

GONZO

Weekly #103

EXCLUSIVE:
Gonzofolk share their
memories of Jack Bruce

EXCLUSIVE:
Steve Ignorant
releases world-
beating album

EXCLUSIVE:
We think Cat Stevens
is being extremely
brave

EXCLUSIVE:
We sent Steve
Hillage to a
desert island

EXCLUSIVE:
Doug Harr vs
Erasure



EXCLUSIVE:
Corky Laing remembers
his bandmate in West,
Bruce and Laing

EXCLUSIVE:
Tony Palmer remembers
filming Jack Bruce

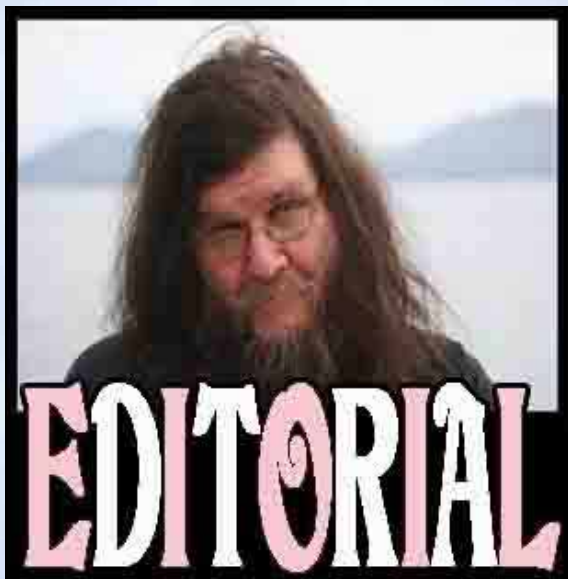
EXCLUSIVE:
Rob Ayling remembers the
day he met Bruce with
exclusive, unpublished
pictures

GOODBYE JACK

THE THREE
COMMANDMENTS OF GONZO
WEEKLY:

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

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



Dear Friends,

Welcome to another issue of The Gonzo Weekly. I had this issue all planned out, with a mammoth essay about the new Cat Stevens album and its sociological repercussions. However, it turned out to be nearly seven pages long, which is a bit excessive even by the standards of my long-winded editorials, so that has been relegated to a spot elsewhere in this issue where I shall edit it, re-edit it, and generally bugger about with it until I get it right.

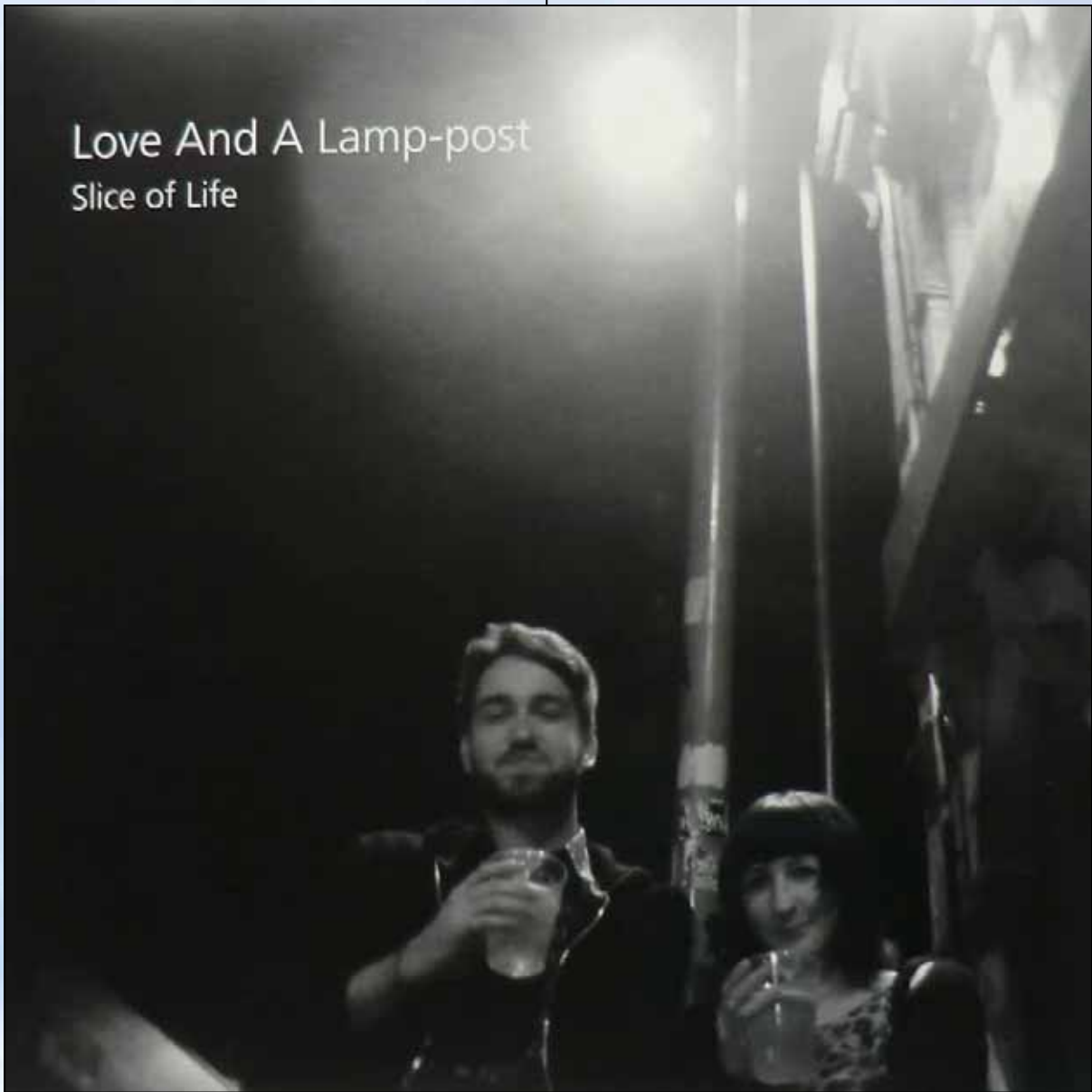
But earlier on today something remarkable happened. The postman arrived, heralded by a torrent of barks from my two unruly canids, and handed me a pile of post. I glanced through it quickly, making sure that there was nothing nasty, that I didn't owe someone enormous sums of money of which I was previously unaware, and that my recent diabetic blood tests hadn't shown up anything untoward.

There was nothing of any importance; merely a couple of brochures for holidays that I would have had no intention of going on even if I could have afforded them, and a circular from the Public School from which I was expelled in 1977 asking for money for a new gymnasium. They had told me that I could never darken their doors again upon my untimely exit, but a few years ago, after I had appeared on television one too many times, and they realised that I had achieved a certain level of spurious fame, my name miraculously reappeared upon the lists of alumni, and had even appeared briefly on their website as a distinguished Old Boy until they discovered that I was an anarchist and quietly removed it again.

But there was also a jiffy bag with a Norfolk postmark. I tore it open to find a pristine copy of the debut album by Steve Ignorant's Slice of Life.



Love And A Lamp-post Slice of Life



BLOODY HELL IGS! I DIDN'T EXPECT THIS

I don't mean that I didn't expect the album; I knew that Steve had posted me a copy, and I was looking forward to hearing it, but I was not prepared for the remarkable suite of songs that I heard earlier today.

First the back-story for those who are unaware of it. Steve is best known for having been the lead singer of the anarchopunk band Crass from their inception in 1977 until the band split in 1984. He had co- founded the group with drummer Penny Rimbaud, and his Touretty vocals had been the principal selling point of the band to many of their followers. A few years ago he assembled a band and conducted a world tour in which he had

played the songs of Crass live for the very last time. The DVD of the final night of this tour has just been released on Gonzo.

When the tour was over, Steve assembled an acoustic band with several members of his touring group, and started doing acoustic shows. This debut album from the new band has been a long time in coming, and has been eagerly awaited by many of Steve's fans, but I don't think that anyone was expecting such a revelatory album.

First of all, it is - indeed - acoustic, but whereas I assume that most people were expecting acoustic guitar strummety strums, with a 4/4 beat, the album is nothing like that. Indeed, it is almost



which worked surprisingly well. So I was mildly expecting a bit of a Bowie vibe about the *Slice of Life* album. I was right, there is. But it is not at all the type of Bowie vibe that I was expecting.

During the 1960s from about 1964 onwards, Bowie (under a number of different names) had been experimenting with a number of different guises in an attempt to find one which would attract the record buying public. One of these was to emulate his hero Anthony Newley with a series of clever songs which bordered on the cerebral at times, and which sounded for all the world as if they had come straight from the original soundtracks of the more intellectual end of West End musicals. This phase of Bowie's career culminated with a short movie called 'Love you till Tuesday' which I rather liked, although I was in the minority.

When Bowie finally achieved global

megastardom in about 1973 his previous record company realised that they were sitting on a veritable goldmine and rereleased his late 1960s output, often with deliberately misleading cover artwork in a quite successful attempt to sell these loss makers to the legion of new Ziggy fans who now thronged in every High Street in the land. I don't know whether the teenaged Steve Williams (in his pre-punk days) had bought any of these albums like *The World of David Bowie*, and *Images*, but I would wager a fair sum that he had heard at least one of them back in the day.

I am not for one minute suggesting that Steve ripped off this peculiar time in his hero's history, but in my humble opinion his mellifluous range of influences led him unconsciously in a parallel direction. For this remarkable record also sounds

jazzy in places, and far more subtle musically than I, for one, had expected. It is a matter of record that Steve has always been a massive David Bowie fan. Indeed the name for his first band came from a line in the song 'Ziggy Stardust' in which Bowie sang "The kids was just Crass".

When I met his collaborator (the words backing singer seem woefully inadequate to describe her input) Carol Hodge (aka Gonzo Multimedia recording artiste Miss Crystal Grenade) in the foyer of Manchester Museum of Natural History last year, she told me that the band had been including a cover of David Bowie's 'Sweet Thing', originally from *The Thin White Duke's* dystopian fantasy 'Diamond Dogs'. I searched on You Tube, and eventually found a live rendition,

like excerpts from the artier end of West End musicals. Forget *Cats* or *Starlight Express*, if anyone made a musical of *A Kind of Loving* or *Room at the Top*, I have a sneaking suspicion that it would sound like this.

The next big surprise is a compositional one. Steve has always been publically unimpressed by the more avant garde areas of Crass' output, which is why the bits of musique concrete that are found throughout this album are such an impressive surprise. However, unlike some of the more outré examples of the mother band's output, these examples work perfectly, and give the impression of a sort of radio play, in which Igs acts not only as a narrator, but as a chorus in the style of the formal ancient Greek drama, or Shakespeare's *Henry V*.

I had got the impression that Steve had decided to put his rabble rousing days behind him, but some of the songs on this album, especially one of the spoken word pieces is as politically spot on as anything he has ever written. However, times have changed, we have all grown older and what Steve has to say now makes the point to people of his (and my) generation far more succinctly than a photo collage of Margaret Thatcher eating a turd.

I have always thought that Steve Ignorant had the greatest pop sensibility of any of the erstwhile members of Crass. Songs like 'Do the owe us. Living?' And 'Banned from the Roxy' may well have been scabrous rants, but they had a classic pop song structure like the best of things which came from the pen of Phil Spector. Indeed I have spent much of the last three decades vaguely planning to do a cover version of the first of these in the style of The Ronettes singing 'Be My Baby'. However this new album takes it all a step further; sonically, musically and lyrically the songs are meticulously crafted, and Steve reveals himself not only to be a songwriter who deserves far more recognition than he has garnered in his career so far, but also to be a poet of no mean ability. By anyone's standards this is a remarkable album. It is a career best so far for Steve (notice that I say SO FAR, for I am by no means convinced that his best work isn't yet to come) and it is the best post-Crass work to come yet from any of the quondam members. Go out and buy it. Do we owe him a living? I should coco.



Steve Ignorant's Slice of Life, Phil Rudd, Mick Fleetwood, Ozzy Osbourne, Damon Albarn, Dave Grohl, Daevid Allen, Atkins May Project, Keith Levene, Graham Nash, Neil Young, David Crosby, Bob Dylan, John Ellis, Strange Fruit, Sub Reality Sandwich, Friday Night Progressive, Acker Bilk, Wayne Wells, Michael Coleman, The Fall, Galahad, Captain Beefheart and his Magic Band, Mick Farren and The Deviants, Aviator, Mick Abrahams, Joey Molland, Steve Ignorant, Hugh Hopper & Phil Miller, Tony Palmer, Barbara Dickson, Corky Laing, Jack Bruce, Xtul, Erasure, Steve Hillage, Hawkwind, Yes, Chris Squire, Steve Howe, Jon Anderson, Harry Styles, Beatles, Justine Bieber, Santa Claus, Yusuf Islam, Linda & The Punch, Loath, Los Random, Magenta, Stribog

IT'S A LEGAL MATTER BABY

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

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

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

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

Of course if someone objects to our using their material we will be good fellows and take it down, unless (and this is a big unless) we feel that it is not in the public interest to comply. But normally we shall not stand on ceremony. If you want to read more about this decision go to:

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

Dramatis Personae



THE GONZO WEEKLY

all the gonzo news that's fit to print

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,

(Sub Editor, and my lovely wife)

Graham Inglis,

(Columnist, Staff writer, *Hawkwind* nut)

Bart Lancia,

(My favourite roving reporter)

Thom the World Poet,

(Bard in residence)

C.J.Stone,

(Columnist, commentator and all round good egg)

Kev Rowland,

(Kiwi Reviewer)

Lesley Madigan,

Photographer *par excellence*

Douglas Harr,

(Staff writer, columnist)

Jessica Taylor,

(PA and laughing at drunk pop stars)

Richard Freeman,

(Scary stuff)

Dave McMann,

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

Orrin Hare,

(Sybarite and literary *bon viveur*)

Mark Raines,

(Cartoonist)

Davey Curtis,

(tales from the north)

Jon Pertwee

(Pop Culture memorabilia)

Dean Phillips

(The House Wally)

Rob Ayling

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

and **Peter McAdam**

(McDada in residence)

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

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

Contact us with bribes and free stuff:

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

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

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

THE ^{gonzo} NEWSROOM

- **HIGHWAY TO HELL.** The murder-for-hire charge against AC/DC drummer Phil Rudd was abruptly dropped by New Zealand authorities yesterday after the "intended hitman" claimed the charges were simply "hot air". Rudd's lawyer said the charge was dropped because of a lack of evidence, however, the 60-year-old drummer still faces charges of possessing drugs and threatening to kill. The man named in court documents as the "intended hitman" told the *New Zealand Herald* he believed the incidence had been blown out of proportion. Describing himself as a "family man", who was also friends with Rudd, the individual claimed it was "good" that the charges had been dropped and added that any suggestion of a murder plot was just 'hot air'. Rudd was arrested after police raided his home in Tauranga, an island off New Zealand. He was accused by authorities of threatening to kill one person and attempting to hire another in order to kill two more. He was also charged with possession of cannabis and methamphetamine. **Read on...**
- **KNIGHTS IN BLACK LEATHER** Ozzy Osbourne is desperate to become a Sir. The legendary rocker made his name in Black Sabbath, who have been making music since 1968. The 65-year-old star believes that's long enough to warrant congratulations from Britain's Queen Elizabeth II. "It would be nice if I get one," he told *New York Daily News'* Confidential column at the Classic Rock Awards in Los Angeles. "You have got to ask the queen." If he was awarded a title, Ozzy would join the ranks of Sir Paul McCartney, Sir Elton John and Sir Mick Jagger. Angelina Jolie was also recently made an honorary Dame thanks to her services to UK foreign policy and the campaign to end warzone sexual violence. **Read on...**
- **RETURN OF THE NATIVE.** Dave Grohl doesn't want to forget about his time with Kurt Cobain. The two men, along with Krist Novoselic, made up Nirvana - the band that trail-blazed grunge music in the '90s. When frontman Kurt committed suicide in 1994, Dave's world came crashing down and the band imploded. He went on to form and front the Foo Fighters, which are still one of the biggest bands in rock 20 years

after their formation. For the group's latest album, *Sonic Highways*, they travelled to eight different cities to record one song in each, which was also documented for an accompanying TV documentary series. One of the cities visited was Dave's former home Seattle, a place that holds a special place in his heart, even with the ghosts left there. **Read on...**

- **I'D RATHER JACK** Mick Fleetwood has categorically denied that Fleetwood Mac will be appearing at Glastonbury in 2015. The band have remained one of the favourites to top the bill at the event next year, though Michael Eavis has stated in recent weeks that the chances of the band headlining were looking unlikely. All doubt has now been removed now though, with Fleetwood telling Chris Evans on BBC Radio 2 this morning (November 7) that the group will not be one of the three headliners. "One of the things that I'd like to clear up is that we're not playing Glastonbury," he said. "A lot of folks think that we are, so loud and clear: We love Glastonbury and all the surrounding history of such a lovely festival but we're not playing it." Fleetwood added: "No bad faith for Glastonbury because I just don't want people thinking it's us." He was then asked if this meant the band will never play Worthy Farm to which the drummer replied: "Never say never." **Read on...**
- **LIFE'S A BIT OF A BLUR** Damon Albarn will be joined by his Blur bandmate Graham Coxon at his show at London's Royal Albert Hall next week. De La Soul and Vic Mensa will also be special guests at the prestigious venue on November 15. A limited number of extra tickets have been released for the show. For more information, visit royalalberthall.com. Coxon performed with Albarn during the frontman's headline set at Latitude festival this summer, where the pair played the Blur song 'Tender' together. Albarn recently told NME that Blur may never finish the album they began working on in 2013. He also said to the Sydney Morning Herald that a new album by his side-project The Good, The Bad & The Queen is fully written, and that he is in the process of bringing Gorillaz back to life too. **Read on...**

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

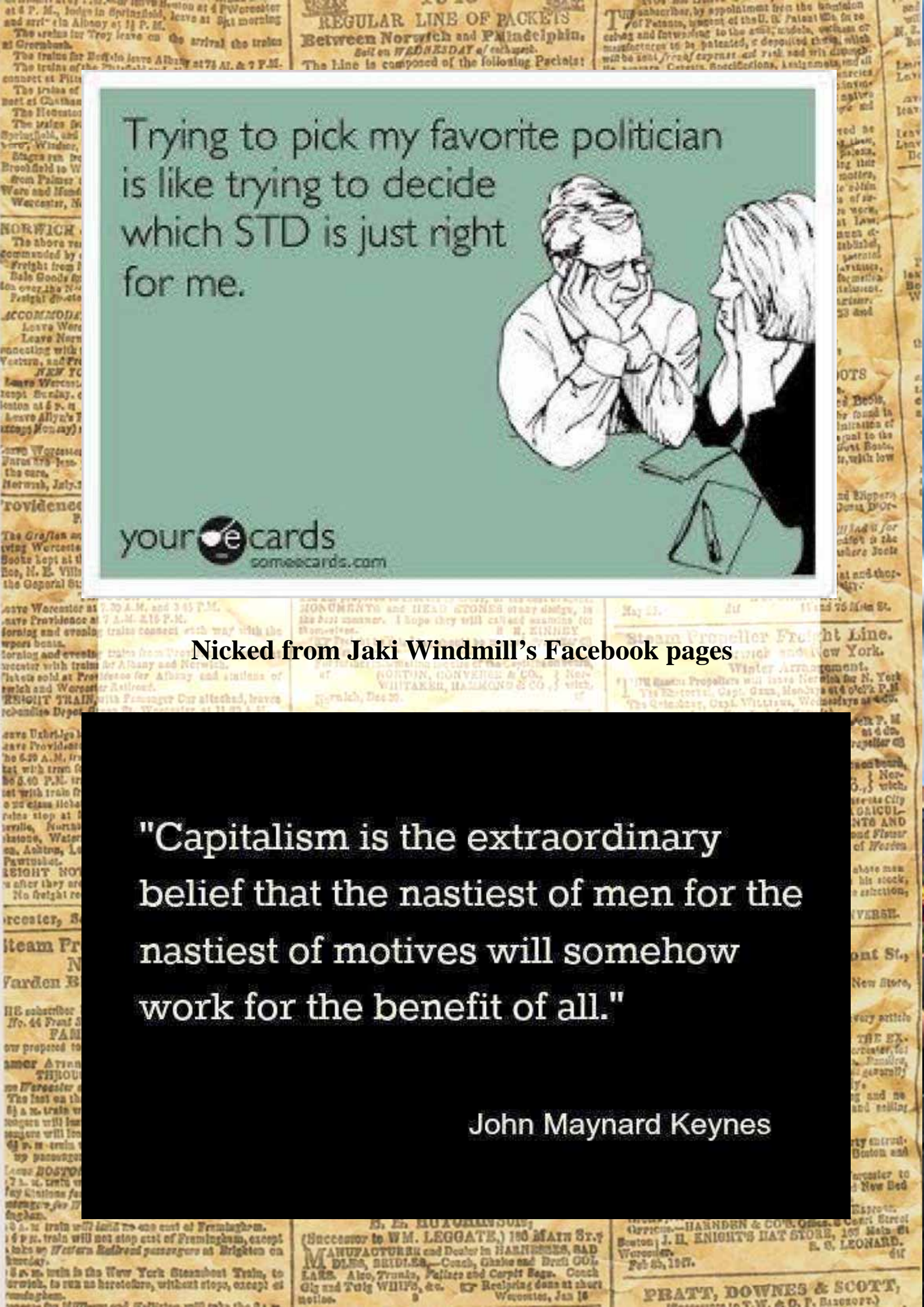


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Nicked from Jaki Windmill's Facebook pages

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

John Maynard Keynes



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

— Desolation Row by Bob Dylan

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

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

This week saw Guy Fawkes' night, the fifth of November, which is often portrayed as a celebration of the only man ever to enter Parliament with honest intentions. This of course is not the case. Guido Fawkes was actually part of a conspiracy to blow up The House of Lords and kill King James the First, in an attempt to restore a Roman Catholic head of state to Britain. The celebration of the fifth of November is actually a celebration of the failure of that plot, and the fact that we still have a Protestant head of state.

In the event, it didn't make much difference. Few decades later, the three kingdoms of England, Scotland, and Ireland had a King who believed in religious tolerance and we cut his head off. Nowadays nobody believes in anything, and fireworks (which when I was a boy were only ever on sale for a few weeks of the year) are now available most of the year from every supermarket. However the Seventeenth Century Catholic terrorist has been adopted as the face of the new anonymous revolution, mostly because of the inclusion of the iconic Guy Fawkes mask in the movie version of Alan Moore's *V for Vendetta*.

On Wednesday night, folk wearing these masks were out in strength on the streets of London together with such pop culture



revolutionaries as Vivienne Westwood, and Russell Brand - a man I find intensely irritating, but with whose politics, I have to admit that I have some degree of sympathy.

The demonstrations went off pretty damn peacefully. Of the "thousands" who marched against austerity measures and infringement of civil rights there were only ten arrests, two of which were for the hazy crime of "suspicion of obstructing the highway". Ten arrests, some of which were for very amorphous and probably unsubstantial offences is - to my mind, at least - quite remarkable. Why then did the *Daily Mail* report the events as if it was the end of civilisation as we know it, and the only leading figure to comment positively on the protests was that insufferable ass Nigel Farage?

Something is happening but you don't know what it is, do you Mr Cameron?

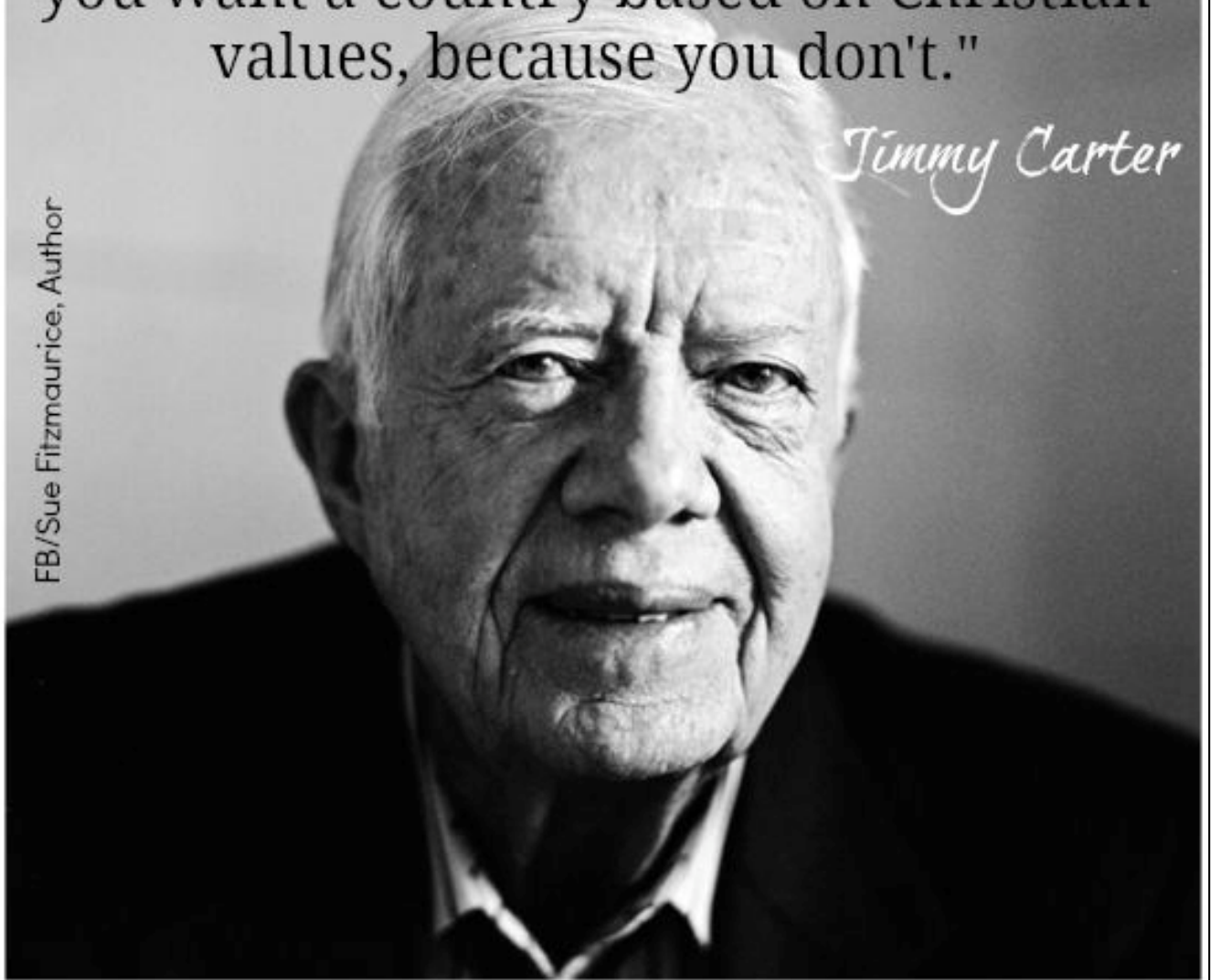


Democracywatch

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



THE LAST WEEK AT GONZO DAILY

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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



DAEVID ALLEN UPDATE



There is more news from dear Daevid in Australia. A couple of days ago Andy Bole posted this on Facebook:

“more from the Gasman.....So his arm and shoulder ain't so good. He has to a fair bit of exercise to get it into operation each day and playing the guitar, with the exception of glissando, is beyond what he can

manage - but then no-one plays gliss like daevid.

Next week his regular skin cancer treatment will resume.”

It goes without saying that Daevid is continually in our thoughts and prayers, and that we are looking forward to more good news...

