonzo

Martin Birke's original compositions began getting nationally published in 1990. His history as a drummer, keyboardist, programmer, songwriter and vocalist is in a current variety of US & European releases. Starting as a drummer in the late 70s, Martin now specializes as an electronic percussionist, composer and performer. While with the Frank Mark Arts label in Germany during the mid- to late-90s, Martin was recording and touring in the bands Casualty Park, Sandbox Trio and studio project Birke/ Leykam/Panasenko.

This latest album once again showcases Martin's extraordinary compositional and performing skills and also features guest performances by members of the seminal 80's electro band Japan. Absolutely sublime





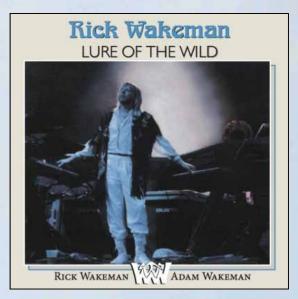
Artist Mick Farren and Jack Lancaster
Title The Deathray Tapes
Cat No. HST399CD
Label Gonzo

Dave Thompson writes:

"Farren recorded Death Ray Tapes live in Santa Monica in June 1995. Backed by a band featuring ex-Lancaster's Bomber frontman Jack Lancaster, MC5's Wayne Kramer, and latter-day Deviant Andy Colquhoin, Death Ray is a poetry reading in subsonic overdrive, Farren's verse machine-gunning the listener with imagery which is part post-Flower Child disillusion, part urban L.A. psychosis, and part futurism on fire. Its nearest living relative would be a fire-breathing Patti Smith -- there's a similar sense of driven purpose, but more importantly, a similar sense of breaking rules without actually being aware that there were any rules to begin with.

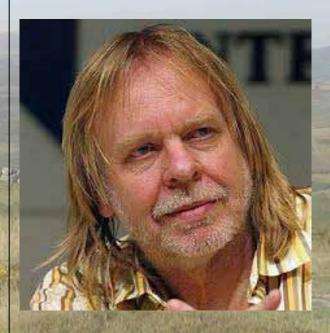
There's also a spark in common with the early angry Dylan, but with one major difference. When he passed this way, it was still called "Desolation Row." Farren's here to see the supermarket they built on the site.

But in truth, it's really the Deviants revisited, older and crankier and taking full advantage of a modern world which makes that which bred their original fury seem benevolent (not to mention naïve, arcane, and horribly idealistic) by comparison. Back then, after all, it was only the Pigs you had to watch out for. Today, if you're paying sufficient attention, everyone's out to"



Rick and Adam Wakeman - Lure of the Wild Format: 1CD Catalogue Number: MFGZ003CD

This 1994 album features two ex-members of Yes; Rick Wakeman and his son Adam. This album is entirely instrumental and includes some extraordinary departures like the jazz interpretation of the Rolling Stones' 'Paint it Black', and an inspired nine minute track 'Ceasarea', with time and mood changes combined with strong melodies. this record has been compared to Rick's first solo album 'Six Wives of Henry VIII' but it is very much its own project. it was recorded on the Isle of Man where Wakeman and his family live at the time, it is an unjustly underrated record, and I, for one am over the moon that it is available to buy once more.



SON MEETS IN THE SETS IN THE

I loved the Sex Pistols. They spoke to me in a way that was mine and mine alone. I was expelled from school a few days before the Silver Jubilee, and God Save the Queen summed up everything that I felt, and everything I wanted to say but was too much of a teenage boy to be able to.

I was living in Bracknell, Berkshire at the beginning of 1978, and I was walking to work in the ice and snow of a Berkshire winter when I heard that the band had split. "That makes sense" I thought to myself. The career arc of the band had a glorious symmetry about it, and like thousands of others I waited to see what they were going to do next.

What Johnny Rotten did next was to stop being Johnny Rotten, and do something completely different. The day that the first single by his new band Public Image Limited came out, I was there in Braddicks record shop (where the funeral parlour is now) at the end of Mill Street in Bideford.

I took it home and put it on my little battery operated record player. "Two sides to every

story, somebody had to stop me" keened Lydon, but it was the guitar sound that grabbed me.

Keith Levene is a founding member of The Clash and The Flowers of Romance (most notable for also featuring a pre-Sex Pistols Sid Vicious). Levene was responsible for helping to persuade Joe Strummer to leave the 101ers and join the Clash. Although he never recorded with The Clash, he co-wrote "What's My Name", featured on their first album. Levene wrote that song at the *Black Swan* when the Clash and Sex Pistols performed at that club in July 1976. On that night, Levene suggested to a Lydon that they consider a possible future collaboration.

According to Simon Reynolds in his book *Rip It Up and Start Again*, Levene was an avid progressive rock fan who had served at age fifteen as a roadie for Yes on their Close to the Edge tour.

After the Sex Pistols disintegrated, Levene cofounded Public Image Ltd (PiL) with John Lydon. His guitar work was much imitated by



In 2016 to mark the 40th year of PuNK I will establish the London 1976 Institute for musicians, artists, designers and writers to help them remain autonomous and independent in a creative environment which is currently, predominantly corporate.

Those of us driving change in West London 1976 thought the over-produced pantomime that existed then needed to be cleared. We couldn't have ever imagined a scenario like today where music and art have been stripped of all integrity. It is a sad state of affairs and I believe people want an alternative.

others at the time, including The Edge of U2. Levene was one of the first guitarists to use metallic guitars, such as the Travis Bean Wedge and Artist as well as the Veleno, the latter of which was nicknamed the "Leveno" in his honour.

Levene was heavily involved in the writing, performing and producing of PiL's early ground-breaking albums: First Issue, Metal Box and Flowers of Romance. However, he left PiL in 1983 over creative differences concerning the band's fourth album, This Is What You Want... This Is What You Get. Levene has stated this was a very difficult decision for him to make but he felt he had to in order to maintain the integrity of the project.

In 1984, he released the original versions of the songs on his own label under the title Commercial Zone which was the original working title of the album. In 1985 he moved to Los Angeles and in mid-1986, Levene was asked to produce demos for the album The Uplift Mofo Party Plan by the Red Hot Chili Peppers at Master Control in Burbank with engineers Steve Catania and Dan Nebenzal. Also in 1986, Levene worked together with DJ Matt Dike, experimenting with sampling techniques and hip-hop for Ice T and Tone Loc on their early recordings for Delicious. In 1989, he released his first solo release, Violent Opposition, on which members of the Red Hot Chili Peppers performed. In 2003, Levene contributed to industrial rock supergroup Pigface's album Easy Listening..., and he has released several solo records, among which was the Killer in the Crowd EP in 2004.

At an impromptu appearance at the Musicport Festival in Bridlington Spa on 24 October 2010, where they were joined by vocalist Nathan Maverick, Levene renewed his association with former PiL bassist Jah Wobble. In 2011 Levene contributed to three tracks on the album Psychic Life, a collaboration between Wobble and Lonelady.

In early 2012, after some planned Japan gigs were cancelled because of visa issues, Levene and Wobble played various venues in England, Wales and Germany as Metal Box in Dub. This was followed by the release of a four-song, eponymous EP, Yin & Yang.

In the spring of 2014 Levene went to Prague to record "Commercial Zone 2014", which was successfully backed via a crowdsourcing campaign at Indiegogo.com. In 2013 he discussed this album, "Search for Absolute Zero". According to Keith it is a good launch into the future.

"A haunting instrumental piece, the album's title track and other tunes seem to pick up where Commercial Zone left off. Levene has also been writing a film, which has a working title of "Camera Dodgers." In addition, he has recently collaborated with Mark Stewart, Julie Campbell, and Jah Wobble on other projects. His plate is becoming increasingly full, but that's the way Levene likes it.

"I started doing things in music because I wanted to, not because I could get a deal. Friends of mine have asked 'how are you going to get paid, Keith?' I respond, I don't know...I don't care... I just have to do it. Budgets for the things I have wanted to do as of late have seemingly fallen in my lap. In the end, I just want to do what I can - while I still can."

"At this stage of the game, I'm going to do exactly what I want. I encourage everyone else to consider the same. Pursue your dream. Believe in the magic." Levene says."

I first met Keith on the night of the final concert by The Deviants - the Mick Farren memorial concert. I interviewed him for the first time that night, and I like to think that I was at least partly responsible for getting him signed to Gonzo. Two and a half years, and several interviews later, I got an email from him, so I gave him a ring.....

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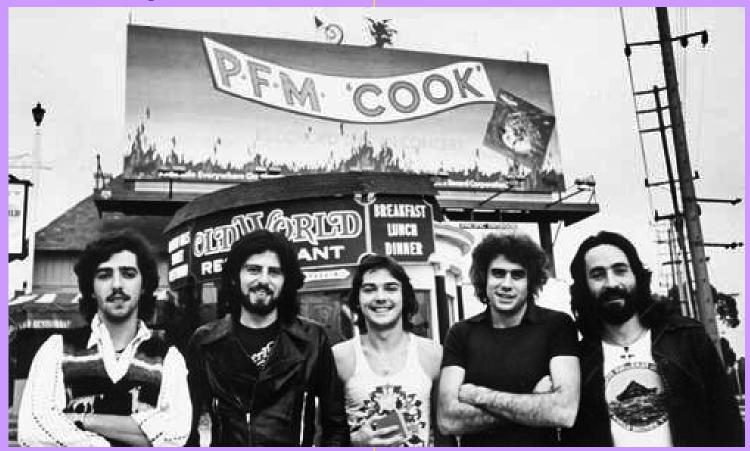
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PEMBOUKS

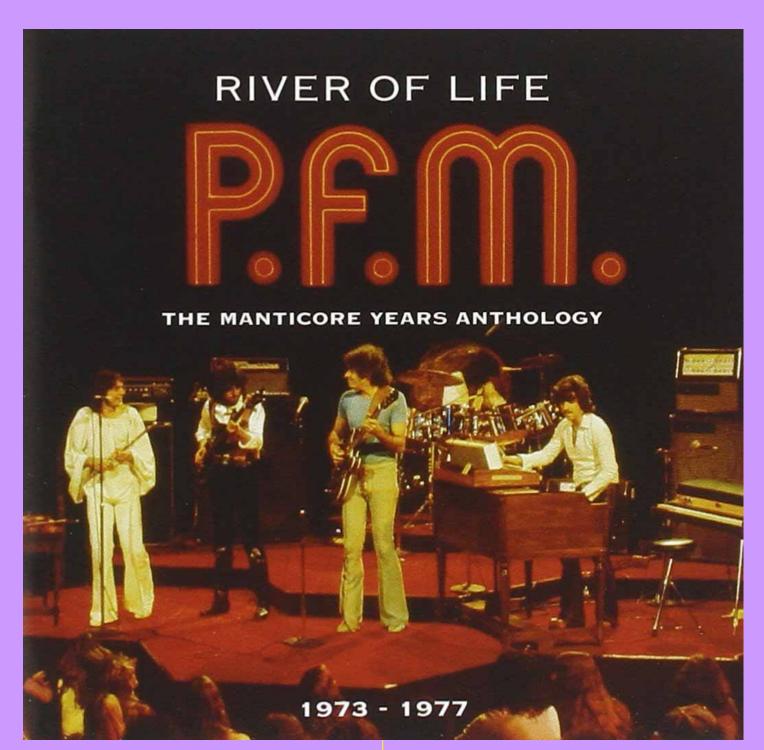
Premiata Forneria Marconi (PFM) is an Italian progressive rock band founded in 1970. PFM's unique blend of influences and genre-bending compositions echoed many of the themes of their British counterparts such as Genesis and Gentle Giant, while never sounding derivative. Given their Italian heritage, the difference with PFM was in their sense of drama and bravado, their lush melodies and operatic flourishes, all delivered in a blues and rock framework that incorporated elements of traditional Italian music. On top of their skills at composing and arranging these pieces, every band member was a virtuoso musician, including Franz Di Cioccio (drums, lead vocals), Franco Mussida (guitars, lead vocals), Mauro