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

the week that's past

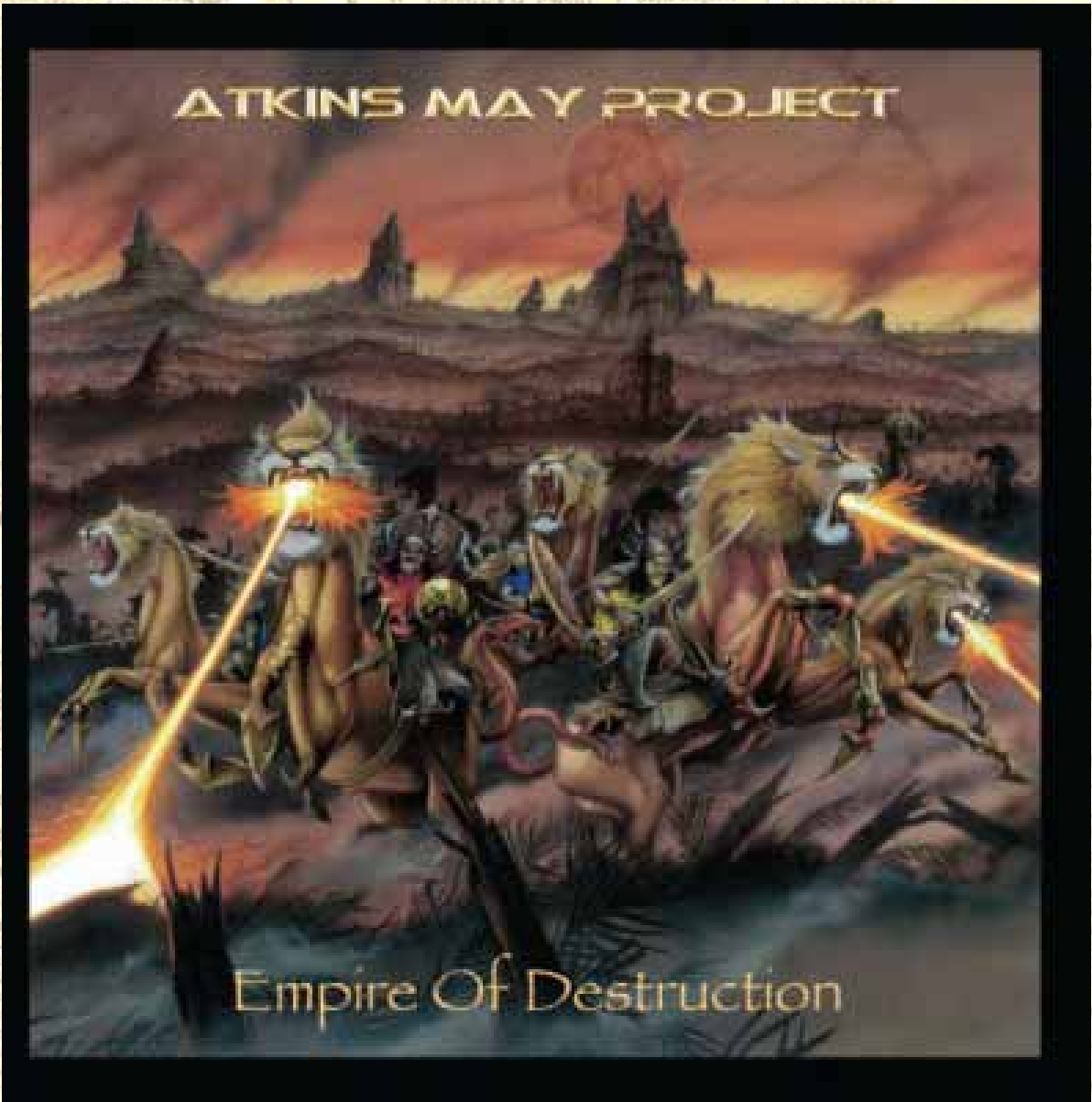
at 4 P. M., ...
 The trains for Troy leave on the arrival the trains
 at Greenbush.
 The trains for Buffalo leave Albany at 7 A. & 7 P. M.
 The trains of the Pittsfield and North Adams Railroad
 connect at Pittsfield.
 The trains of the Hudson and Berkshire
 meet at Greenbush.
 The Hudson and
 The trains for
 Springfield, and
 Windsor, Bel
 Stages run from
 Brookfield to West
 from Palmer to
 Ware and Haverhill.
 Worcester, Nov 3

REGULAR LINE OF PACKETS
 Between Norwich and Philadelphia.
 Sail on WEDNESDAY of each week.
 The line is composed of the following Packets:
 New Bedf. James L. Day, Capt. Nash.
 " " Mary H. Chappell, Capt. Griffin.

The subscriber, by appointment from the Honorable
 of Patents, urgent of the U. S. Patent Office in re
 ceding and forwarding to the said models, designs or
 manufactures to be patented, & deposited there, which
 will be sent free of expense and risk and will deposit.
 He prepares Certificates, Specifications, Assignments, and all
 the necessary Papers and Drawings; will make certificates
 into American and foreign words, to test validity in
 Europe and

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Much to my great pleasure I have found that I can now sit in my favourite armchair in the Sitting Room and type deathless prose upon my iPad, thus liberating me from days spent sat abusing my chalfonts in an uncomfortable office chair in the potato shed. I was sat, working on my aforementioned iPad, when a message flashed up on Facebook. It was a little bird telling me of exciting news in the Atkins/May Project camp.

I would like to talk about this further, but I am frightened of the lions with laserbeam eyes which seem to hang around Paul May's studio, and which - or so I have been told by various music journalists - are set on unruly members of Her Majesty's Press that dare to break embargoes. Watch this space gentle readers.

No sooner have they finished their excellent new album, Empires of Destruction, which was released recently by Gonzo Multimedia, than there are plans afoot for a compilation album next year which will contain at least one totally peculiar unreleased gem.

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)

of the above man
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 and a choice selection
OTIS CONVERSE
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 and Worcester, for
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 Daily.
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the week that's past

at 4 P. M., leave in Springfield, leave at 4 P. M. morning
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at Greenbush.
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connect at Greenbush.
The trains for
Springfield, and pas-
senger, Windsor, Hol-
Stages run from
Brookfield to Ware,
from Palmer to Y
Ware and Haverhill.
Worcester, Nov 23

REGULAR LINE OF PACKETS
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manufactures to be patented, & deposited there, which
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the necessary Papers and Drawings; will make contracts to
translate American and foreign works, to test validity of native
Patents, &c.
Large and



Art and Music: Keith Levene's Commercial Zone 2014 to Drop on the 35th Anniversary of the Release of PiL's Metal Box

Keith Levene's "Commercial Zone 2014" the so-called "Lost 4th PiL album" drops on November 23, 2014 – 35 years to the day when PiL's masterpiece "Metal Box" was released. Levene was a founding member/shareholder of Public Image, Ltd. or "PiL" which organized operations as a bona fide limited liability company in 1978. Over the course of the next five years, Levene was the company's musical composer and guitarist – amongst other corporate titles held by him. During his tenure, PiL released the highly regarded albums First Issue, Metal Box and Flowers of Romance. However, creative differences over the fourth PiL release Commercial Zone resulted in Levene's resignation from the organization in 1983 just as PiL – considered by many to be the first post-punk band – was about to embark on a tour of Japan that Levene helped to arrange.

Fast forward: Its now 30 years later and thanks to a successful Indiegogo crowd-funding campaign that reached almost 200% of its target, Levene has now finished what he started in his early 20s at Park South Studios in Manhattan. Only this time the location is

Faust Studios in Prague, "CZ" and Levene has done it his way. His way includes unique hand-painted and numbered cover art designed by Levene himself to accompany the CDs that Indiegogo project backers who selected this perk will get. "I cannot tell you what came first: the music or the art; the visual or the sounds because they emerged together," says Levene. "I sat at my desk in the white room at Faust Studios with my guitar in my lap and a paint brush in my hand surrounded by all these bright colors that seemed to bring the music to life. I painted as I composed. As I played guitar these abstract vibrant inky images popped into my head and I painted them. So the music and art took shape at basically the same time."

Commercial Zone 2014 includes completely new music composed by Levene. Nonetheless where the marriage of Levene's art and music is concerned, some things remain the same.

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

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

the week that's past

Recent photos are from Keith's personal collection...





The Gospel According to **BART**

My favourite roving reporter has been busy again this week, but there seems to be somewhat of a singer/songwriter theme going on. He sent me a story about how Graham Nash has now been drawn into the feud between Neil Young and David Crosby, writing: "It continues.. At least people are still talking about these guys, which is a plus in this "what have you done lately" world of ours.. B"

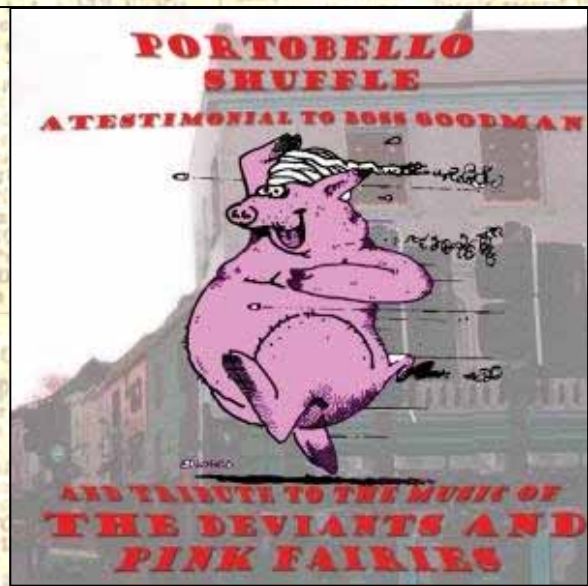
For those new to the saga, David Crosby recently labelled Young's girlfriend Daryl Hannah a "purely poisonous predator" in an interview with *The Idaho Statesman*. Crosby's comments infuriated Young, causing the singer to refer to Crosby as "whatshisname" when he spoke to Howard Stern last month. "I wish him the best with his life," Young said. "[A CSNY reunion] will never happen. Not in a million years. If you make a mistake, you have to fix it right away." Crosby refused to back away from the comments, saying on Twitter that he had "no regrets."

Despite all that, Nash still holds out hope. "It would be sad to me if the music of Crosby, Stills, Nash & Young didn't go forward because of an inappropriate statement by David to Neil about his relationship with Daryl Hannah," he said. "If we're not more grown up and if we're not more realistic about what the true value of our friendship is, it would be very sad to me."

<http://www.rollingstone.com/music/news/graham-nash-weighs-in-on-neil-young-david-crosby-feud-20141103>

And he is also the bearer of very good news. Bob Dylan is releasing a new studio album next year, which if it is as good as the last one, will be a real event indeed.

<http://www.rollingstone.com/music/news/bob-dylan-releasing-new-album-shadows-in-the-night-in-2015-20141031>



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. arsydeedeedee@yahoo.co.uk

JOHN ELLIS NEWS

John Ellis recently performed with his old friend Adam Ant to help with the promotion of the re-release of Dirk Wears White Socks. John had a great time on stage at the 100 Club.

We think the performance may appear on DVD at some stage. John has also been playing a lot of solo shows on acoustic guitar.

Check the Chanoyu Records website or John's Facebook page for more information.

John has recently posted a new demo from The Pinch project on his Soundcloud page:

<https://soundcloud.com/the-pinch/graves-in-the-cradle>

GOZZO CURRENTLY IN STOCK AT GOZZO (UK)

GOZZO CURRENTLY IN STOCK AT GOZZO (USA)

the week that's past



Peculiar News of the Week





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!

#RESTASOLOQUELLOCHENONC AMBIA



JANUARY 2015



STRANGE FRUIT



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

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

Strange Fruit presenter Neil Nixon is currently working on a book about rare albums for Gonzo Multimedia. The show is broadcast on Miskin Radio every Sunday from 10-00-midnight.



26-10-14 – SHOW 94

Status Quid: Boring Song
Jennifer Castle: Sparta
Killer Pussy: Teenage Enema Nurse
Morton Valence: The Day I Went to Bed for 10 Years
Flying Lizards: Move on Up
Flip It: Dreams
Black Box Recorder: Uptown top Ranking
Fleetwood Mac: These Strange Times
Zola Jesus: Trust Me
Morton Valence: Boyfriend on Remand
Morton Valence: Ordinary Pleasures
Lambchop: Paperback Bible
The Mustang: AhCid
Tweedy: Summer Noon
Fever Tree: Day Tripper
Yuri Gagarin: Conquest of Space Part 1
Yeti: The Man With the Lamp
Morton Valence: Old Punks Part 1
The Boys: Punk Rock Girl
The Boys: I Need You
Morton Valence: Old Punks Part 2
D J Earworm: Brazil is Full of Love
Eden Ahbez: Full Moon
Durutti Column: Salford Harmonics
Morton Valence: Thank you and Goodnight

**Listen
Here**

Gonzo Web Radio is chuffed to bits to present a remarkable radio show put together by none other than the lovely Jaki Windmill and the irrepressible Tim Rundall. An anarchic mixture of music, politics, current affairs and all sorts of other things really wrapped in a surreal miasma of post-psychedelic credibility. Sounds good? You bet yer sweet pondos it does.

Tim approached me some weeks ago. Apparently before he died Mick Farren told him about Gonzo Web Radio and some of the plans Rob and I had tentatively began to put together. Would we like to broadcast some of the stuff he had recorded with Mick?

I've heard some silly questions in my time, but this takes the biscuit. Of course we would. Mick Farren was one of my greatest heroes, and the fact that he took an interest in this magazine and helped me steer it into the direction in which it is currently sailing, meant that dear Tim's question was completely superfluous.

So I waited to see what would happen. Soon after that I got approached by Jaki. Apparently she has been co-hosting a radio show broadcast from a conceptual submarine together with Tim for some time. Would we like a whole slew of brand new shows for Gonzo Web Radio? Of course we would.



This week our titular submarine dwellers, Jaki, Tim and Maisie the cow are in San Francisco, where Tim is determined to relive his youth as a teenage acidhead.

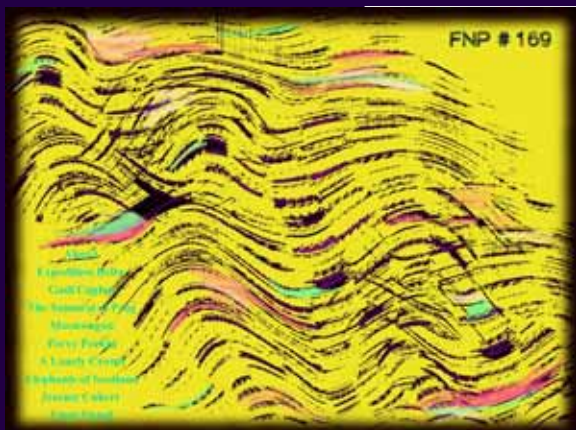
Almost immediately they have an argument about whether 'hippy' died after 1966, or whether – as Jaki believes – it carried on going strong. The three of them head towards Haight Ashbury still arguing about the internecine highways and byways of hippy history. After all, the Pink Fairies were there in 1969. I have only one thing to say to these dear people:

'Every town must have a place where phoney hippies meet. Psychedelic dungeons springing up on every street. Go to San Francisco.'

What's not to like?



**Listen
Here**



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

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



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

ARTISTS:

- AlogiA
<http://www.facebook.com/alogia.official>
- Expedition Delta
<https://www.facebook.com/pages/Expedition-Delta/158563394188705>
- Gadi Caplan
<http://www.facebook.com/pages/Gadi-Caplan/176562585740440>
- The Samurai of Prog
<http://www.facebook.com/thesamuraiofprog>
- Moonwagon
<http://www.facebook.com/Moonwagonband>
- Pervy Perkin
<http://www.facebook.com/pages/Pervy-Perkin/216528511714447>
- A Lonely Crowd
<http://www.facebook.com/alonelycrowd>
- Elephants of Scotland
<http://www.facebook.com/elephantsofscotland>
- Jeremy Cubert
<http://www.facebook.com/pages/The-Jeremy-Cubert-Project/44624435837>
- Faint Signal
<http://www.facebook.com/pages/Faint-Signal/261440247282353> — with Robert Ancell, Choosh Pies, Gadi Caplan, Jeremy Cubert, Tenacious MacDonald, Steve Unruh, Jani Korpi, Henri Eisenbaum, Elephants of Scotland and Prog Sphere.

**Listen
Here**

Friday Night Progressive



**Bernard Stanley "Acker"
Bilk MBE
(1929 – 2014)**

Bilk was an English clarinetist and vocalist known for his trademark goatee, bowler hat, striped waistcoat and breathy, vibrato-rich, lower-register clarinet style.

Bilk's 1962 instrumental tune "Stranger on the Shore" became the UK's biggest selling single of 1962 where it remained in the UK charts for more than 50 weeks, peaking at number two, and was the first No. 1 single

in the United States by a British artist in the era of the modern Billboard Hot 100 pop chart.

Bilk married his childhood sweetheart, Jean, whom he met in the same class at school. The couple had two children, one a daughter, Jenny, after whom a composition was named (see 'Career'). After living near London in Potters Bar for many years the couple retired to Pensford.

In 2000, Bilk was diagnosed with throat cancer, which was treated through surgery and then followed by daily radiation therapy at Bristol Haematology and Oncology Centre. Subsequently he had had eight keyhole operations for bladder cancer and suffered a

THOSE WE HAVE LOST

minor stroke. Bilk died on 2 November 2014 at the age of 85. He is survived by his wife Jean, daughter Jenny and son Pete.



Wayne Richard Wells (1965 – 2014)

Wells known professionally as Wayne Static, was an American musician, best known as the lead vocalist, guitarist, keyboardist and music sequencer for metal band Static-X. He released his only solo studio album, Pighammer, on October 4, 2011. Static died on November 1, 2014.

Static died in his sleep on November 1, 2014 three days before his 49th birthday. His death was originally reported as being caused by a drug overdose; the family later issued a statement that his death was not drug related and happened peacefully in his sleep.

Michael Coleman (June 24, 1956 – November 2, 2014)



Coleman was an American Chicago blues guitarist, singer, and songwriter. He was voted one of the top 50 bluesmen in the world by Guitar World magazine. Coleman released five solo albums, and variously worked with James Cotton, Aron Burton, Junior Wells, John Primer and Malik Yusef. His debut US release was *Do Your Thing!*, issued by Delmark Records in 2000. It featured a mixture of material encompassing blues, soul and funk, with cover versions of songs previously recorded by Jimmy Reed, Otis Redding and Isaac Hayes. It was noted that the quality of his guitar playing, compensated for a lightweight vocal accompaniment. In 2006, Coleman led a string of Delmark rostered musicians on the *Blues Brunch at the Mart* album. However a combination of his weight and diabetes severely affected his health, and his doctor advised a new lifestyle which saw Coleman lose 150 pounds. Coleman started his 2010 Chicago Blues Tour, by performing at Rosa's Lounge in Chicago.

Coleman died in November 2014, aged 58.

THOSE WE HAVE LOST



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

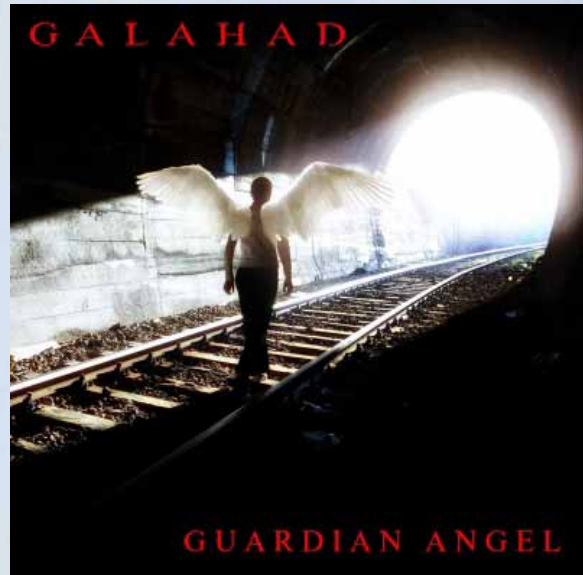
<http://www.zazzle.co.uk/gonzoweekly>



Artist The Fall
Title The Unutterable 2CD Set
Cat No. HST034CD
Label Gonzo

Since The Fall formed in late 1977 the band has released more than thirty albums and possibly twice as many compilations and live albums. Led by the ever present and enigmatic Mark E Smith the band seems unstoppable despite the numerous line up changes over the years. The band effectively continues with Mark E Smith's creative vision and the bands latest release in entitled Unutterable. The line up featured on this album is Mark E Smith (vocals, songs) are Julia Nagle (keyboards), Neville Wilding (guitar), Adam Halal

(bass) and Tom Head (drums). The album took almost a month to record and the recording sessions were spread over three locations including The Fall's own Sonic Surgery. Tracks include 'Cyber Insekt', 'Pumpkin Soup & Mashed Potatoes' and 'Sons Of Temperance' As with all the releases from John Peel's favourite band The Fall's latest album will prove to be highly anticipated by the Fall faithful.



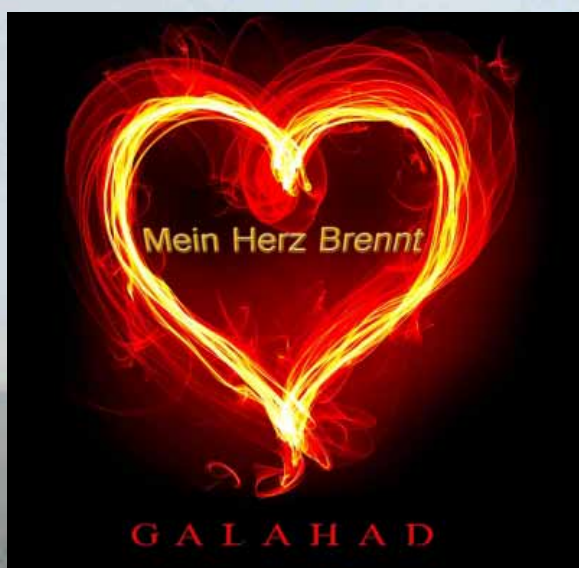
Artist Galahad
Title Guardian Angel
Cat No. GHEP2
Label Avalon

Following on from the release of two critically acclaimed full length albums in 2012 (Battle Scars



and Beyond the Realms of Euphoria) and the recent release of the 'Seize the Day' EP, Galahad are proud to announce their second release of 2014, the 'Guardian Angel' EP. This release contains a stripped down version of the title track featuring only piano, vocal and strings, which shows a more sensitive side to the band. A Guardian Angel 'Hybrid' has also been included which contains elements of the original track and parts taken from 'Guardian Angel – Reprise' melded together to create a more organic and distinctly different version. The EP which also contains the original album versions of 'Guardian Angel' and 'Guardian Angel – Reprise' also features a piano and vocal version of 'Beyond the Barbed Wire', the full original band version of which appears on the 'Battle Scars' album. The 'Guardian Angel' EP will be available as a download from the band's website as well as from several digital on-line platforms such as I-tunes, CD Baby, Amazon etc.

It will also be available, as a limited edition CD EP, directly from the merchandise section of the Galahad website. As with the previous 'Seize the Day' EP we hope that this release will appeal to existing fans of the band as well as those who are intrigued and interested in the band but have yet to dip their toes in to the murky world of Galahad music.



Artist Galahad
Title Mein Herz Brennt
Cat No. GHEP3
Label Avalon

Following on from the release of two EP's earlier in the year Galahad are pleased to announce their third and final EP release of 2014, the 'Mein Herz Brennt' EP.

This release contains four differing versions of Mein Herz Brennt, ranging from an atmospheric laid back piano, vocal and violin interpretation to the full on industrial metallic blast of the 'fully loaded' version.

What started out as just a bit of fun jamming in the rehearsal studio eventually morphed in to several fully fledged versions of this 'Rammstein' classic. The track was recorded and mixed by the rather wonderful Karl Groom at Thin Ice Studios in Surrey.

'Mein Herz Brennt' will be available as a limited edition CD EP, directly from the merchandise section of the Galahad website. It will also be available to download from the band's website as well as from the usual digital on-line platforms such as I-tunes, CD Baby, Amazon etc.

As with the previous 'Seize the Day' and 'Guardian Angel' EP's we hope that this release will appeal to existing fans of the band as well as those who are intrigued and interested in the band but have yet to dip their toes in to the murky world of Galahad music, even if this particular release contains somewhat rare and unusual cover versions!



Artist Captain Beefheart and his Magic Band
Title Commodore Ballroom, Vancouver 1973
Cat No. GZO106CD
Label Gonzo

Don Van Vliet (born Don Glen Vliet; January 15, 1941 – December 17, 2010) was an American musician, singer-songwriter, artist and poet known

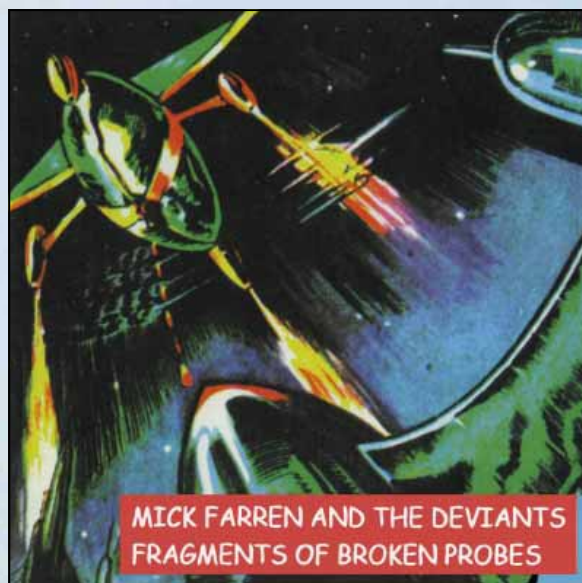
by the stage name Captain Beefheart. His musical work was conducted with a rotating ensemble of musicians called the Magic Band (1965–1982), with whom he recorded 13 studio albums. Noted for his powerful singing voice with its wide range, Van Vliet also played the harmonica, saxophone and numerous other wind instruments. His music blended rock, blues and psychedelia with avant-garde and contemporary experimental composition. Beefheart was also known for exercising an almost dictatorial control over his supporting musicians, and for often constructing myths about his life.

During his teen years in Lancaster, California, Van Vliet developed an eclectic musical taste and formed 'a mutually useful but volatile' friendship with Frank Zappa, with whom he sporadically competed and collaborated. He began performing with his Captain Beefheart persona in 1964 and joined the original Magic Band line-up, initiated by Alexis Snouffer, in 1965. The group drew attention with their cover of Bo Diddley's Diddy Wah Diddy, which became a regional hit. It was followed by their acclaimed debut album *Safe as Milk*, released in 1967 on Buddah Records. After being dropped by two consecutive record labels, they signed to Zappa's Straight Records. As producer, Zappa granted Beefheart unrestrained artistic freedom in making 1969's *Trout Mask Replica*, which ranked 58th in *Rolling Stone* magazine's 2003 list of the 500 greatest albums of all time. In 1974, frustrated by lack of commercial success, he released two albums of more conventional rock music that were critically panned; this move, combined with not having been paid for a European tour, and years of enduring Beefheart's abusive behavior, led the entire band to quit. Beefheart eventually formed a new Magic Band with a group of younger musicians and regained contemporary approval through three final albums: *Shiny Beast (Bat Chain Puller)* (1978), *Doc at the Radar Station* (1980) and *Ice Cream for Crow* (1982)

Van Vliet has been described as '...one of modern music's true innovators' with '...a singular body of work virtually unrivalled in its daring and fluid creativity.' Although he achieved little commercial or mainstream critical success, he sustained a cult following as a 'highly significant' and 'incalculable' influence on an array of New Wave, punk, post-punk, experimental and alternative rock musicians. Known for his enigmatic personality and relationship with the public, Van Vliet made few public appearances after his retirement from music (and from his Beefheart persona) in 1982. He pursued a career in art, an interest that originated in his childhood talent for sculpture, and a venture that proved to be his most financially secure. His expressionist paintings and drawings command high prices, and have been exhibited in art galleries and

museums across the world. Van Vliet died in 2010, having suffered from multiple sclerosis for many years.

This extraordinary record catches the Captain at his best; live on stage in 1973. Someone who was in the audience that night later wrote: "The Captain Beefheart show was beyond my expectations, it washed over us with a magic gumbo of free-jazz, swampy blues, avante garde squawking and punky insolence. We loved it. We didn't know what it was, but we loved it. Captain Beefheart was at least twice as old as most of us in the room, but that wasn't an issue, not in the least. It rocked our world."



Artist Mick Farren and The Deviants
Title Fragments of Broken Probes
Cat No. HST228CD
Label Gonzo

The Social Deviants were founded by singer/writer Mick Farren (born Michael Anthony Farren, 3 September 1943, in Gloucester, Gloucestershire) in 1967 out of the Ladbroke Grove UK Underground community, featuring Pete Munro on bass; Clive Muldoon on guitar, Mike Robinson on guitar and Russell Hunter on drums (born Barry Russell Hunter, 26 April 1946, in Woking, Surrey). The band shortened their name to "The Deviants" after Munro and Muldoon left and were replaced by Sid Bishop on guitar (born Ian Bishop, 17 December 1946, Balham, South West London) and Cord Rees on bass. With the financial backing of Nigel Samuel, the 21-year-old son of a millionaire, whom Farren had befriended, the group independently recorded their debut album *Ptooff!*, selling copies through the UK Underground press before it was picked up by Decca Records.

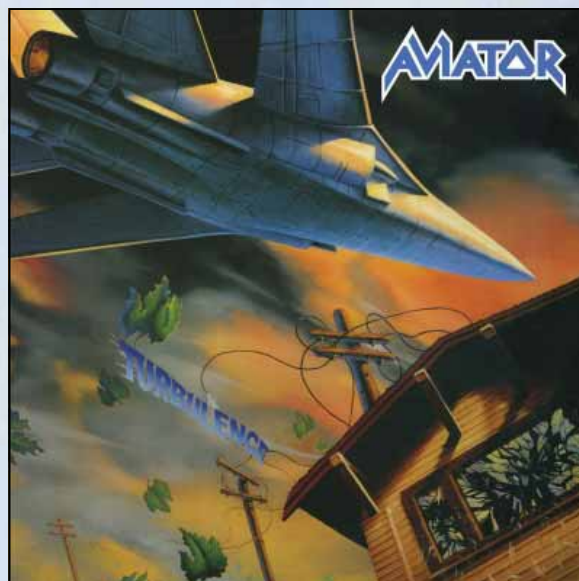
Rees left the band in June 1967 to be replaced by Farren's flatmate Duncan Sanderson (born 31 December 1948, in Carlisle, Cumbria) and the band released a second album Disposable through the independent label Stable Records.

When Bishop married and left the band, Farren recruited Canadian guitarist Paul Rudolph (born Paul Fraser Rudolph, 14 June 1947, in Vancouver, British Columbia, Canada) at the suggestion of Jamie Mandelkau. This band recorded and released the album The Deviants 3 through Transatlantic Records.

During a tour of North America's west coast the relationship between Farren and the musicians became personally and musically strained, and the band decided to continue without Farren, who returned to England where he teamed up with ex-Pretty Things drummer Twink (born John Charles Alder, 29 November 1944, in Colchester, Essex) and Steve Peregrin Took (born Stephen Ross Porter, 28 July 1949, in Eltham, South East London) to record the album Mona – The Carnivorous Circus, an album interspersed with interviews with members of the U.K Hells Angels, before concentrating on music journalism. The three remaining musicians - Rudolph, Sanderson and Hunter - returned to England, and teamed up with Twink to form the Pink Fairies.

In the mid-1970s, Farren was offered a one-off deal by Stiff Records to record an EP, Screwed Up, which was released under the name Mick Farren and the Deviants. The musicians on this record included Rudolph, former Pink Fairies/Motörhead guitarist Larry Wallis, former Warsaw Pakt bassist Andy Colquhoun and former Hawkwind drummer Alan Powell. This band, without Rudolph, went on to record the album Vampires Stole My Lunch Money and the non-album single "Broken Statue", both credited to Mick Farren rather than The Deviants.