Pagani (violin, flute), and Flavio Premoli (keyboards, lead vocals). Original bass player Giorgio Piazza left the band just after the release of *Photos of Ghosts*, and was replaced by another fantastic bassist, Patrick Djivas, who has remained with the group ever since. Of the many amazing things about PFM, their live performances are legendary in prog circles based on the sheer adrenaline and talent of the musicianship on display. At times each player seemed to be outdoing the next while extending jams to such a frenetic pace, one would be reminded of a wayward locomotive train, threatening to, but never actually careening off the tracks.

PFM was founded at the dawn of the 1970s, recording



http://diegospadeproductions.com/



two albums with Italian language lyrics *Storia di un minuto* and *Per un amico* in 1971-72 before coming to the attention of Greg Lake who signed the band to ELP's new label Manticore. Lake arranged for lyricist Peter Sinfield, who had worked with King Crimson, ELP and others to write new lyrics, at which point the band re-recorded some of their existing songs and new pieces with these English lyrics, producing *Photos of Ghosts* in 1973. It's a brilliant album, from opener "River of Life," to closer and continuing live favorite "Promenade the Puzzle." A combination of well chosen layers of

grand piano, organ, Mellotron and Moog synthesizer, classical acoustic and electric guitar, colorful often pastoral flute and violin, all backed by powerful yet nuanced percussion renders this album a masterpiece. One track "Il Banchetto" is unchanged from its original version, presented with Italian lyrics and liner notes that explain the meaning of its beautifully sung passages. On the strength of that track alone, this writer collected the original records; a lead anyone interested in the band should follow. PFM went on to record a third

http://diegospadeproductions.com/



Italian language record *L'isola di niente* in 1974, directly shipping an English language counterpart *The World Became the World* the same year.

The band toured the United States for the first time in 1974, opening for several established acts such as Aerosmith and Peter Frampton. They appeared for an amazing six nights July 16-21 at the Whiskey-A-Go-Go in Los Angeles, a venue that could barely contain the talent on display. PFM recorded their first live album, the aptly titled Cook on this tour, which was released as a severely truncated single LP in order to introduce the band to a wider audience. This live album recently released as a highly more recommended expanded three CD set containing the entire performance culled from the same shows. The sets were a showcase for the band's lightening fast delivery of tremendously complex progressive rock music, from the very Italian sounds of "Four Holes in the Ground" to the blues rocker "Alta Loma Nine 'Til Five" featuring an impressive guitar solo from Mussida. Fans of the band who were privileged to catch any of these shows without exception recall being shocked and amazed at these fantastic concerts, often reporting that the band "stole the show" from the intended headliners.

After this tour, PFM recruited an additional lead singer Bernardo Lanzetti who took most of the lead vocals on PFM's last two English language releases *Chocolate Kings* (1975) and the jazzfusion driven *Jet Lag*, recorded in Los Angeles and released in 1977. Lanzetti's powerful voice fronted a more aggressive sound on these albums, each of which contain an extended central piece, "Out of the Roundabout" on *Chocolate Kings*, and the title track from *Jet Lag*, the last record to be released on an American label. These are excellent examples of the progressive rock form, featuring more of PFM's signature allegro jams and frantic, driven



performances. In particular, an increased use of fretless bass from Djivas paired with fusionesque Rhodes piano leads from Premoli elevate *Jet Lag* to the top tier of the band's many albums. Though members have come and gone since the end of the 70s, PFM has continued to record and release new material every decade since their inception, each work continuing to demonstrate the enduring talent of these fine musicians.

Many fans like this author discovered PFM a bit too late to see any of their shows outside Italy have since been able to see the band in various reformations at progressive rock festivals and short tours. It's worth noting that while film is scarce, audio recordings are plentiful, from the most important, now expanded official release Cook, to live CDs termed "official bootlegs" which capture a series of tours since PFM's inception, volumes numbered under the heading PFM - 10 Anni Live. Arguably given the fact that Cook captures the band in its original lineup, the most important of these is Volume 4: 1977-1978, the Jet Lag Tour, which captures a blistering live performance during Lanzetti's tenure with the band, and includes tracks from Passpartu, which marked the end of his involvement with PFM.

ON FILM

Paper Charms: Complete BBC Recordings 1974-1976 (2015), Cherry Red Records, 25 min, 1.5:1

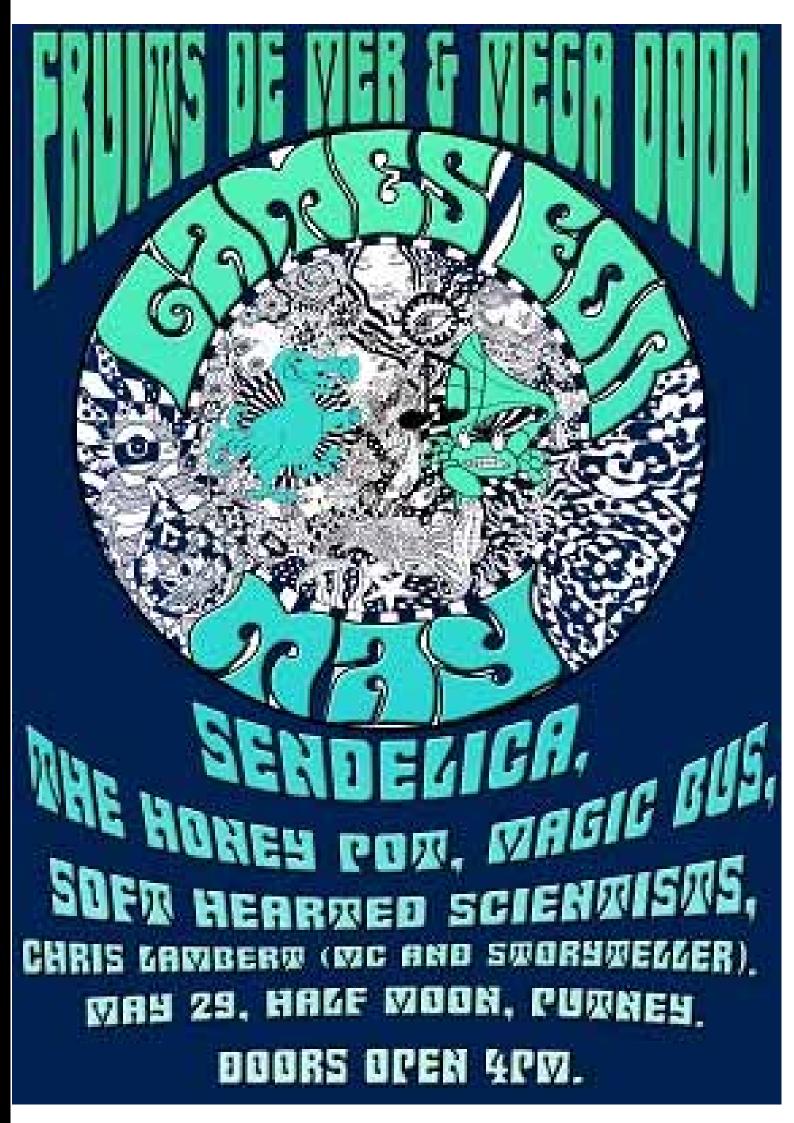
As mentioned, film of PFM is hard to find, and this author has not been able to locate a complete performance by the band during their 1970s

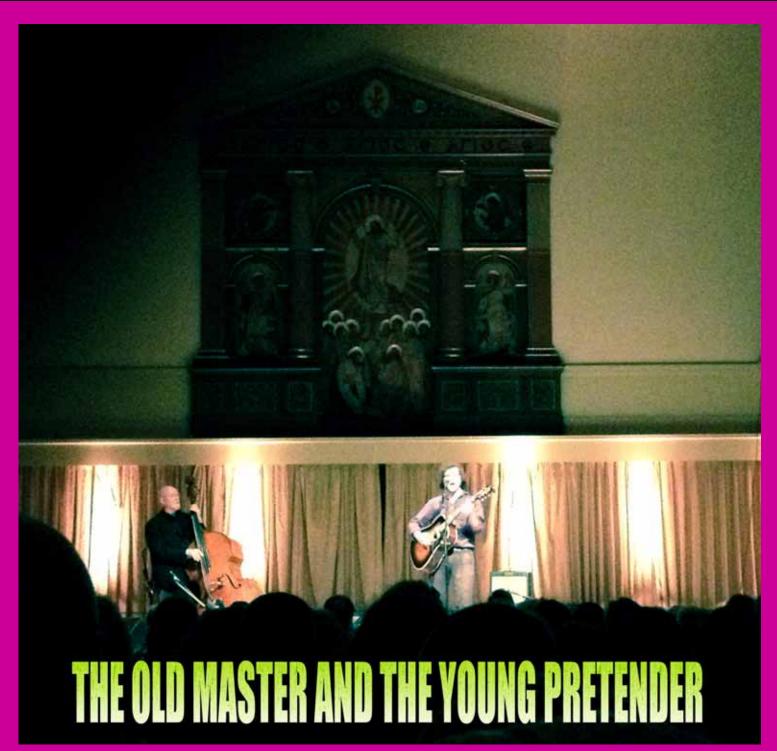


heyday on video. However black-and-white film of the band performing songs from their first album on Italian television RAI can be found on Progressive Rock in Italy, and on streaming services, though this is difficult to find on DVD. Fortunately, the best of their television performances, taken from the BBC's Old Grey Whistle Test in the mid 70s are available on the recent compilation available at Cherry Red Records, Paper Charms: Complete Recordings 1974-1976. These films, recorded in 1.5:1 aspect ratio and somehow retaining color and clarity after all these years, are a revelation, a rare chance to see the band in their prime, in studio and stage performances of "Four Holes in the Ground", "Celebration", "Mr. Nine 'Till Five" with the 1974-75 lineup and the track "Chocolate Kings" in 1976 which showcases singer Lanzetti's contribution. The camera moves smoothly about the band members, providing revealing close-ups of keys, toms, winds and frets, uninterrupted by distracting transitions or other flourishes. This is how the band is best presented, simply performing their most enduring songs with lightening fast precision and aplomb.