The now defunct Farren website Funtopia described this album as a collection "of Deviants/Farren outtakes, remixes and alternate takes is the closest most of us are gonna get to hearing some of Mick's more hard-to-find recordings. Topped and tailed by new Farren/Colquhoun compositions, Fragments runs the gamut of Mick's work 'twixt the demise of the original Deviants and the stellar psych/jazz/metal poetry of the late 90s."



Artist Aviator

Title Turbulence

Cat No. HST236CD

Label Gonzo

Jack Lancaster had already made a name for himself playing with Mick Abrahams in Blodwyn Pig and on several collaborative projects with Robin Lumley including the stellar rewrite of Peter and the Wolf with an all-star cast. But in 1978 he launched a new project together with two of my favourite musicians.

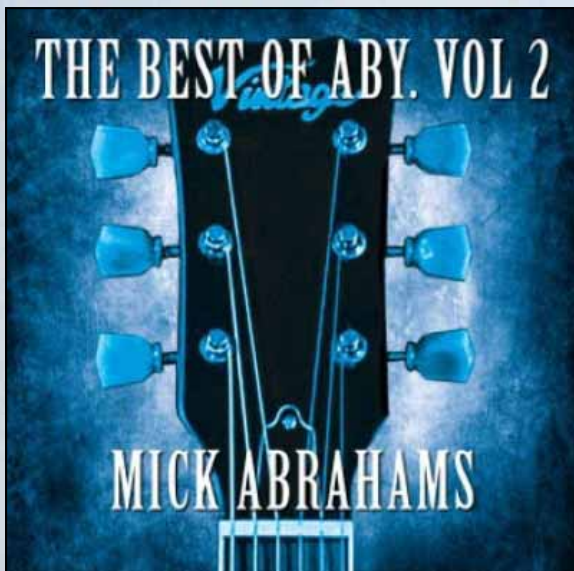
Martin Horst takes up the story on the Prog Archives:

“AVIATOR was founded in 1978 by Jack Lancaster (saxophone, flute, lyricon, synthesizer) and Mick Rogers (guitar & lead vocals) with the co-pilots Clive Bunker (drums) and John G. Perry (bass & vocals). All four musicians already had an impressive background in different bands. Jack Lancaster had played with: BLODWYN PIG, the MICK ABRAHAMS BAND and the SOUL SEARCHERS, Mick Rogers with: MANFRED MANN'S EARTHBAND, Clive Bunker with: JETHRO TULL, BLODWYN PIG and STEVE HILLAGE, John G. Perry with: CARAVAN and QUANTUM JUMP. They played a mixture of straightforward Rock songs alternating with instrumental Jazz-Rock passages reminiscing COLOSSEUM and BLODWYN PIG, Jack Lancaster gave the band a typical sound with the lyricon and soprano saxophone. The weak point was Mick Rogers's vocals.

In early 1979 AVIATOR released their first record named "Aviator" on Harvest/Electrola, coproduced

by the band and Robin Lumley from BRAND-X. All tracks were cosigned by the band. The tracks are all different ranging from straightforward Rock to Jazz-Rock and Pop. They went then on a European Tour as a support act for Steve HILLAGE and in the summer of 1979 they did some festivals and venues in Germany, where they did also a public broadcast for the famous WDR radio in Cologne. The tape of the show proves what an excellent live band they had been. On stage they showed their talent, especially in the longer instrumental passages. “

What a band! What a fantastic band! Clive Bunker has always been an excellent meat and potatoes drummer, and Mick Rogers is a fantastic singer. Sadly, Jack Lancaster left the band for pastures new soon after the end of the European tour, but the band continued as a three piece with this fantastic album.



Artist Mick Abrahams
Title The Best of ABY Vol 2
Cat No. HST175CD
Label Gonzo

It is a story as old as time itself. I'm sure that it predates rock'n'roll, but it is a paradigm which has appeared so many times within the canon of the sort of bands that I have spent the last four decades listening to, but it hardly bears repeating. Except, of course, that I must - because without the back story the extraordinary tale of Blodwyn Pig would just be another rags to... well, if not exactly riches, then slightly more expensive rags.

In the beginning there was Robert Johnson who sold his soul to the devil. The cornute one passed it on to some evangelical promoters in the Thames Valley. The Blodwyn Pigstory begins back in the

mid-1960s when a whole generation of relatively privileged white kids in the UK discovered the music of a previous generation of reasonably underprivileged black men living in the southern states of the USA.

People quite often forget that Jethro Tull, who are best known for having a personable front man who looked like a tramp and stood on one leg whilst playing the flute didn't start off as a folk band, or even a progressive rock band; they started off as a blues band. Back in the halcyon days of 1967, a couple of members of a Blackpool-based blue-eyed soul band travelled down to the teeming metropolis where they teamed up with two members of a failing, Luton-based blues band. They appropriated the name of the legendary 18th Century agriculturist (inventor of the rotary seed drill, no less) and the rest is history. Except, of course, that it is nothing of the kind.

The band signed to the legendary Island Records, home of the cream of what was then known as 'the underground', and during the summer of 1968 recorded their first album This Was. Ian Anderson, the aforementioned gentleman of the rock and roll road, described their music as 'a sort of progressive blues with a bit of jazz.' The blues influence came largely from guitarist Mick Abrahams. It was Abrahams who - on the first album - provided the only non-Anderson lead vocal in Jethro Tull's recorded history, and with the benefit of hindsight it is easy to see that both he and Anderson were jostling for position as the prime creative mover behind the band.

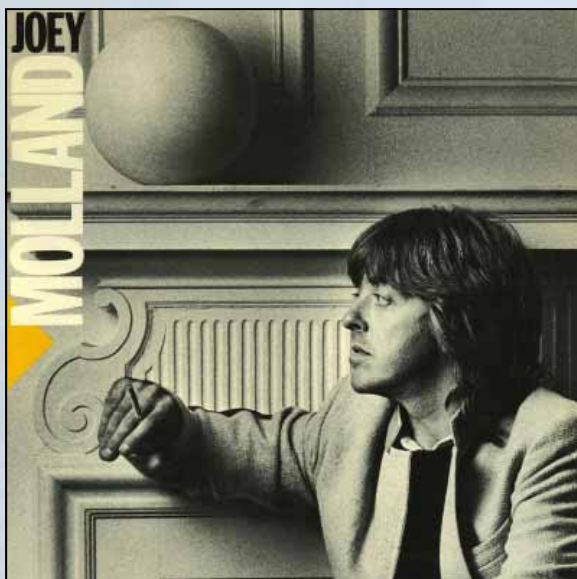
Unsurprisingly, there was a massive falling out between the pair, and Abrahams left the group. He was replaced by Martin Barre (after brief tenures by Toni Iomni, later as Black Sabbath, and Davy O'List of The Nice) and Jethro Tull did their own inimitable thing for the next four decades.

But what of Abrahams? One of the main reasons that he had fallen out with Anderson was that he was a blues purist, and didn't want to follow some of the more esoteric paths that Anderson was to lead the band into. No, he just wanted to play the blues. Robert Johnson hadn't sold his soul to the devil in order to make progressive rock albums about a nine-year-old boy poet. There was a purity and an integrity to the blues, and it was the path along which Mick Abrahams intended to walk. So he started his own band and for reasons which remain obscure he named it Blodwyn Pig.

Over the years he also recorded a number of solo albums, steeped in the delta blues DNA that had mystically been passed down to him by Robert Johnson. Mick is 70 now, and not in the best of

health, but he still has the heart of a bluesman and the remarkable musicianship on this gem of an album pays testament to that. This is collection of some of Mick's own favourite songs that he has featured in his live concerts and recordings over the last 16 years, and featuring the 2002 line up of The Mick Abrahams Band. Some fine blues, country blues, and even a couple of old rockers!

Great playing from the master of the SG and some cool arrangements and treatment of some of his best songs.



Artist Joey Molland
Title After The Pearl
Cat No. HST238CD
Label Gonzo

Poor Badfinger; if ever there was a pop group "born under a bad sign" it was them. Things started off quite auspiciously.

As The Iveys they signed to The Beatles' Apple Records and had a hit single. However, they decided that their name, and their image were a little old fashioned and for reasons that remain obscure they also decided to change their guitarist. Exit Ron Griffiths and enter Joey Molland. Badfinger was born.

They had hit singles with the Paul McCartney penned Come and Get It (recorded just as Griffiths was leaving the band) and No Matter What, and perhaps their greatest moment was when Harry Nilsson had a massive worldwide hit with their song Without You in 1972. After that it was all downhill. And downhill very very fast.

The band were the last non-Beatles artists to

release an album on Apple, and a move to Warner Brothers was not a success.

There were grave management issues (which were so contentious that even now it is probably not safe to put in writing) and – probably as a result of these internal pressures – two members of the band (Pete Ham in 1975 and Tom Evans in 1983) committed suicide by hanging.

Joey Molland, who had written the vast majority of the group's later output, remains an immensely under-rated and very talented songwriter, whose career has been blighted by the appalling catalogue of disasters which had overtaken his band.

This is Joey Molland's debut solo album, following the final demise of Badfinger. This also marked his first release following the suicide of Tom Evans (with whom Molland had reformed the band in 1979). Perhaps that is the reason for the overall sadness of the album.

Yes, Molland's strong, pretty melodies are there, but lyrically this is album of loss and longing, and this is what the artist does best. His plaintive vocals mixed with the melancholic music makes for a heart wrenching and captivating listening experience.

Musically, the band is tight, and the music is well arranged and well produced. Fans will note the inclusion of "Mean Jemima," which was originally recorded by Badfinger for the No Dice album (known as "Mean Mean Jemima").

This version does not differ in arrangement and lacks the energy of the original. Still, it is a solid effort. What brings the album down somewhat is the lack of variety throughout the album. It plods along with pretty much the same style. Although the style is played well, the format exhausts itself quickly.

Fans of Badfinger will love this; fans of mid-'80s pop/rock will also find something of interest with this album.

Originally from Liverpool, Molland now lives in America, where he continues to write and perform some beautiful music. Let's hope, with the re-release of this fantastic record that is star is finally in the ascendant.

If so, then there really is some justice in the universe.

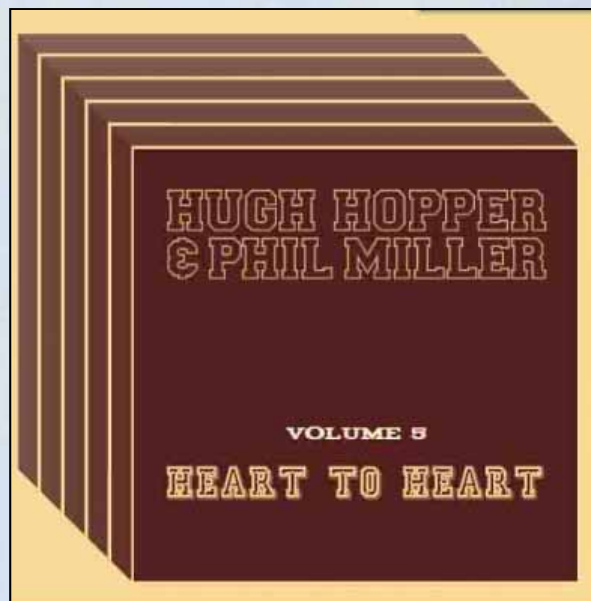


Artist Steve Ignorant
Title The Feeding of the 5000
Cat No. DIM-GZ002CD
Label Gonzo

Steve Ignorant (born Steven Williams in 1957) is a singer and artist best known for co-founding the anarcho-punk band Crass with Penny Rimbaud in 1977. After Crass stopped performing in 1984, he has worked with other groups including Conflict, Schwarzenegger, Stratford Mercenaries, Current 93 (under the name Stephen Intelligent), US punk band Thought Crime, as well as being an occasional solo performer. He is also a sculptor, and has worked as a traditional Punch and Judy performer using the name Professor Ignorant. In recent years he has developed an interest in the history of traditional London music hall performance.

On 24 and 25 November 2007 he performed Crass's entire The Feeding of the 5000 live at the Shepherds Bush Empire, backed by guest musicians. Other members of Crass were not involved in these concerts. "I acknowledge and respect Steve's right to do this", Rimbaud said, "but I do regard it as a betrayal of the Crass ethos". Ignorant had a different view; "I don't have to justify what I do. (...) Plus, most of the lyrics are still relevant today. And remember that three-letter word, 'fun'?"

Steve and Penny soon made up their rift, and performed together on the last night of Steve's Last Supper Tour four years later, and all was well that ended well. In the meantime this extraordinary package remains a unique document of a wonderful night that most never dared believe would happen.



Artist Hugh Hopper & Phil Miller
Title Volume Five: Heart to Heart
Cat No. HST247CD
Label Gonzo

Hugh Hopper started his musical career in 1963 as the bass player with the Daevid Allen Trio alongside drummer Robert Wyatt. There can be few other free jazz bands of the era with such a stellar line-up. Unlike other legendary ensembles such as The Crucial Three (a Liverpool band from 1977 which featured three musicians who were to go on to enormous success) the Daevid Allen Trio actually played gigs and made recordings.

All three members ended up in Soft Machine, which together with Pink Floyd was the 'house band' of the burgeoning 'Underground' movement which tried so hard to turn British cultural mores upside down for a few years in the latter half of the 1960s. (Hopper and Wyatt had also been in another legendary Canterbury band called The Wilde Flowers). Hopper stayed with Soft Machine (for whom he was initially the group's road manager) until 1973 playing at least one session with Syd Barrett along the way.

During his tenure the band developed from a psychedelic pop group to an instrumental jazz rock fusion band, all the time driven by the lyrical bass playing of Hugh Hopper.

After leaving the band he worked with many pillars of the jazz rock fusion scene such as: Isotope, Gilgamesh, Stomu Yamashta and Carla Bley. He also formed some co-operative bands with Elton Dean who had also been in Soft

Machine.

This is the first of a ten part series compiled by Michael King, a Canadian Hugh Hopper Scholar.

He writes:

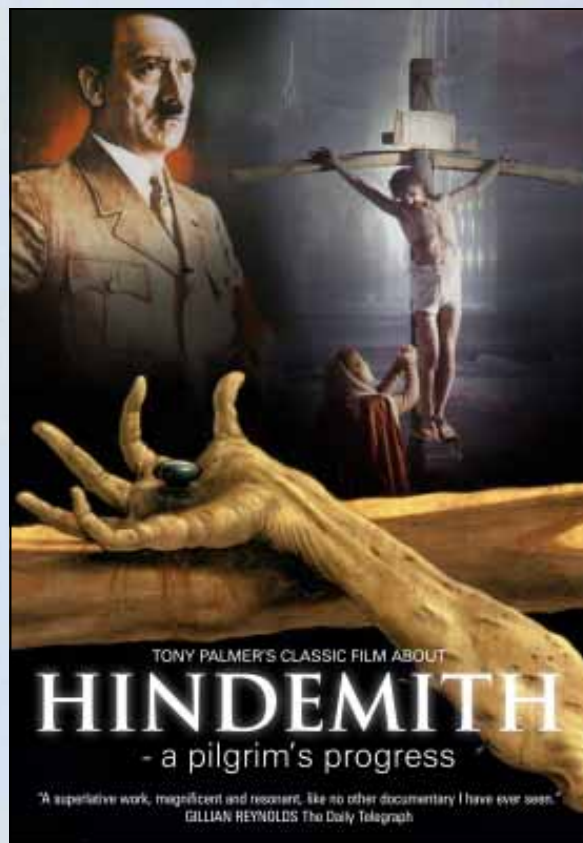
“My first encounter with the music of Hugh Colin Hopper backdates to the summer of 1976. While visiting a friend I was intentional played a record titled Volume Two from a British rock group about whom I knew little, The Soft Machine. The experience was staggering and prompted a radical reappraisal for the conventions I had been conditioned to accept as ‘Progressive’. Once smitten I undertook to follow and purchase a spate of seriously inventive record albums that Hugh Hopper released and appeared on, namely; Hoppertunity Box, Rogue Element, Soft Heap, Cruel But Fair and Two Rainbows Daily. Throughout these works I found Hugh’s textural bass guitar by turns anchored and animated the music with ample good taste. Here was a rarefied musician who avoided overplaying his instrument in favour of approaches reflecting his personal musical Zen”.

Technically, by processing his bass guitar with fuzz box, flanger, wha-wha, octave pedal effects, his use of tapes loops, and latterly computer programming, Hugh constructed multilayer soundscapes with great attention to detail. His creative template embraced aesthetics well beyond the orthodox roles assigned to the bass guitar and its practitioner.

As example, Hugh cleverly adapted the time altering effects of the repetitive tapes loops he was creating with two tape recorders in the early sixties - to his bass guitar - by playing such repeating patterns in real time.

Furthermore, minimalist mutations and modularity often characterize the rhythmic, harmonic, melodic foundations of Hugh’s musical compositions (many displaying melody lines of uncommon length). These aspects, alongside a brilliant capacity to freely improvise, (dynamically from a whisper to a roar) distinguish Hugh Hopper as a consummate musician of great standing, one who thrived in myriad musical settings”.

This ten part series is to compliment an heretofore large body of work (over sixty titles) by presenting previously unreleased concert and studio recordings, with the focus on Hugh’s compositions as performed by groups under his leadership.



Artist Tony Palmer
Title Hindemith - A Pilgrim's Progress
Cat No. TPDVD185
Label Tony Palmer

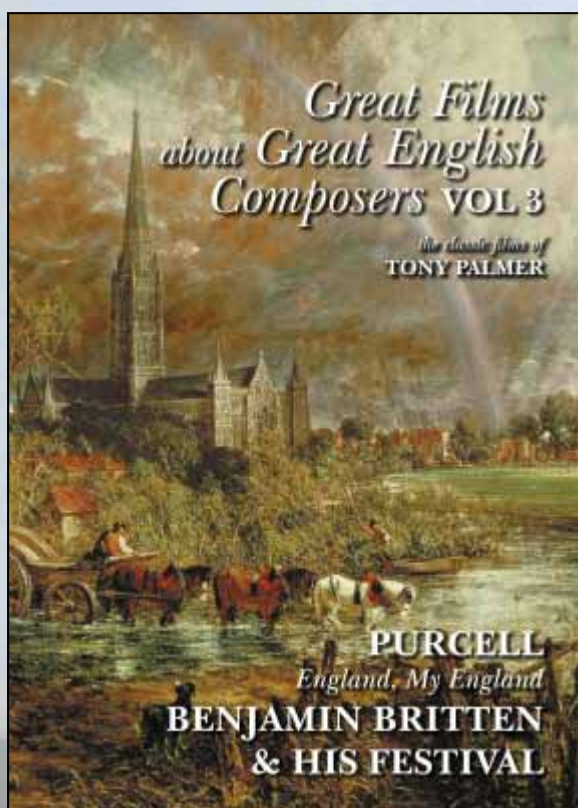
The film was first shown on Melvyn Bragg’s South Bank Show. The critics were divided. Stephen Johnson, writing in *The Listener*, admitted that while the various thematic strands undoubtedly related, the story of Hindemith tended to get lost in the welter of allusions.

“I felt both stirred and cheated,” Johnson wrote; “stirred, because the combination of music with visual and verbal images struck me more powerfully than in any other Palmer film; cheated because I’d expected a film about Hindemith, but the composer and his music formed only one strand in a complex tissue.”

Michael John White in *The Independent* wrote: “Putting visual images to music is potentially a questionable undertaking. Either they add nothing or they infiltrate the score. Palmer is an infiltrator, thus getting very close to the heart of the music. Palmer can claim an unrivalled catalogue of work which has touched a deep level of truth in his subjects, risking broad conjectures which have later always been substantiated.”

Gillian Reynolds writing in The Daily Telegraph said: "Nothing quite like this film had ever appeared on television before. The story's passionate logic is told in images which have an eerie familiarity," she wrote, "while words and music break across them like waves, becoming a tide."

The Independent Broadcasting Authority, to which the Hindemith film was referred on possible grounds of blasphemy, sent it back praising it with the sole stipulation that it must be shown without commercials. It is a superlative work, the most magnificent and resonant film to be seen on Easter Sunday in years, like no other documentary I have ever seen."



Artist Tony Palmer
Title Henry Purcell/Benjamin Britten - Great English Composers Vol 3
Cat No. TP241-03
Label Tony Palmer

PURCELL - Tony Palmer directs this prize-winning film about the great English composer Henry Purcell. Very little is known about his life, but the script - by Charles Wood and the late John Osborne - solves this problem by launching a group of actors in the 1960s on a voyage of discovery into the 1660s & late-17th century

England, the extraordinary period in which Purcell lived. But it is Purcell's music which is the driving force of the drama, with a stunning soundtrack conducted by John Eliot Gardiner.

BRITTEN & HIS FESTIVAL -

A behind the scenes look at the Aldeburgh Festival and the opening by The Queen of the new concert hall at Snape

"A superb film (which) may well achieve the status of a classic, repeated again and again over the years...the brilliant editing of the highest quality, making a natural partnership of music and picture." Sean Day-Lewis, The Daily Telegraph



Artist Tony Palmer
Title William Walton/Gustav Holst - Great English Composers Vol 4
Cat No. TP241-04
Label Tony Palmer

Walton - This award-winning 1981 film is a revealing and moving portrait of the great composer.

Supported by archive material, extracts from many of his works, and interviews with Lady Susana Walton, Laurence Olivier and Sacheverell

Sitwell, Walton reflects on his own journey from Oldham in Lancashire to his island home on Ischia in Italy, where he died in 1983.

Holst - DVD from director Tony Palmer telling the story of Holst – first ever film about this extraordinary man.

The first ever film about this extraordinary man – who taught himself Sanskrit, lived in a street of brothels in Algiers, cycled into the Sahara Desert, allied himself during the First World War with a ‘red priest’ who pinned on the door of his church “prayers at noon for the victims of Imperial Aggression”, who hated the words used to his most famous tune “I Vow to Thee My Country” because it was the opposite of what he believed, who distributed a newspaper called The Socialist Worker, whose music - especially The Planets - owed little or nothing to anyone, least of all the ‘English folk song tradition’, but was a very great composer who died of cancer, broken and disillusioned, before he was 60.



Artist Barbara Dickson
Title Winter
Cat No. CTVPCD011
Label Chariot

Barbara Dickson was born in Dunfermline, Scotland. Her singing career started in folk clubs around her native Fife in the sixties, exposing her to a rich combination of traditional and contemporary music.

In the early seventies she sang at a Liverpool folk club run by a young student teacher called Willy Russell.

He showed Barbara the first draft of what would later become the award-winning musical John, Paul, George, Ringo....and Bert and asked her to perform the music.

The combination of fine writing, a superb cast of young unknowns, (including Antony Sher, Bernard Hill and Trevor Eve) and Barbara's idiosyncratic interpretation of Beatles songs made the show hugely successful.

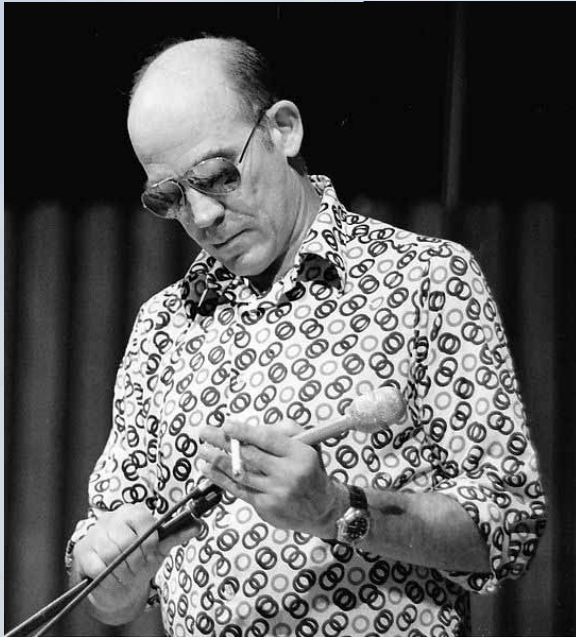
During the seventies and eighties Barbara Dickson enjoyed huge success in both the pop field and also moved into acting and was featured in a number of high profile stage and television productions.

In the late nineties Barbara met with Troy Donockley and the pair made plans to work with each other. This collaboration first came to bear fruit on the album Full Circle and again more recently on the Time and Tide album.

Of this new album she writes:

“My ‘Winter’ album is a collection of seasonal songs, some of which were included in the BBC Scotland radio show ‘Joy to the World’ several years ago now. We’re supplementing those pieces with more ‘wintry’ music and it’s been a brilliant exercise for Troy and me. We can’t bear the thought of not recording together so this is to keep us going until he comes back from Nightwish. It’s been a labour of love for us both and I hope you’ll enjoy it when it comes out”.





WHO GONZO? WHY GONZO? WHAT GONZO?

What? You don't know who Hunter Thompson is/was/might have been/will be? Without Hunter Thompson there would be no Gonzo Multimedia. It would have been completely different and that would have been an unforgivable pity. So here is:

- [A potted history of his life and works](#)
- [Rob Ayling explains why he called his company 'Gonzo'](#)

C.J.Stone suggested that as well as explaining Gonzo to those wot don't understand, we should do a weekly quote from the great man himself. So here goes:

“Crazy' is a term of art; 'Insane' is a term of law. Remember that, and you will save yourself a lot of trouble.“

Hunter S. Thompson

ver GONZO Weekly BACK ISSUE BONANZA

This is all very exciting and things are changing very rapidly. There is now a dedicated website at www.gonzoweekly.com. At the moment it is extremely skeletal, but it will be titivated and enhanced and augmented with other stuff over the next few months.

In my defence, I have never pretended to be any sort of web designer, and I have never worked out how to use Dreamweaver or any of those clever things, and I don't understand anything but basic raw htm.

But it does the biz as Graham would say, and it contains links to all sixty-nine back issues. I will be guided by you, the readership as to what else should be on the magazine's website. There will also be special things there which are only available to subscribers, which as the subscription costs now't, is—I think—a reasonably good deal.

Somewhere along the line I will call upon members of my ever expanding Robot Army of the Undead and get someone to transfer all the back issues from the Mailchimp format in which they were originally composed, to this swish new page turney flip book thingy. But it ain't gonna happen any time soon because - believe it or not - the rigours of putting out a 70 page magazine every seven days with a team of volunteers, and a budget of twenty five quid, are quite considerable.

But it will happen....in the fullness of time...

GONZO
weekly #2

EXCLUSIVE
Interview with the King of Soul
James Brown
The Funky President
The Godfather of Soul
The Godfather of Soul
The Godfather of Soul
The Godfather of Soul
The Godfather of Soul

NEW SINGLE FROM ANOMALY BCS GAMES

GONZO
weekly #2

EXCLUSIVE
Interview with
John DeLorean
The Inventor
The Entrepreneur
The Visionary
The Legend

ALTERNATIVE HISTORY
The Dutch Woodstock
The Dutch Woodstock
The Dutch Woodstock
The Dutch Woodstock
The Dutch Woodstock

A BLAST FROM THE PAST: COLLEEN'S PAST

GONZO
weekly #25

EXCLUSIVE
Interview with
The Inventor
The Entrepreneur
The Visionary
The Legend

NO AERIAL IN A STORM IN A STORMY CLAY

GONZO
weekly #25

EXCLUSIVE
Interview with
The Inventor
The Entrepreneur
The Visionary
The Legend

JUDY DOYLE NEW ALBUM EXCLUSIVE

GONZO
weekly #25

EXCLUSIVE
Interview with
The Inventor
The Entrepreneur
The Visionary
The Legend

A STUNNING NEW PERSPECTIVE ON FROG

GONZO
weekly #25

EXCLUSIVE
Interview with
The Inventor
The Entrepreneur
The Visionary
The Legend

VIDEOPARIBEN: STILL A REVOLUTIONARY

GONZO
weekly #25

EXCLUSIVE
Interview with
The Inventor
The Entrepreneur
The Visionary
The Legend

THE KING'S MICROSPHERES INTERVIEW

GONZO
weekly #25

EXCLUSIVE
Interview with
The Inventor
The Entrepreneur
The Visionary
The Legend

LIVING THE GOVTS WITH ROCK AGRARIANS

GONZO
weekly #25

EXCLUSIVE
Interview with
The Inventor
The Entrepreneur
The Visionary
The Legend

The Life & Times of Miss Crystal Grenade

GONZO
weekly #25

EXCLUSIVE
Interview with
The Inventor
The Entrepreneur
The Visionary
The Legend

REMASTERING 'THE DUTCH WOODSTOCK'

GONZO
weekly #25

HUGH HOPPER REVISITED

GONZO
weekly #25

TAM TON LANGER: The Times They are a Changin'

GONZO
weekly #25

ROCK AND ROLL MADNESS

GONZO
weekly #25

LIVING WITH THE SPACEMAN BOB FOSTER

GONZO
weekly #25

AGONY IN THE DEATH OF AN ANWAR HUSE: MICHAEL'S DISPRETTE THE GUILTY

GONZO
weekly #25

EVERETT'S FROM THE RAINBOW BOULEVARD

GONZO
weekly #25

VANGELIS: THE MUSIC OF THE SPHERES

GONZO
weekly #25

THINK TALK: The come bid from Japan

GONZO
weekly #25

ANT BEE

GONZO
weekly #25

ANT BEE

GONZO
weekly #43

HERE COMES THE JUDGE

GONZO
weekly #43

ANDY COLQUHOUN REVISITS DR. CROW

GONZO
weekly #43

CONVERSING WITH CRYSTAL

GONZO
weekly #43

IN THE COURT OF THE CRIMSON JUNKO

GONZO
weekly #43

ERIK'S ON THE ROAD AGAIN



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



FAREWELL JACK BRUCE



**THE IRREPRESSIBLE CORKY
LAING SAYS A FOND GOODBYE TO
HIS BANDMATE**

Corky Laing may be best known as the renowned drummer with *Mountain*, but for two years from 1972 he joined forces with *Mountain*'s Leslie West, and legendary bass player, Jack Bruce. The latter band actually came straight out of the dissolution of the former.