Film Strip: (top to bottom) (a) Close-up of winds/violin player Pagani demonstrating rich, vibrant colors (b) Premoli with clear view of his work on keys (c) Mussida shown mid-distance provides a study of his soloing technique (d) Di Cioccio captured less frequently, as is the norm for drummers in early rock video (e) Lanzetti, in 76, part of the best preserved film segment from



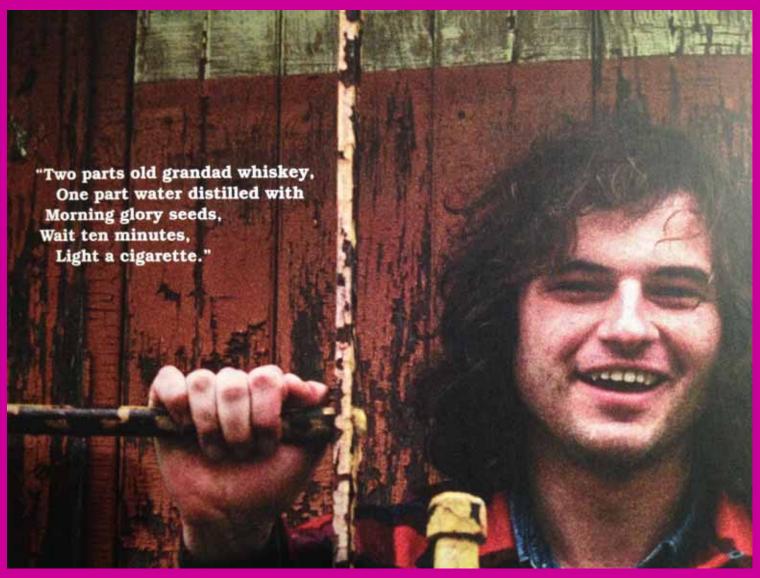




Ryley Walker and Danny Thompson – live in Bristol 17/2/2016

(Facebook post 15/12/15): Shit. Like, DANNY THOMPSON?! (Ryley's reply): Yes, bassist Danny Thompson from the records.

Like most people in St George's this evening, I had come to see and listen to Danny Thompson, the roar from the audience as he came on attested to that. A local review of the gig suggested a number of the local bass players were in tonight too. I don't think I've seen Thompson previously, my interest stemming from his work with John Martyn. The stories from their tours on the road are legendary, not all of them good, excess alcohol and fighting on more than one occasion. But on stage, they were on fire, perfect foils for each other's musicianship.

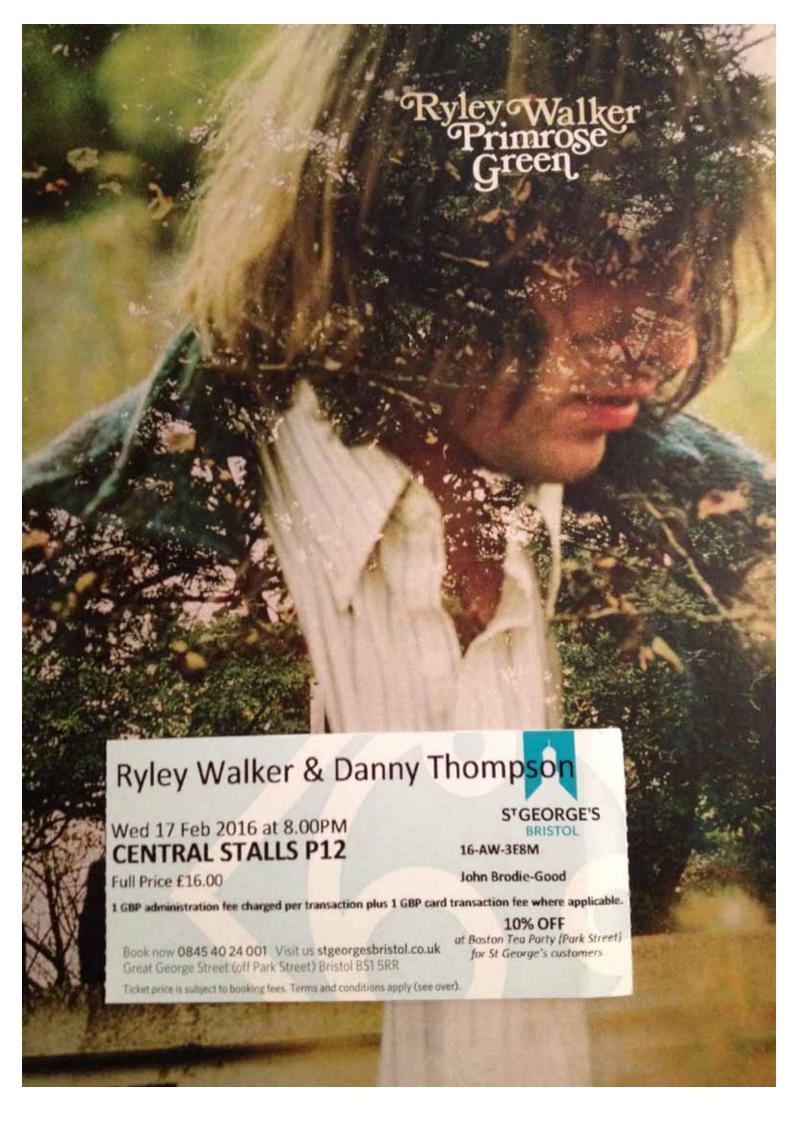


But with JM sadly long gone, at least a chance to see and hear the man with the double bass.

The evening started with a local girl, Mary Spender, who came on dressed like an elegant cigarette girl from the 1920s, lots of red lipstick and wielding an electric guitar. After the first few numbers they all started to merge into one, she has an OK voice, seemed better suited to slower jazzy type ballards than more full on. Her online 'puff' drew comparisons with Joni's more free-flowing excursions, very funny, not a hope from where I sat. She could play guitar, although she seemed to be playing in a somewhat acoustic style, which sounded somewhat monotone. Yet again, she seemed to have taken the marketing course, we were told she's done '10 years of open mic', has monthly releases on Soundcloud, her debut album coming in the autumn etc. She's played in Nashville, towards the end of her set we were told the last songs were blues and country style. Oh and we could wear her face by buying one of her t-

shirts afterwards. Way too boring and contrived for me.

After a short break we re-sat down, the house lights dimmed. On bounced a tousle-haired American lad, Guild D-35 guitar in hand, our hero Mr Ryley Walker. After the applause started to die down on came a very smart looking Danny Thompson, with his enormous bass, be-suited in black, smiling, waving and bowing as the applause continued to build. A few self-depreciating comments and we were off, this was far more like it.....The house PA here is the size of a decent home hi-fi system, it would have done the job if it were raised off the floor, but the most of the sound was absorbed by the audience in the stalls. After a faltering start at least the sound guy got Ryley's voice up, his guitar was fitted with a pickup and plugged into a small amp at the back of the stage. This was the perfect venue for Thompson's bass however, which sounded so alive. The songs were all Walkers, and this the first night of an intensive 12 night UK Tour





for the pair. I wish I had take my Tascam recorder, and hope to fuck someone records this pair live properly, and releases it in due course.

So who is Ryley Walker? He has to be interesting to some degree for Mr Thompson to go out with him after all. His 'puff' goes something like this, the commonest one is he plays like Bert Jansch and sings like Tim Buckley, with a lot of John Martyn and Nick Drake comments bandied about too. Only in his mid-twenties, he hails from Illinois USA. His most recent album, *Primrose Green*, released in 2015, certainly does pay homage to the above mentioned names, even the cover art hits the mark.

Ryley is most definitely American to my ears, and that is not a bad thing here at all. He is a guitar picker of some skill, and has a strong and at times, wild voice. He shouts into the mic on occasion and makes noises a la Buckley's jazzier chops. A couple of his outbursts were almost punk, accompanied by some vigorous, side to side head-shaking. To be fair to him I think he carries it off pretty well. I can understand why having Thompson on stage with him must have been such a buzz, he's played with all of Walker's heroes. I bought a vinyl copy of Primrose Green as I left the gig, the short listen so far yields lots of double bass, but simply not in Thompson's class!

Listening to Danny Thompson is just a sheer delight, as my other half said, you could have just listened to him all night. He pretty much plucked his instrument except for the intro to one song when he used his bow for a few minutes. How well 'rehearsed' they were was unclear but they pretty much gelled throughout, hence the hope this tour gets recorded. As Thompson is a true 'maestro' less is more, no excess noodling here, just notes and flurries of notes which flow through you. It was one of those gigs where you just concentrated on the stage and the music, no other thoughts entered my head at all. I knew it was special and wouldn't last very long. An hour later (is that normal for a folk gig?) and they were off. They of course returned for two more pieces and then were gone for good. At one point Danny told us 'it was much better than watching Flog It!', to which Ryley replied he would have to look that up in his Anglo/ English dictionary. Ryley gives the impression of being a bit of a modern day stoned troubadour, and why not, in this world of google-dominated everything. He's trying to live the life, and was asking for good late night pub suggestions from the audience, along with a quip about having a smoke afterwards.

In fairness to Ms Spender, you could argue that

Walker is also 'contrived', but the word I would use is 'derivative' on this showing. He shows some real fire inside which hopefully will lead to more original things in the future. Danny Thompson I suspect would have hit the hay rather than gone out on the town. He has more than earned it. He is a British musical institution, and one we should very much cherish whilst he is still among us and playing live. His own website lists a number of solo releases, a copy of 'Whatever Next' (only £10 on vinyl) is on it's way to me, the piece called Wildfinger, dedicated to John Martyn catching my eye.