Mountain's bass player and producer Felix Pappalardi who had produced all but one of the albums by the seminal British hard rock three piece *Cream*, and when *Cream* dissolved in 1968, the last show of which was filmed by film-maker Tony Palmer of whom more later, Pappalardi produced Bruce's first solo album 'Songs for a Tailor'.

Therefore, when Pappalardi left *Mountain* in favour of advancing his career as producer to the stars, there was only one real option for who would replace him.

This week I telephoned Corky at his studio and we talked about his memories of Jack Bruce.

**Listen
Here**



TONY PALMER REMEMBERS

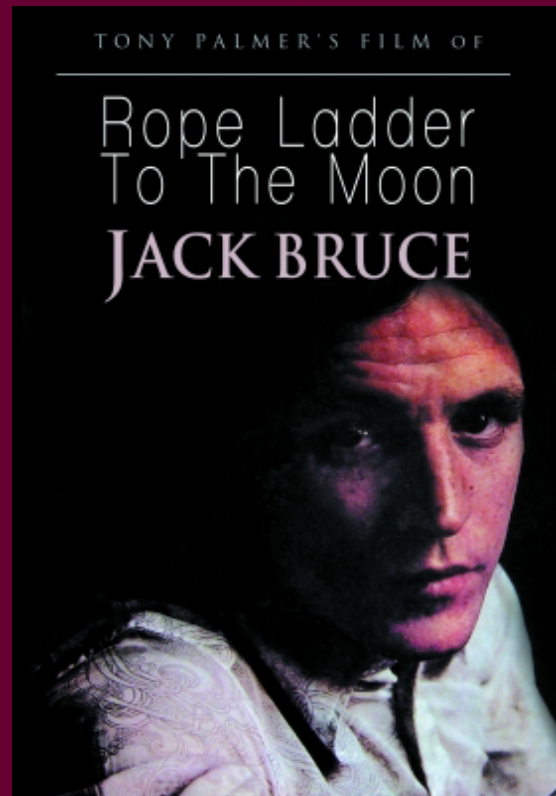
Tony Palmer is probably the best known film director to come out of the 1960s pop culture explosion.

His work includes over 100 films, ranging from early works with The Beatles, Cream, Jimi Hendrix, Rory Gallagher (Irish Tour '74) and Frank Zappa (200 Motels), to his classical portraits which include profiles of Maria Callas, Margot Fonteyn, John Osborne, Igor Stravinsky, Richard Wagner, Yehudi Menuhin, Carl Orff, Benjamin Britten and Ralph Vaughan Williams. He is also a stage director of theatre and opera.

Among over 40 international prizes for his work are 12 Gold Medals from the New York Film Festival as well as numerous BAFTAs and Emmy Awards. Palmer has won the Prix Italia twice, for *A Time There Was* in 1980 and *At the Haunted End of the Day* in 1981. He is a Fellow of the Royal Geographical Society, and an honorary citizen of both New Orleans and Athens.

No Gonzo Weekly tribute to Jack Bruce would be complete without the memories of Tony Palmer, who not only filmed *Cream's* farewell show but made a documentary on Bruce while he was recording his first solo album. The documentary was shown by the BBC in 1971 and is now available on DVD through Gonzo Multimedia.

Made as a sequel of sorts to his landmark 60s TV documentaries *All My Loving* and *Cream Farewell Concert*, the raison d'être behind Tony Palmer's *Rope Ladder To The Moon* was to introduce Jack Bruce the solo artist to the wider public after Cream's whirlwind two a bit year career. Filmed in 1969 and originally broadcast on the BBC's Omnibus slot in February 1970 *Rope Ladder To The Moon* offers a revealing portrait of Bruce the man and the musician who at the time was working on his debut album 'Songs For A Tailor'. Rather than following the standard interview format



the film is narrated by Bruce himself and follows him as he visits selected landmarks in his native city of Glasgow including his childhood home of the Gorbals, the Barrowland market, taking in an Old Firm game, getting away from it all on his recently purchased island off the west coast of Scotland and, among other things, playing Vidor on the Albert Hall organ.

In between times Bruce offers his take on everything from the grim reality of living conditions in the slums of Glasgow to the impact of the highland clearances.

Interspersed with all this is performance footage of Bruce putting his then current band featuring Dick Heckstall-Smith, Chris Spedding and Jon Hiseman through their paces on material from 'Songs From A Tailor'. Interestingly, in the accompanying interview Tony Palmer reveals that he originally intended to make three films following the post Cream career path of Messrs Bruce, Baker and Clapton however, the Jack Bruce documentary was the only one which made it onto celluloid.

I dropped Tony an email and, half-a-hour later he replied:

Jack Bruce was among the finest bass players I



have ever heard.

In fact, he's probably the very best bass player I ever heard. What always astonished me about the three crazy musicians who made up Cream, was the extent to which each of them – Baker, Bruce and Clapton – seemed determined to play the other two right off the stage, constantly shifting the beat and the harmonies as if to say: “See if you can follow that!” And of course the other two could and did. It was thrilling to hear, although it must have been scary to do. They were devious, determined and brilliant. It was some of the greatest music making I was ever privileged to hear....

....And the odd thing was that, off-stage, the three musicians were as unlike ‘rock’n’roll stars’ as it was possible to imagine. Highly intelligent, in their different ways; diffident (yes, even Ginger Baker !!); quiet (yes, even Ginger Baker !!); and just very nice guys. They had their problems of course, not least their apparent dislike of each other, much exaggerated by their complete exhaustion at the end of Cream. But the remarkable thing about Jack Bruce is that like all great musicians, following the demise of Cream, he constantly reinvented himself and what he played.

His first adventure was a ‘solo’ album called *Songs For A Tailor* when he surrounded himself with a group of jazz-orientated soloists with whom he had often played - Dick Heckstall-

Smith on saxophones, Jon Hiseman on drums, Chris Spedding on guitar, Harry Becket & Henry Lowther on trumpets, and even a little help from one George Harrison. All of the songs were original compositions with his long-time collaborator Pete Brown, but that wasn’t much of a surprise since Bruce/Brown had written many of Cream’s greatest hits, *Sunshine of your Love* and *White Room*, for instance.

But that’s only part of the story. True, *Songs For A Tailor* was the inspiration for this film. The real fascination for me, however, was how a lad from the slums of Glasgow had graduated via The Royal Scottish Academy of Music to a position where he could buy his own island. In his eloquent biography of Bruce, Harry Shapiro tells of the social deprivation in which the young Jack grew up, his Communist father, and the sheer hard work that Bruce was prepared to undertake to learn his trade - thousands of gigs are listed; literally thousands. This really did seem a rags to riches story worth making a film about.

And so we did, first broadcast on BBC Omnibus, February 1st 1970. I was delighted that we managed to find much of the original material and were able to re-master the film for its very first DVD release. It’s not the whole story about an extraordinary talent; just one moment in time and in the life of a really good man and a great musician.





ROB AYLING REMEMBERS

To Jack Bruce, one of the greats.

I was privileged enough to meet Jack with Pete Brown (right) on the 11th November 2010 whilst we were filming the extras for his DVD release of "Rope Ladder to the Moon". Jack was very warm, friendly, open, candid and very funny. There I was chatting away with one of my childhood heroes at his house in Suffolk; 'Does it get better than this?' I was asking myself. In short 'No'.

Jack I am going miss you man. I hope you are having a blast at the great Gig in the Sky. Jack Bruce Gone but not forgotten!





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

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

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

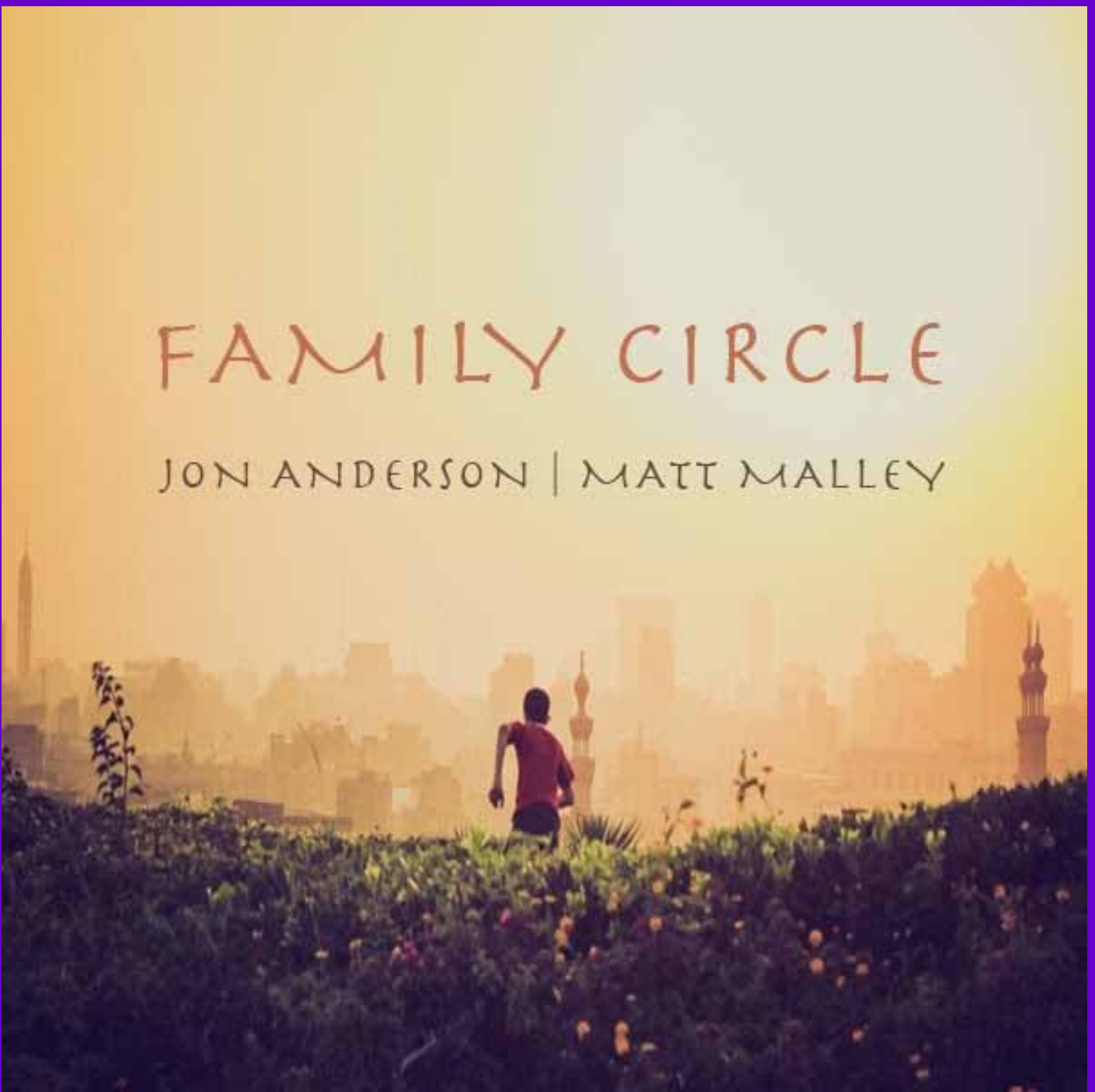
“Not only am I a fan of Jon's voice but I'm a fan of his fearless spiritual outlook which appears in all of his music. A mutual friend said we should meet and got us in touch and after talking a little, Jon said, 'So send some music!' - so I had a cup of my best Darjeeling tea, went into my studio and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

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

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

FAMILY CIRCLE

JON ANDERSON | MATT MALLEY



Celtic Folk, World and Indian Music.

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

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

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

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

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



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

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

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



Helping Families along the Way

Proudly Supporting People with Autism Since 1998

AUTISM AFFECTS FAMILIES

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

OUR MISSION

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

WE ARE IMPROVING LIVES

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



AND PROVIDING SUPPORT

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

Flutie Foundation Programs:

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

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

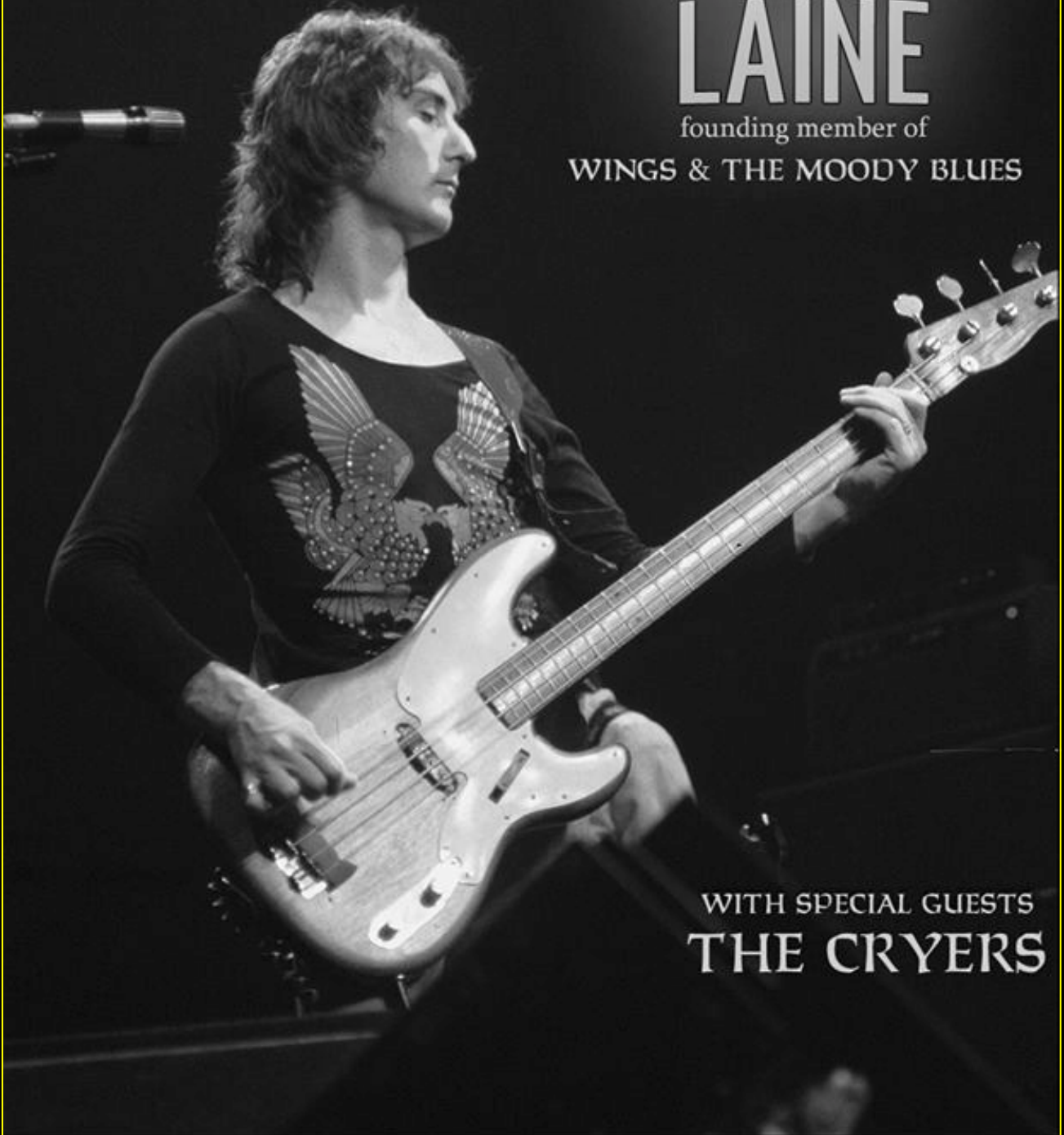
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XTUL VI

IN THE GREY HALF-LIGHT BETWEEN FACT AND FANTASY

I looked at Danny aghast, and not for the first time in the thirty-three years that I have known, and been infuriated by the bloody man, I realised quite how shallow he has always been. The motivating factors in his life have always been sex, money and power over people weaker than himself. I don't think that I have ever disliked him quite so much as I did then. I gulped at some more coffee, lit another cigarette and asked him to continue.