'Great gig last night in Bristol with Ryley Walker, thanks to all who came! Looking forward to tonight's show in Oxford!' Danny Thompson on Facebook.

http://www.therealdannythompson.co.uk

'Duo tour with Danny Thompson starts next week! Most gigs are either sold out or getting close to being sold out! Buy f'n tickets and let's hang out! Course it's going to rule- it's Danny Thompson for god's sake! We are going to blow the roof of the joint! I wish I smiled more in this photo! I'm so happy! Beneath my dead serious folk guitar player empty stare- there is pure joy and a memory bank of how to play every song off the first 3 Deep Purple albums on guitar! Guest list spot to anybody who can bring either a home made bucket of mushy peas with chips, or a t-shirt that says "I was supposed to wake up and do shit today, but instead I'm gonna listen to JJ fuckin' Cale" See you then! Buy tickets in advance! They're gonna be all gone!' Ryley Walker on Facebook

http://ryleywalker.com

Primrose Green

I've played this LP a few times now and whilst it could be called 'derivative,' it's a work of great beauty and takes you away in its swirling mists of sound. For the 21st century, and a 'kid' of 25 years of age, it's a masterpiece. A lack of duff track in the ten is always a good sign. It's overall feel musically, is jazzy John Martyn, with some simpler 'folkier' stuff, recorded in three days with a bunch of jazz mates from Chicago. His youth is apparent in the speed of the music and the amount of ideas and playing thrown into the album at once, others could have stretched it out to two or three. But that's also part of it's charm, it's not a throwback, it's someone heavily influenced by certain musical figures from the past, mixing it with an American folk perspective and trying to take it forward. JM's



Solid Air in particular seems to have been a big influence with this work. He does sounds like Tim Buckley when he sings however. The album's one downside is that Ryley's voice and guitar are somewhat back in the mix throughout. But this is a piece with lots of musical riches, strong but subtle rhythms underneath, classy jazz drumming punching through on occasion, keyboards and vibes shimmering throughout, some cello and viola, and some great JM-type distorted fuzzed out electric guitar work too. It will invite repeated listenings to unearth all of it's riches......

Primrose Green

The title track, a ditty about the pleasures of getting high on whisky and morning glory seeds, piano and double-bass to the fore, an aural touch of J & B Martyn's Road to Ruin about it.

Summer Dress

The first of the real 'swirlers', JM's Looking On seems to be somewhere in here, lovely stuff.

Same Minds

Another, starts with a double-bass solo, JM's I Don't Wanna Know about Evil lurks behind this one, a lovely keys solo too, 'Same Hearts, Same Minds....."

Griffiths Bucks Blues

An instrumental 'picking' guitar piece, with a harmonium intro (Nico!) and some cello and viola backing, sounding like English folk music played by an American.

Love can be Cruel

Another gorgeous band swirler, light drumming, echoplexy keys, poly-rhythms then turning into fuzzed guitar and keyboards.

On the Banks of the Old Kishwaukee

A US-style folk/blues ditty, 'pickin with a gentle groove.

Sweet Satisfaction

Back to another JM-type swirler, another nice groove which at the end goes high speed mental a la Velvet Underground. Some nice dirty fuzz guitar again. Vocals veering a bit towards TB does JM.

The High Road

This one is very Nick Drake, from the guitar style to the whole structure of the song. Wild Dog instead of Black Dog though.

All Kinds of You

With a vibes intro, we are back to Solid Air but in a totally good way.

Hide in the Roses

The closer is back in the folk song genre, his Guild strings with their lovely ringing tone, "Fill my cup with red wine, love me honey"...

My track comments above are all meant as compliments, they are not my usual sarcasm. If you like the passed musicians mentioned in this piece, I think you may really like this album.

The vinyl version does suffer from a slightly compressed SQ, it is not as clear and open as one could have expected. The mix is pretty thick and congested too. After a system power-down due to the close presence of my grandson last week, my Naim amps always take days and even weeks to really come back on song so I popped on JM's Solid Air for a track, just to compare. One album later!.....God, what a masterpiece it is, and gorgeous, rich, natural SQ throughout. I've therefore ordered the CD version of Primrose Green, hoping it might sound better than the vinyl....it is also available on i-Tunes for you digital folk, which I actually found a bit shocking. Primrose Green is a real album, the screen displays the percentage sales of each track that has been purchased. The title track is the most purchased, but some of the best tracks show the least sales. This one should be sold as an entire album. I just read in the Sunday Times this week that cassettes are making a comeback in the U.S, the i-generation bless

I deliberately have not looked on YouTube for RW material, he deserves the money, buy the CD/LP or Download of Primrose Green, the kid needs to stay on the road and make more great music.

Danny Thompson's LP turned up today, Ive just played 'Wildfinger', dedicated to John Martyn. It's pure jazz, with a great sax solo, followed by a jazzy electric guitar solo. Thompson's bass playing is heaven as usual, the SQ superb. Looking forward to playing this one over the coming evenings too. So, if it wasn't for Danny Thompson, I would'nt have heard Ryley Walker, and vice versa. Sometimes life can still be rather sweet....



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.



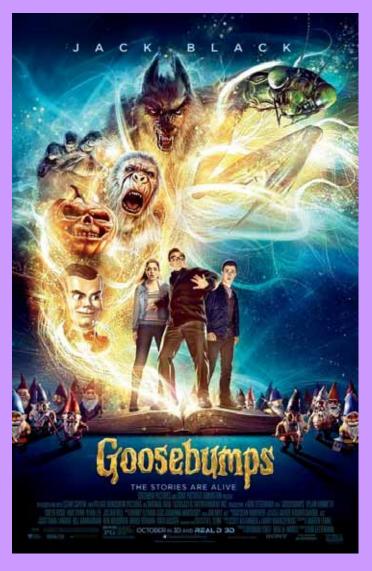
John Higgs is one of my favourite contemporary wordsmiths. His non biography of the KLF and novel *Brandy of the Damned* are both particularly recommended. There will be an interview with him in these pages later in the year

Top Ten albums

Okay, my Top 10 albums:

- 10. Spirit of Eden, Talk Talk.
- 9. Somewhere in Time, Iron Maiden.
 - 8. Radiator, Super Furry Animals.
- 7. Smoke Ring For My Halo, Kurt Vile.
- 6. An Appointment With Mr Yeats, The Waterboys.
- 5. The Boatman's Call, Nick Cave & The Bad Seeds.
 - 4. The Deep Field, Joan As Police Woman.
- 3. The Fountain Original Soundtrack, Clint Mansell.
 - 2. Lost In The Dream, The War On Drugs. And...
 - 1. Bug, Dinosaur Jr.

So, er - there you go!



The *Goosebumps* movie is based on books that are written by R L Stine (played by Jack Black) and all of the monsters from the book have escaped and Zach, Hannah, Champ and Stine have to team up to get the monsters back into the books they came from

I really enjoyed reading the *Goosebumps* books when I was a kid and my friend used to talk about it a lot and when we heard there was a new movie we were very excited. We saw the movie in 3D then we remembered Slappy the Dummy! Was this really a good idea to see this in 3D? Haha Yes it was totally worth it and very spooky!

The movie starts off with Zack and his mom moving to Madison from New York, He then meets the girl next door, Hannah, but her dad is very strange and doesn't like new people so he warns Zach to stay away. Zach becomes friends with Champ at his new school.

Later Zach hears Hannah scream from the house next door and thinks she is danger so Zach and Champ go to rescue her. When they are sneaking around in the house they find a shelf full of R L Stine's manuscripts of *Goosebumps* books that are locked but they suddenly get opened and the Abominable Snowman of Pasadena appears from the book. Hannah finds them, and Abominable Snowman escapes so they have to find a way to get the monster back.

They get back to the house and they find out about R L Stine and they face Slappy who wants revenge on Stine because he was trapped in the book for so long so they have to stop him!

I think that this movie is amazing. It has most of the monsters and references to the books, and there are a few funny and scary moments. There are lots of characters and the story is very clever and the movie is very enjoyable. The 3D is good - you should definitely check this movie out. It is good for people that have read the books or not; this movie is for kids and grown-ups alike!





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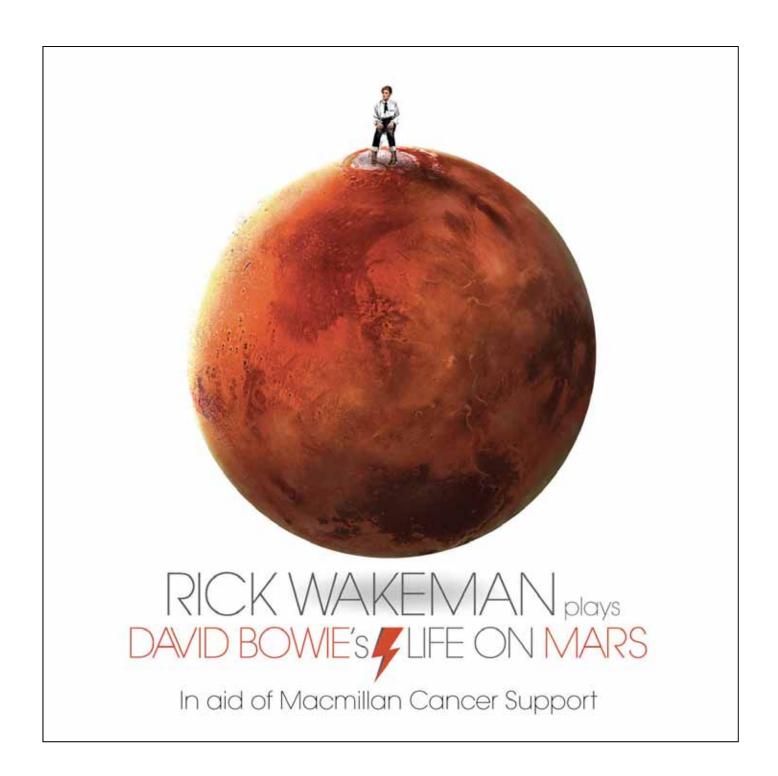
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Find out more about **Zahida**, a specialist on the Macmillan Support Line, at macmillan.org.uk/Zahida



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 and follow us on Instagram, Facebook or Twitter to get action alerts.



DOGLEG



Weekly Acoustic Jam Session Hosted by Dogleg

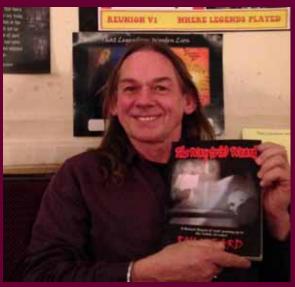
@The Village Inn, Westward Ho! Every Tuesday from 7.30pm

All styles, levels and listeners welcome

facebook - dogleg Musician/Band

LEMONROCK GUIDE

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 ion this august publication..

n the spring of 1977 we went out to do some gigs with *Genesis*. In the gig in Frankfurt I met up again with some friends of mine from the earlier tours. Klaus and Jenny lived near to Frankfurt and were often involved with some of the merchandising stands. Klaus was also a lighting engineer in his own right but, as I later found out, it was not easy to get a good job on a tour unless you lived in the country that the tour starts in, or the artist comes from. There were some very good German acts touring, but the big shows were nearly all either English or American.

The show was the first time that I saw Manfred Mann's Earthband in action and I was pretty impressed. Some superb playing from this band. I had never realised what a good live act they were. The downside to the gig was that the heavens opened up and we all got drenched. We went back to Klaus' house that night and stayed there. That evening we all went out to an Italian restaurant for a meal. Almost everyone there was German, and I had no clue what they were all on about. At one point, during a long and rather intense sounding conversation the girl sitting beside me said 'remember you're a vomble.....' and carried on in German. I burst into uncontrollable laughter. It just sounded so wrong. That night I learned my first words in German -'fliegende Untertasse' the German for flying saucers - literally. Typical for the German language to be so literal. A saucer is an 'undercup' so it is 'flying undercups'. Wonderful.

I met up with Klaus and Jenny a few times in the course of my touring, and was sad to learn that Klaus had been killed in 1978 in an autobahn accident. He was in the lighting crew for Tina Turner and they stopped for a rest on the hard shoulder. A truck came off the road and crashed into them, killing them all. Given the nature of rock and roll, especially at that time, with all the drugs, long hours, overnight drives and the like, it was a miracle so many of us survived through it.

In Paris we met a lovely young lady called Maria who came with us down to the next few gigs in Southern Germany and Switzerland. We were heading back to the UK after the Zurich show, but I agreed to take her home on the way. She lived in a small town called La Cluses just over the French border with Switzerland.

I will divert myself from the story at this point to talk about money. One of the more interesting things about doing this, apart from the girls, the drugs, the travelling and the music was that it was all a bit illegal. The reason I had all that money in my briefcase was because I could not do much with it. We could not easily send it back to the UK. International banking was nowhere near as simple then as it is now and most countries would only let you take certain amounts of cash out with you. On a big tour, like the Floyd or Genesis, when you had several stands, we would wind up with thousands of pounds in cash and we had, somehow to get that back to England. Mick, or one of the others would fly over at times and take some back with them, but it was as risky for them as it was for us and none of us looked like we were pillars of society, so the chances of getting stopped and searched at customs were high. The upside was that it was usually going into a country that got you stopped, and taking money into a country was not illegal, so it was easier. It still gave me a little shiver when I went through carrying so much cash though.

On the last German gig of the *Genesis* tour another friend of mine, Hans Herman, who used to sell 'head supplies' (paraphernalia for the consumption of hash) gave me a wonderfully etched glass bubble pipe. It was brand new and I left it in its cardboard box. We drove through Switzerland and passed through the boarder to enter France. I passed over the passports. The French customs guy looked at them and then began to sniff them. Maria suddenly said:

'Oh, I put my passport in a bag of grass!'

'What?'

Now I could think of many things a passport could smell of innocently, but grass was not one of them. The customs officer waved us over to the shed at the side of the border post. He then sent my companions off to be searched. I stayed with the van as a couple of them began to look

through it. In the back there were some T-shirts and a pile of posters and programmes. They ruffled through this lot and left them very messily strewn around the van. I asked if I could go back and tidy them up and, when I was allowed to do that, I quickly stashed a small packet with some dope and a little cocaine in it under the posters. Feeling a bit more relieved I went to the front of the van. They had found the bubble pipe.

'What is this?' he demanded.

'A present from a friend.'

'It is illegal in France,' he said and took it away.

My travelling companions had come back by now, searched and passed as 'clean'.

He was just about to let us go when he saw my briefcase in the wheel well of the van. His eye lit up. 'Aha!'

We took the briefcase into the office, and he opened it. Inside, along with the various staplers and office stuff, were several brown envelopes. His eyes lit up and he looked at his colleagues with a significant smile.

Triumphantly he ripped the first one open. It was full of high denomination German marks. He repeated this with all the other envelopes and more and more money, of various currencies, accumulated on his desk. I said nothing. When he had finished he looked up at me.

'Just a bit of money I had left over from my holidays,' I smiled.

This find, of course, now meant he had to fill in a large form to say how much money I had brought into France. When I left the country I had to present the form to French Customs to be stamped. They had, conveniently laundered the money for me.





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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 My Dad's LPs, I'm your host, A.J. Smitrovich. This week on the show we break the mold a little bit and introduce some new sounds into the mix. We start with some surf rock out of Tarantino's masterpiece "Pulp Fiction" that gives way to some hard 70s rock from Sugarloaf and a live Zeppelin cut from detablished

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1323 and

the BBC Sessions in 1969.

This is where the territory becomes somewhat unfamiliar.....Judas Priest and Black Sabbath descend to Earth and smack our collective faces with mighty power chords, hair, and the screaming....oh the screaming...

This is a new tack here on the show, trying to encompass that transition from 1970s album rock to 1980s hard rock and arena rock. Just another galaxy in the cosmos. In fact, Judas Priest's "Screaming For Vengeance" (1982) is in the vinyl library and if anyone wants to hear that fresh off the wax, it is available to be requested as the LP of the Month on mydadslps.com. If you haven't checked it out yet, do it! You can browse the collection, listen to archived shows and request full records. Not many places you can do that!

We'll also hear from Spirit, Free, Deep Purple and more, so this is truly a week to crank it up and let it rock!

We air Saturdays and Sundays 4pm and Monday 12am Pacific Standard Time on the KONG Monster Rock Radio Network. Also on FM radio on 93.3 KRHV in Mammoth, CA Sunday nights at 11pm, PST. So head on over to mydadslps.com and join the conversation on Facebook and @mydadslps as

Explore the Cosmos of Rock 'n' Roll...

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PRATT, DOWNES & SCOTT,





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.

If you were squatted atop Twitter last night you'll know I was watching The Brit

Awards.

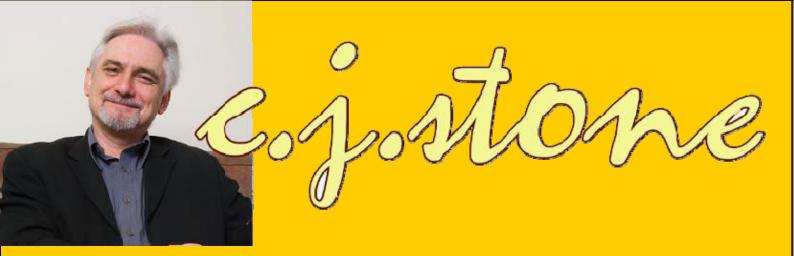
Quite why this ceremony is given such blanket coverage - two and a half hours on primetime TV, national newspaper headlines, the BBC news - is baffling, given that it's an industry-voted exercise in keeping its biggest stars sweet.

There's no actual meaning to The Brits. Y'know, Adele won the "Global Success Award", for - presumably - most global success.

Surely, global success is a reward in itself, along with the millions of monies she'll be getting? Why would you need a shiny ornament too, least of all weep when receiving it?

Unless the people giving it to her want to keep her happy and compliant, of course. It's like giving a kid positive affirmation, so that they're more likely to clean their room.

http://www.digitiser2000.com/main-page/bestness-is-in-the-eye-of-the-beholder-by-mr-biffo



Does Water Have A Memory?

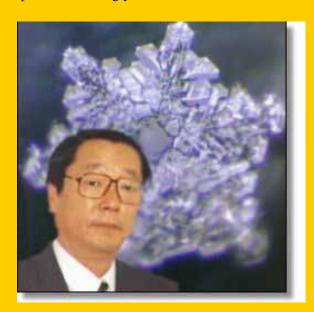
Does water have a memory? Can it dance?

If I play music to it does it react accordingly?

Does it make patterns? Are the patterns it forms different depending on the type of music I play?

If I play Mozart, say, are the shapes more attractive than if I play Megadeth or Metallica?

If I think nice thoughts does it respond with nice patterns? If I think bad thoughts are the patterns more ugly and ill-formed?



Such, at least, are the claims of one man, Masaru Emoto of Japan, who has produced a number of books, called Messages From Water, which purport to show that this is the case.

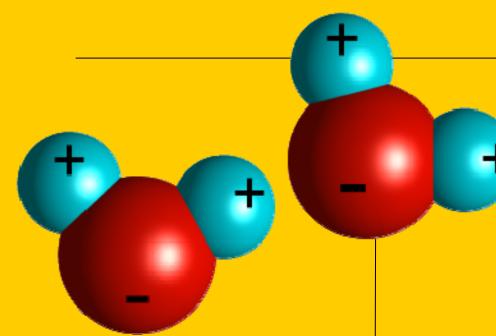
Yes, he says, water does have a memory, and it is affected by emotions.

At first sight it all seems quite convincing. You look at the pictures and underneath it says what music was being played. The Mozart pictures are lucid and geometrically precise, whereas the Megadeth pictures are ugly and misshapen.

This is how he does it. He takes a thin layer of water and then plays music to it, and then he freezes it. Several hours later he takes photographs through it. The ice forms crystals. The crystals appear as patterns. And from these patterns it does indeed appear as if Mozart is more pleasing than Megadeth.

In other experiments he projects thoughts at the water, or says nice or bad things, or even, in some cases, he writes words and attaches them to the container holding the water. Words like "love and appreciation" or "thank you" or "you make me sick I will kill you".

Once again, nice words, nice thoughts, nice messages create nice patterns, whereas nasty words, thoughts and messages create uneven, monstrous and evil-looking shapes.



sells "geometrically perfect" "Indigo water" that is "highly charged hexagonally structured concentrate," and supposedly creates "structured water" that is "is more easily assimilated at the cellular level" for thirty five dollars for an eight-ounce bottle.

Thirty five dollars for a bottle of water!

Or to put it another way, by slapping gobbledegook on the label I can sell you almost anything at a vastly inflated price.

From the pictures you might almost be convinced.

Unfortunately there is a basic fault in Masaru Emoto's procedure and, as yet, no one else has managed to recreate his results.

Also, the fact that he sells products on the back of his claim might make you want to question his motives. It's not only the books. He also



THE EMPIRE OF THINGS SELECTED WRITINGS 2003 - 2013 C.J STONE

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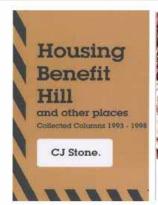
"Stone writes with intelligence, wit and sensitivity."

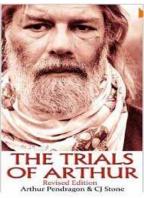
Times Literary Supplement

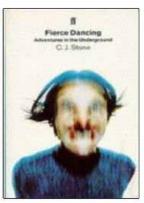
"Wry, acute, and sometimes hellishly entertaining essays in squalor and rebellion."

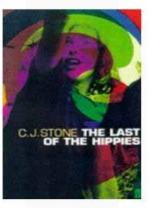
Herald

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









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

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OTHER BOOKS BY C.J.STONE



19-21 August 2015 Three Days of Monsters, Chosts and UFCs

The Small School, Hartland, North Devon





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 Seaton Hawkeaster event has basically has replaced the old outdoor Hawkfest and they've recently added Membranes and Jane Weaver to the forthcoming afternoon line-up, alongside John Player Special, Sounds Unreal, and Tarantism.

The recent Skegness gig saw a sevenpiece Hawkwind, the members being Tim Blake, Haz Wheaton (bass), Mr Dibs (vox), Richard Chadwick (drums), Dave Brock (gtr), Nial Hone (effects) and Dead Fred (keys). The setlist included Utopia, Orgone Accumulator, and Motorway City; and Hassan I Sahba made another return.

Hawkwind are currently arranging a British tour in April, planned to



coincide with the release of their new album "The Machine Stops". The latest date to be added is Stamford, in eastern England.

And, as a precursor to this, the Dave Brock album 'Brockworld' is scheduled for release in a couple of weeks, on 4th March, the annual Hawkeaster event at

Spirits Burning

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

Over 70 minutes of music, over forty crew 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 ...



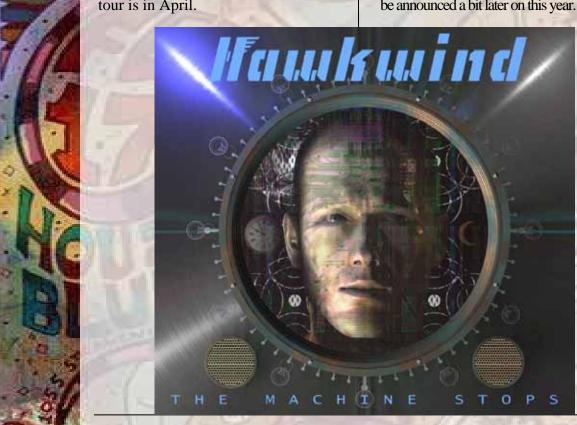
Multimedia spiritsburning.com

ve Forever Life of V t's All Go Let's All Go Cloud Puffing Stellar Kingdom Spaceships At The Starting Line We Move You Tripping With The Royal Family Xara's Poem For Those Who Are Searching Rolling Out
Angel Full Of Pity
Right On The Mark
This Time: This Space
So Strong Is Desire



Seaton's Gateway is on Sat 26 & Sun 27 March, and the Hawkwind spring tour is in April.

Additionally, a night at the Ramblin' Man Fair (Kent) is planned for July, with further details to be announced a bit later on this year.







HAWKWIND PASSPORT APPLICATION

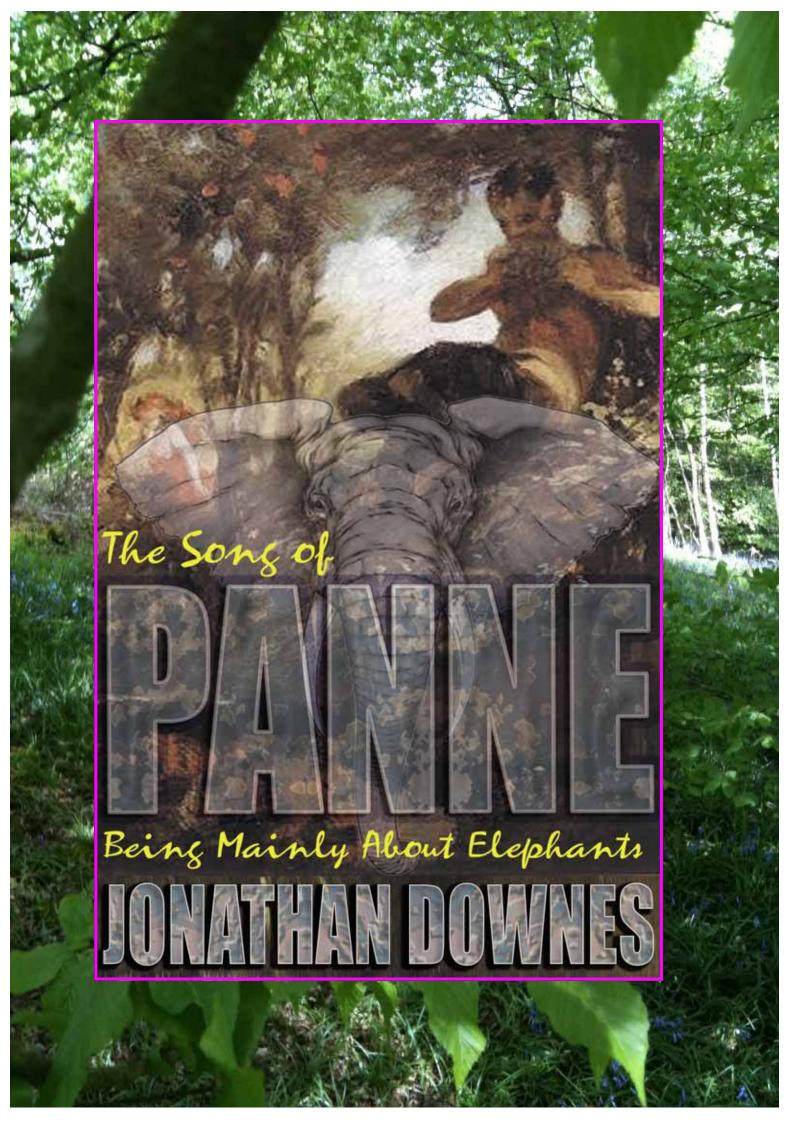


Greetings space travellers!
This is your Hawkwind Earth Visitors Passport application form.

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.

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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.

XVI

I had hated her stepbrother for five long years. And if the truth were to be known, (and I have not lied yet in these pages, and I am not going to start now) I hate him still. It is a cliché to say that he made my life a misery during my years at Bideford Grammar School, but for some reason of his own he tormented me on every occasion that he could.

It is tempting to lapse into Pink Floydian imagery here, and talk about Stevie Wingford



HTTP://WWW.XTUL.CO.UK

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being just one of the bricks in my wall of madness but he was a damn sight more than that. And anyway I have another visual and emotional simile that works better for me.

Fasces (Italian: Fasci, Latin pronunciation: [* fas.ke * s], a plurale tantum, from the Latin word fascis, meaning "bundle") is a bound bundle of wooden rods, sometimes including an axe with its blade emerging. The fasces had its origin in the Etruscan civilization, and was passed on to ancient Rome, where it symbolized a magistrate's power and jurisdiction. The image has survived in the modern world as a representation of magisterial or collective power. The fasces frequently occurs as a charge in heraldry, it is present on an older design of the United States ten cent coin and behind the podium in the United States House of Representatives, it is used as the symbol of a number of Italian syndicalist groups, including the Unione Sindacale Italiana, and it was the origin of the name of the National Fascist Party in Italy (from which the term fascism is derived).

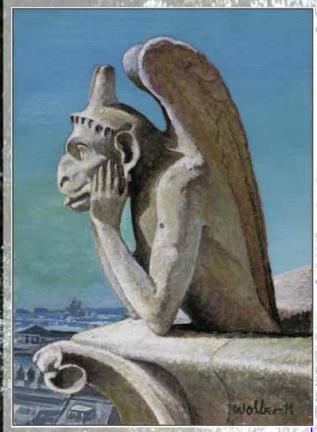
The whole united we stand, divided we fall thing is a very powerful, and deceptively true

social image, but it has also been perverted into social objectification which caused nothing but pain and grief. Instead of the bundle of neuroses and psychoses which envelop and threaten to define my psyche being a huge brick wall across the stage at Earl's Court, I prefer to visualise them as a tightly bound bundle of birch twigs, malleable and even destructible individual, but an impermeable and indestructible bundle of pain and hate when together. The bundled process psychoanalysis is supposed to help one cut the ties that bind the bundle together so through cognitive exercises, mindfulness or whatever one can deal with each of them separately. But it didn't work like that for me. Therapy gave me some coping strategies, and - most importantly of all - showed me the effect that my mental illness had on other people in my life. But it didn't cure me, and my bundle of pain and anger, my psychosocial birch twig bundle, is still there as prominent and agonising as ever.

It is impossible to quantify such things, but I believe that Philip Larkin was right, and the greatest number of my birch twigs were given to me by my Father. But somewhere near the



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top of my birchtwig hit parade has to come Stevie Wingford.

I looked him up on Friends Reunited, and then Facebook seven or eight years ago, and I was surprised to discover that he had become quite a well known fine artist. I was even more surprised to find that I actually liked some of his work. When I am particularly angry, my darling wife has been known to quote Atticus Finch at me, and tell me that instead of hating someone I should try and walk a mile in their shoes.

Well I tried. I honestly did. But no matter how hard I tried I could not bring myself to feel anything but hate for the man, and my dreams each night were full of my totally unrequited plans to torture him and everyone he held dear, to death with pliers and a blowtorch.

Now I don't feel good about this. I have already told this particular story once in a song called 'I know where you Live' on an album I made a few years ago, and - bizarrely - it was writing a song about it all which freed my psyche for a while, and relieved my night times of their terrible burden. But Lysistrata's words brought

it all rushing back into my head.

And even more importantly I remembered who she was.

In my family's early days in the village, we used to go to tea with Rev. Cymbaline Potts quite regularly. As I have written elsewhere the tumbledown cottage that he shared with his sister Britannia was a treasure trove of interesting bric-a-brac, and thus paradise to a strange introverted and enthusiastic schoolboy like myself. As Lysistrata carried on talking about her childhood in Bradworthy, I slowly began to remember that as well as my parents, my brother and myself, there was often a little girl wearing the sort of pink cotton dress that little girls wore in those days when they went out to tea.

"That was me," said Lysistrata.

What happened to the Wingford family is actually quite a commonplace sociological paradigm. Once the emotional pressure to conceive has been alleviated for a childless couple by adopting or fostering a child, they quite often then conceive one naturally. I vaguely remember one of Agatha Christie's novels being based around the premise of a vivacious and beautiful adopted daughter suddenly having to deal with a surly, dumpy and frowsty stepsister who happened to be her 'parents' flesh and blood offspring. In this case the parents overcompensated by treating the adopted daughter better so she wouldn't feel jealous....with tragic results.

In the case of the Wingford family, the parents managed it much better. They treated both the children equally, never showing favouritism of any kind, a stratagem that really should have worked. And it would have worked if their own daughter had not been sweetly shy, vulnerable and empathic to an almost supernatural degree, and their adopted son had not been a psychopathic scion of a tribe of savages, taking pleasure in causing pain and distress to everyone and everything...especially his so-called sister.



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!!"

"since feelings come first" (e e cummings)

pre-mad Spring sunshine winter chill wind warnings fool moon so close you could chew it so close you could stand there Moon Boots in hand leave footprints and photographs for the next flying wanderer Eckankar Astral traveler Seeking Akashic records written in astral dust Above Us!We look UP! Streaks of chemtrails **BLINKS** of plane lights Satellites by night light dropping cosmic debris space junk/to prevent Icarus /Challengers forgetfulness remembrance.



Paperback: 96 pages

Publisher: Fonthill Media

(21 Dec. 2015) Language: English ISBN-10: 1781554528

ISBN-13: 978-1781554524

I assume that by now most people who have ever read this magazine more than once will be aware that I, the editor, do not specifically think that capitalism is a very good thing. In fact that I judge the pursuit of material gain to be somewhere in the same morality bracket as all sorts of other nasty things that I won't list here if only so you - gentle reader - do not think that I am not only as nutty as a fruitcake with nuts in it, but also completely morally skewed.

This is why, unusually for someone who has spent most of his adult life working within, and writing about, the music business, I don't think that the current global slump in the music business is quite the unparalleled disaster that everyone else does. A couple

of weeks ago, I was chatting to Neil Nixon for our cover story about outsider artists, and he made the interesting point that it is the more out there artists who are suffering least from the current economic situation.

An argument could be made that we are now entering the era of the outsider. Outsider artists, outsider musicians, outsider publications, and outsider events. Check out the Summer's End festival.

Check out the story so far craftily nicked from their website:

"In 2004, Shaun Hunt, the then bass player in prog tribute band The Progs, launched a two-day prog festival in Chippenham, Wiltshire. ProgsFest, as the event was called, was an excellent weekend with a diverse line-up of prog bands, including headliners IQ and Ray Wilson. The festival was deemed a great success and looked set to become an annual event.

After attending the Saturday of Progsfest, vocalist Huw Lloyd-Jones thrust a cassette of demos of fledgling band Also Eden into Shauns hand in the hope of playing the festival the following year. Shaun liked the demos and duly booked Also Eden to play at Progsfest 2005. However, due to personal issues, Shaun decided not to carry on with the following year's event. And this, dear reader, is where the Summer's End story begins ...

Musicians and fans alike were very disappointed that Progsfest 2005 was cancelled but none more so than Huw. Finding gigs for prog bands was not an easy task and the prospect of playing to a couple of hundred actual, real-life prog fans was too good an opportunity to let go. So, undeterred by lack of knowledge, skills or experience, Huw decided to organise a festival himself (this does illustrate just how hard finding a good prog gig was!). The result was Summer's End. First a one day, then a two day and - for the past seven years - a three day event, held indoors, in small, intimate venues."

I was talking to Dave Bainbridge for last week's cover story and he told me how much he had enjoyed it when his band had played the festival, and he described a delightfully shambolic event which happily sacrificed a slick modern presentation in favour of a warm and emotionally inclusive one with oodles of community spirit.





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

And that was the impression that I got from reading this book. I was sent it just after Christmas, and I am embarrassed to say that it languished on my "to read" pile together with a whole slew of Christmas presents and review books. But I got to it at exactly the right time. Because I can totally empathise with what these good people do, and have done for over a decade.

Why?

Because I do much the same thing, and I truly believe that events like the Summer's End festival, or my own Weird Weekend that I have been promoting for the last seventeen years, are tremendously important.

I think that the big commercial festivals have lost their way, and they are certainly not the sort of thing that I would get any pleasure out of attending. Now don't get me wrong; I have no unreasoning nostalgia for overflowing toilets, drug dealers, and The Brew Crew en passent, and although I had a wonderful time at the Treworgey Tree Fayre in darkest Cornwall during the summer of 1989, I was 29 and reasonably fit, not a 56 year old cripple with a bad attitude.

But there was a community spirit, what I can only describe as a vibe, about events like Treworgey which I truly believe is absent from most events in these decadent and ever more disturbing days. But that vibe was at the Summer of Love festival in Kent that I went to with my family a few years ago, I hope that it is in the aether at the Weird Weekend, and after reading this charming book I am reasonably convinced it is in the

vibe of the Summer's End festival.

This book, lavishly illustrated with high quality photographs of more prog musicians than you could shake a shitty stick at, goes through the history of the festival year by year. It takes us on a behind the scenes look at the trials and tribulations inherent in running such an event, and introduces us to an enormous range of artists who all have two things in common - they all produce music that fits beneath the ever increasingly vague umbrella of prog (whatever the hell that means) and they have all appeared at the Summer's End festival.

I think the very eclectioness (and once again I have invented a neologism which shall be cast away once you have read this review) of the acts chosen by the team who curate the festival is another impressive feature of the event. And I will be the first to admit that as I enjoyed reading the book, I was almost constantly typing the names of some of the acts of which I had never heard into Spotify, and in doing so made some fine new discoveries (new to me, that is).

I truly cannot recommend this book highly enough; not just because it is an entertaining and enjoyable read, and furthermore one which is likely to open up some new musical vistas to you, but because it is a way into a community that I feel is ever more important as the 21st century waddles towards oblivion.



B. E. BUTURLINGUE Successor to WM. LEGGATE,) 180 MAIN STA

every well-bred Victorian times 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.

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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...

I have had a week of talking to a brick wall. Well not quite true, the working week started on Monday with me talking to a brick wall and has ended today with me talking to a brick wall, albeit probably a different one, but one that is situated in the same garden as the one on Monday. In between I guess I have had the luxury of smelling a few proverbial fragrant flowers of the genus Rosa, so I should be thankful for a few small mercies.

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However, those brick walls are barren even of the most sprawling tendrils of tenacious ivy so this week we shall begin by draping something over at least one of them to try to brighten up the stark cold brickwork. Although, to be honest, the only thing I could find pertinent to this particular column is not exactly my choice of drapery in the slightest.....

Rolling Stones Fabric Colored Tongue by the Yard,, (3.5 yds x 60") RARE LIMITED US \$210.00

"EXTREAMLY RARE LIMITED. The fabric is 60" wide & 3.5 yards long. This was

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bought in ZARES department stores in 1989 in the fabric department by: "1989 PROMOTOR US INC." It was a Limited Promotional Edition. FOR SALE IS THE RED GREEN BLUE & YELLOW TONGUE FABRIC Make Your Own Custom Drapes, Paints, Jacket, PJs,



Upholstery Fabric, etc.
TAKE IN CONSIDERATION BEFORE BUYING

- 1. THIS IS EXTREAMLY RARE
- 2. THIS IS ONE OF A KIND
- 3. THIS IS THE ONLY ONES THAT I KNOW OF EVER
- 4. I DO NOT KNOW OF ANYONE ELSE EVER HAVING THESE FABRICS
 - 5. THEY ARE FROM 1989
- 6 THEY HAVE BEEN SEALED IN ZIP LOCK BAGS AFTER BUYING
- 7. THIS WAS A SPEACIAL AND ONLY PROMOTION EVER BY THE ROLLING STONES
- 8. THEY WERE ONLY DISTRIBUTED IN MIAMI, FLORIDA
- 9. IT WAS A LIMITED & ONE TIME AMOUNT PRODUCED

10. WHO EVER BUYS THESE WILL BE THE ONLY EVER TO HAVE THESE

11. THIS IS A ONCE IN A LIFETME COLLECTION

13 YOU CANNOT BUY THESE ANYWHERE BUT FROM ME

14. THIS IS ONE OF THE LAST OF THE PATTERNS EVER

15. THEY ARE IN PERFECT SHAPE"

Having to ignore the bad spelling of 'extreamly' and 'speacial', amongst other slip-ups, is bad enough, but trying to ignore the appalling fabric itself is nigh on impossible. It has etched itself on my retinas. Whoever was in charge of Rolling Stones promotions in 1989 really need a serious talking to, preferably involving the Medusa stare. What a complete abomination presents itself here.

The Cure - Promotional TIN Toy from the single 'GONE' - Very Rare - £0.99

"I am reluctantly selling some of my prized Cure Collection Rarities.

This is the Promotional Tin Toy from off the Cover of the Single 'Gone' which was released off Wild Mood Swings Album by the Cure.

I have had it in my possession for almost 20 years now and really do hope it goes to a genuine cure Fan.

Unfortunately the box lid did not come with the toy when I purchased it, but it is still a must for all serious Cure Enthusiasts.

I have one further toy to sell in the near future. The monkey and the horse tin toy."

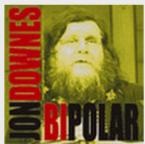
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SHAMELESS SELF PROMOTION TIME

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









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3" Moveable Plastic Figure - £9.95

HEAVENLEY RECORDINGS Promotional 4" x

Kinda cute I guess.

ler Freight Line.

"Promotional 4" x 3" Moveable Plastic Figure"

Another promotional nightmare. What is this?

Some creepy, long-armed, hand-less (erm how does

he play the 'guitar'?), eye-less, creature with a hat

made out of a tree? Talk about shivering me

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Phil Collins Rare Rock Heads Finger Puppet By Bendy Toys 1988 Boxed. - £34.99 "Bendy Foam Rubber Caricature made by Bendy Toys Ltd. Ashford Middlesex.UK. Dated 1988. Foam Head with finger holes in the back for malipulation. Approx 6 x 5 inches. Sadly Phil's nose

end has peeled and flaked with age. Original Box which does shows signs of wear and old price

sticker marks. Ideal for the Phil Collins Fan."

SOURTH WIEDER TERRUY REDIZIT

Whatever you may think of our Phil, this is a bit harsh methinks. I met him once, and yes he was in a bit of a sour mood, but he really does not deserve this surely?! And I am really not too sure what 'malipulation' means either...any ideas?

Personalised song lyrics, written for you - £400

"A written song/poem of your choice I will be writing the songs

Tell me what the situation or what you want me to write... add as many details as possible in the message, and I will write the song or poem...

I will print it out and send it via mail (give me two days to write it):)"

I would like some lyrics about a character - let's say a weaver by trade - called Nick Bottom who talks through a hole in a wall and ends up having his head turned into that of a donkey and....oh wait someone wrote that already.

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Ritchie Valens singing & dancing "La Bamba" toy light's up functions perfectly - US \$13.99



"Ritchie Valens singing & dancing toy. Has buttons for melody, music, lights and off & on. His head and body top move with music and you can play with him singing or just the melody and lights. Also used as a bank as you can put a coin in the slot above the lights and the whole thing starts. 9" tall Takes three AA batteries (not included). Lights flash red, white and green."

Should that not be 'red, gold and green'?

The Who Spray Logo Sleeping Bag With Hood New Officially Licensed Merchandise - £19.46

"The Who Quadrophenia Design Spray Logo Hooded Sleeping Bag. Hooded Sleeping Bag. Thermobonded Hollow Fibre Filling. Printed Logo Artwork. New Complete With Drawstring Storage Bag. Width: 75cm. Length: 190cm'



The promoters are pulling out all the stops with this new The Who merchandise

aren't they? Onesies, dressing gowns as shown the other week, and now a sleeping bag. Oh well somewhere

to lay whilst dreaming about long-armed, hand-less, eye-less creatures with hats made out of trees I suppose.

"And, most dear actors, eat no onions nor garlic, for we are to utter sweet breath; and I do not dou<mark>bt but to hear them say, it is a sweet</mark> comedy. No more words: away! go, away!"

B. E. MUTURLINGUE Buccessor to WM. LEGGATE,) 180 MAIN ST. OFFICIAL HARNDEN & CO'S. Q For Sh. 1967.

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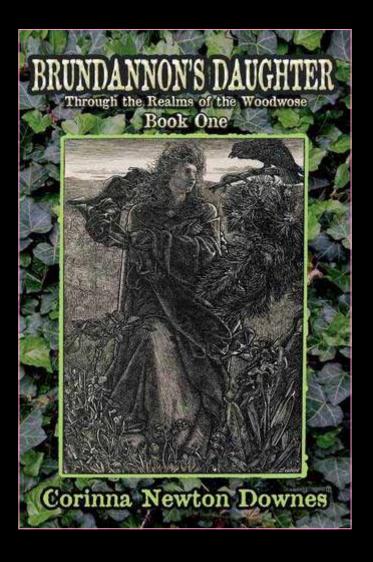
We need to raise as much money as possible for The Small School in Hartland, which is not state funded like a Free School or Academy, and relies on parental contributions and donations. Money is needed from proceeds from the faery fayre and ball for Creative Education and essential spending on such things as a new boiler, so we are hoping to cover all expenses so that even more proceeds are directed towards the school than from the last two years' events.

Many people are expending vast amounts of time, money and creative energy to enable this third annual faery fayre and ball to be even more amazing, and raise even more money for the school. All of the many entertainers are unpaid, although we are feeding them, and some are travelling very large distances (eg from Yorkshire) to make the day wonderful for everyone and support the school. If none of the money raised is sucked into expenses, then we should be able to double proceeds for the school.

£150 is needed for the soundman, and £50 towards food and drinks for sale at the event to increase proceeds for the school, the remainder coming from sponsors who have promised to donate bread, cheese, tea, salads etc for sale at the faery fayre and ball.

A few days after the event, we will publicly announce all proceeds from ticket sales, food sales and profits from The Small School table at the event for Creative Education and General Funds at the school.

https://crowdfunding.justgiving.com/northdevonfirefly



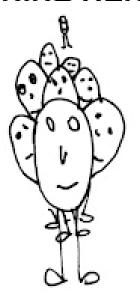
Stray into the woods and forests and you will enter into another world; a world of creatures that live by their own rules, protect their own kind with fierceness, and view all strangers who venture under the protective boughs with deep suspicion. Tread the forest floor with care, for this is also the home of the hairy manthe 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 highborn 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 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

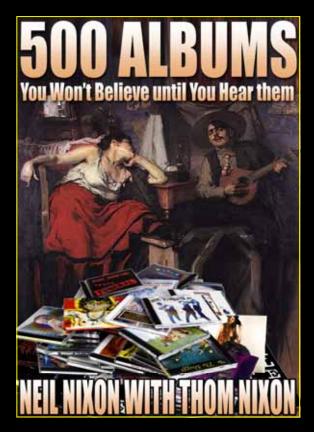
There are nine Henrys, purported to be the world's first cloned cartoon character. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. They mooch around in their minimalist universe suffering from an existential crisis with some genetically 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...





With my droogs in the Korova trying to make up our rassoodocks, I viddied them drinking vollocet and synthmesc, ready for the old ultra-violence listening to Ludwig Van's 9th. All the malenky little hairs on plott endwise.

All very horrorshow.



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

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

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

The Boredoms: Super æ (Warner (Japan)/Birdman (USA), 1998)

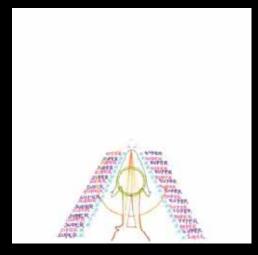
What? Alternative sounds on an epic scale; a post-rock masterpiece to make pretenders to the art weep.

Technically speaking it is; Super æ. But that title, along with the sounds on offer over a little less than 70 minutes, isn't designed to be easy. Super Ae and Super Are may appear in discussions of this album. The fifth outing by alternative/post-rock pioneers is, in all probability, the high-water mark of their career. By 1998 Japan's Boredoms were well-known to the point of being taken seriously by much of the mainstream rock press, and alternative enough to be awe-inspiring

and influential in large amount. They didn't dip in the quality of their work but – from this point on – a sizeable chunk of the world set about trying to catch up with The Boredoms.

The act, who started out with suicidal frenzy and levels of volume in their music, honed their style into a visitation of a few familiar musical locations, and pioneered post-rock by turning most established practice on its head. The usual post-rock tricks hold sway for much of the duration; song titles border the comical. Each of the seven titles here opens with the word "Super", the most accessible, short and catchy number - "Super Good" - still runs an ambitious six minutes and six seconds and closes (rather than opens) the proceedings, vocals and lead instruments are buried in the mix and drums and bass are elevated to places of prominence in a cacophony in which songs occasionally threaten to climb out of the general morass. Oh yes, and sporadic tricks are employed, like the rapid mixing across the channels on "Super Shine" that sends bursts of vocal and random sounds shooting from one ear to the other.

Beyond the above description it is - probably pointless to ascribe any meanings to the whole affair beyond pointing out this is music very much about the journey. The real point is that this is possible and in the (1998) world of competing styles and free availability of all music the only sensible thing to do is collect and perform your own work in your own way. Super æ rises and falls, speeds and slows, amuses and amazes and sounds different depending on the moods in which you approach it. The scale and ambition of the whole piece were novel for the time in which it was produced. Bear in mind the Butthole Surfers were contemporaries and shared some of the same fans but their masterpiece, Locust Abortion Technician, runs less than half the length of Super æ. Like some of the great alternative releases - Trout Mask Replica for one - Super æ remains compelling because it sets out its own alternative agenda and achieves it with confidence; effectively making a case for others to follow. The history of post-rock - good and bad - was changed as a result.





Gregg Kofi Brown has transcended many genres of music...

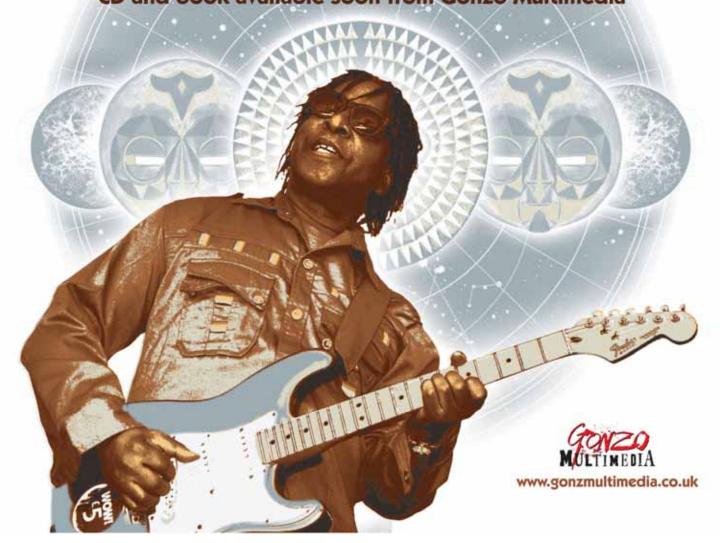
Rock 'n' Roll and UFOs is an anthology of music from Gregg Kofi Brown's career and contains previous unreleased songs, remixes and demos, with many guest musicians and artists such as Sting guitarist Dominic Miller, Bomb da Bass, Osibisa, the cast of the Who's Tommy, The Chimes' Pauline Henry, the Who's former keyboard guru John Rabbit Bundrick and Seal guitarist Gus Isidore.

The CD is a companion to Gregg Kofi Brown's autobiography of the same name which covers his early career in Los Angeles and London. From his first pro tour with Joe Cocker and Eric Burdon to close encounters of a third kind in a California desert and his adventures touring the world with African rock pioneers Osibisa. His journey includes starring in hit west end productions in London, recording and touring with infamous rock bands like Hanoi Rocks and the Members.

His first tour in Gambia and Senegal West Africa supporting African superstar Youssou N'dour is well documented, as is his work in the African and West Indian music scene in the UK.

The last few years has seen Kofi perform with Damon Alban's African Express and collaborate live with Amadou & Mariam featuring Beth Orton.

CD and book available soon from Gonzo Multimedia







Grimner

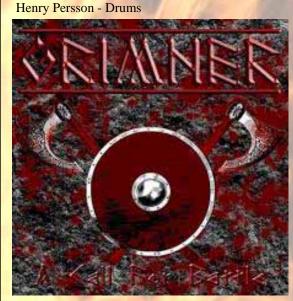
Founded in 2008, Grimner is a folk/Viking/metal band, from Motala, Sweden. The band incorporates folk instruments such as flutes, Swedish bagpipes and mandola into their unique melodic, yet aggressive brand of metal. With lyrics that honour the Norse gods and fallen warriors of old, they have taken enthusiasts of both metal and folk music by storm. With some songs dark and brooding; others fast, jovial and folkish, Grimner will never fail to entertain.

In March 2016, Grimner will release the full length

album "Frost Mot Eld", the album telling the story of parts of Ragnarök.

Members:

Ted Sjulmark - Vocals & Lead Guitar; Marcus Asplund Brattberg - Vocals & Rhythm Guitar; David Fransson - Bass Guitar; Kristoffer Kullberg - Keyboards; Johan Rydberg - Flutes, Mandola, Bagpipes;





Metal Archives

Website

Facebook

You Tube

Eldhjärta

Blodshymner (Full album)

How many times have I written this column starting with the words: "It has been a particularly weird week"? In fact this week wasn't. Not until today at any rate.

However, this morning I came down to the office to find that the motherboard on my main computer had gone tits up. Luckily, because since the last computer disaster, I have been backing everything that I can up to the cloud drive, it doesn't look as if I have lost any data, but it has been (and at the time I write this, just before midnight still is) a hell of an inconvenience. But, the fact that you are reading this does imply, I think, that at some time during the night we shall be up and running again, and that - like the Pony Express, or the strip club that continued throughout The Blitz - The Gonzo Weekly machine does somehow keep on running.

I would like to tke this opportunity to publically apologise to those of my nearest and dearest who have borne the brunt of





me being stressed to the verge of apoplexy all day, and to thank them (particularly Corinna) for their love and support.

I am in a very peculiar position as I sit here typing. I am still trying to retrieve all the data that I need to finish this issue from the orphaned hard drives, and so I actually have no idea whether I will get the magazine fully out this week or not. So if any of you reading this have a time machine and can go back to just before midnight on Friday, please come and pat me on the back and whisper words of reassurance into my ear...

Hopefully by next week everything will be back to whatever passes for normal in my peculiar life.

Om Shanti



BEEFHEART AT HIS BEST Live on stage





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