Of course he started to talk about the two nubile young hitchhikers again, but I managed to head him off that subject with some difficulty, and tried to find out some more about these peculiar people who were living as a family out in the deep woods. "Of course I didn't believe that these three people were Gods, they had to be just ordinary people who were better at social manipulation than the people who followed them. Its amazing what a few conjuring tricks and some masks will do to impress a bunch of stoned homeless

hippies", he blustered, and for a moment I actually believed him.

"At least that is what I thought at first", he admitted, looking surprisingly shamefaced. "I found out a bit more later and was forced to change my mind, but at that stage I just wanted to get closer to the girls, if y'know what I mean", and once again he winked at me in a horrid manner and became the sleazy cocksman that I have learned to despise for all those years.

Realising that Danny's thoughts were once again verging towards the carnal, and wanting to find out what the hell this was all about, whilst still being only too aware that I had a long and difficult day ahead of me, and Danny's tomfoolery was just going to compound the problems I had to face. So I did my best to bring him back on track without actually grabbing him by the scruff of the neck and banging his head repeatedly against the wall. I am not a violent man, but



I am afraid that Danny Miles brings out the worst in me.

Back at *The Westcountry Inn*, Danny had apparently told the two girls, whose names - he informed me - were Sable and Araminta, that he wanted to meet the other members of what they described as 'The Children of The Three' and asked whether this could be arranged. Araminta, slightly nervously made a phone call on her mobile, and spoke to someone called 'Skullfuck' who she later described as the Sergeant at Arms. I pricked up my ears at this; back in my mis-spent youth, soon after I had met Danny for the first time, I knew a biker in the South Devon village of Kenton with just this unlovely soubriquet. Surely there couldn't be that many people called 'Skullfuck' living in the Westcountry. Realising that if this was indeed

at night with Corinna and one of our students, who was doing a project about the nocturnal fauna of this part of Devon, but although we were dutifully logging the badgers and foxes that we saw, we were really hoping that we would have an encounter with one of the big cats that are more and more commonly reported in the region.

I explained this to Danny, and he told me how the two girls, by now twitching with almost palpable excitement, had instructed him to drive back in the direction of Kilkhampton for a few miles, until they came across a blind turning on the left. They drove down this little lane, and were now surrounded by the tall grey green pine trees of the Forestry Commission. Showing admirable restraint and far more common sense than I was used to from him, Danny was only

Sable, who was in the back seat behind him, giggled manically, produced a hunting knife from up her sleeve, and held it to his throat.

someone that I used to know then I had an ace up my sleeve that Danny might not know about. Many years of dealing with the bloody man has taught me that when dealing with Danny Miles one needs as many cards in one's deck as possible, so I filed the information away for future reference, took another drag on Messrs Benson And Hedges' finest, and asked Danny to continue.

About half-an-hour later, Araminta's phone rang, and she muttered a conversation whilst making the odd furtive sideways glances at Danny, and giggling nervously. Then, when the call was over, she lent over to Sable and whispered in her ear. The two girls squealed delightedly, and dragged Danny to his feet. They danced around him, showering him with kisses as they did so, and then delightedly pulled him out into the car park to his car.

Danny asked me whether I knew the area at all. Of course I did. Back in 1978 my father taught me to drive along these very lanes, and along the minor road which led from Clovelly down to Bude. In more recent years I had explored quite a few of these back lanes



driving at about twenty-five miles per hour down what my Father used to describe as a 'Devon Dual Carriageway', an unkempt road with grass growing down the centre leaving a separate 'carriageway' for each wheel. This was a good thing, because suddenly two dark figures stepped out of the undergrowth about twenty feet in front of the car, the two girls screamed "Stop!" In unison, and Danny slammed his foot on the brake, and they screeched to a halt, and Sable, who was in the back seat behind him, giggled manically, produced a hunting knife from up her sleeve, and held it to his throat.

The two figures who had stepped out of the bushes in front of them approached the car, and Danny saw to his horror that they were wearing grubby black dungarees, their faces were covered by realistic rubber pig masks, and they were carrying what looked suspiciously like that classic design icon of the 21st Century, the AK47, which seemed far too big for them. It was only then that Danny realised that by their stature they could not have been more than ten or eleven years old.

Danny was frogmarched out of the car, a black bin bag was put over his head, one of the pig children took the keys from the ignition, opened the boot of the car and his four captors unceremoniously bundled Danny into it, slamming it shut a few centimetres above his head.

"Bloody Hell", I said, whilst - for the first time in about thirty years - actually feeling mildly sorry for Danny Miles.

A photograph of two badgers in a grassy field. One badger is in the foreground, looking towards the camera, while the other is slightly behind it. The background is a soft-focus green field.

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Douglas Harr

Ear Candy for the Hungry Audiophile

Erasure is the synth-pop duo of Vince Clarke (keyboards) and Andy Bell (vocals.) Vince is the founder of three of the most famous all-synth bands of our times – Depeche Mode, Yazoo (Yaz in the states) and Erasure. In the 80's these bands lured me away from the keyboard driven progressive rock artists I loved in the 70's and extended my collection immensely. And, being a big fan of lead singers with personality, I found Andy to be a gem of Britain with his tremendous vocal range, charming tones, and energetic stage presence. The duo recently had the chance to showcase their new work "The Violet Flame" in concert at the Fox Theater in Oakland, California on November 1st 2014.

To really appreciate this music you've got to experience it live in concert. Vince is known for his use of pre-MIDI analogue synthesizers and sequencers, and nothing beats the warm sound of these instruments cranked up to massive volumes. In concert he remains fairly stationary, twiddling knobs from behind his machinery looking very serious. The only exception to this I've seen was his inclusion in the synchronized runway dance during the "Abba-esque" segment for the *Chorus* tour. The real treat in concert is singer Andy Bell, who flirts with the audience, dressing in exotic risqué costumes, delivering his soaring vocals with pitch perfect precision. He has been on top of his game every time I've seen them, with the highlight being

the *Chorus* tour, nicely documented in the video "The Tank, The Swan, and the Balloon Live," and including their most elaborate staging outside the "Wild!" and "Cowboy" tours.

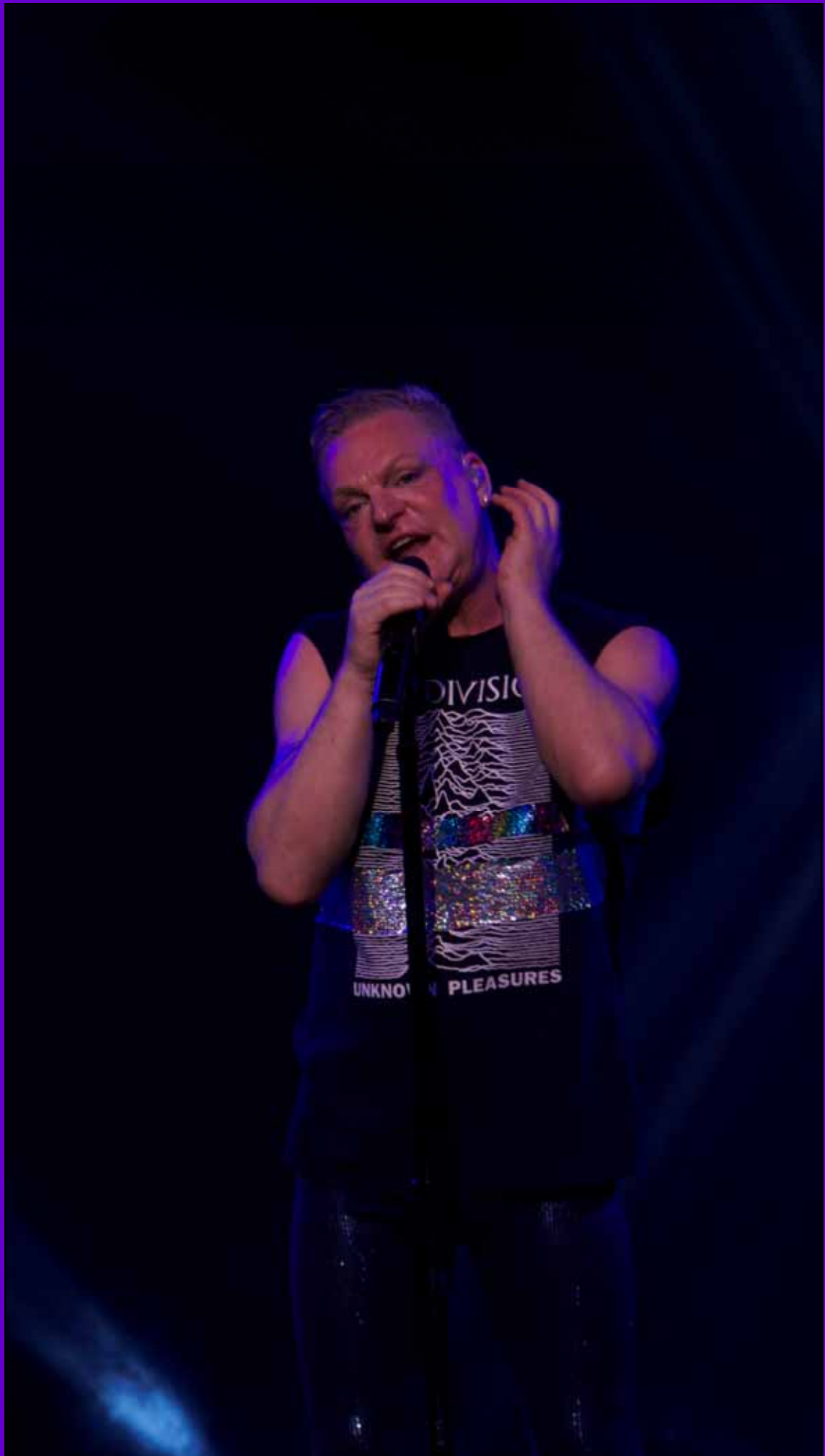
With more than sixteen album releases, Erasure has worked within different sound pallets from synth-pop to trace to pure dance music. For me, their greatest works are *I Say I Say I Say* (1994) with the boisterous up-tempo single "Run to the Sun" and the self-titled *Erasure* (1995) with the densely textured track "Fingers and Thumbs." Vince's choice of sounds and complex multi-layered keyboard sequencing really hit a high water mark during this period. But the whole catalog is full of gems both musically and lyrically, such as "Hideaway", the heart breaking but ultimately triumphant ode to coming out:

The boy he was rejected
By the people that he cared for
It's not what they expected
But he could not keep it secret anymore

Other standouts from the group's catalog include "Drama" and "Blue Savannah" from *Wild!* (1989), and "I Love to Hate You" and "Breath of Life" from *Chorus* (1991). Their releases since the 90's have all been solid, but their new album, *The Violet Flame* (2014) is far better than might be expected – all their



<http://douglasharr.wordpress.com/>







trademark flourishes are included within a dance heavy mix fronted by Andy's still pliant voice. So it was with great expectations that we attended the show Saturday night.

While not the best tour from this duo, the concert was great. The crowd was largely drawn from San Francisco, and they treat these artists as royalty, particularly Andy, considered an LGBT icon. The atmosphere was charged with excitement from the opening track, "Oh L'Amour" to the encores "Always" and "Sometimes". The rest of the set list was well chosen, though without any deep cuts or more rarely played songs. Instead, they highlighted the hits from the past, and four tracks off the latest album, including the dramatic "Sacred."

Vince played his typical role – mostly standing calmly behind a small tabletop of electronics and laptop - while Andy led the

procession all vamp and vigor, backed by their two long-time female vocalists. The staging was a bit sparse – just glossy black flooring and dance club lighting –no props or elaborate costumes for the players. Prior tours have been more elaborately staged, with a bit more going on visually, and that added to the overall experience. But the focus here was the music, with new interesting mixes Vince prepared, and Andy's performance, which is nothing less than amazing. Though it's been 30 years since they started out, he is still a powerful and charismatic stage presence, with soaring vocal range and sassy dance moves still intact.

A very entertaining night from these masters of all things breathy and electronic!



<http://douglasharr.wordpress.com/>



Yer GONZO ISLAND DISCS

You know the score as well as I do. I'm not even going to try to pretend that this is an original idea of mine; the BBC thought it up decades ago and it was Rob Ayling's idea to apply it to the Gonzo Weekly. The concept is a simple one: one takes a celebrity and plonks them on an 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.



Steve Hillage first came to prominence as a member of the multi-national rock band Gong, appearing on successful albums such as *Angels Egg* and *You*. After *Sharmal*, his final album with the band, Steve recorded his first solo album in 1975, entitled *Fish Rising*. This album was made whilst he was still a member of *Gong*, but shortly afterwards Steve and his partner Miquette Giraudy left the band, embarking on a solo career that continues to this day.

In 1976 he recorded the album 'L' which was produced by Todd Rundgren. The album was a huge success and Steve subsequently formed the Steve Hillage Band. The line up included former Jethro Tull drummer Clive Bunker and future Camel bassist Colin Bass. The band made its live debut at the Hyde Park concert staged by Queen in September 1976. Following this, the band played numerous live concerts including one in Germany in early 1977, for German television. Further albums such as 'Motivation Radio', 'Green', 'Live Herald', 'Rainbow Dome Musick', 'Open' and 'For To Next', were released. Then Steve decided to opt for a career and style change with the new ambient dance oriented, System 7, which continues to this day. In addition to this, in 2006 Steve rejoined his band mates in Gong at the Gong UnCon fan convention in Holland. At this time Steve not only re-joined Gong, but also reformed the Steve Hillage Band.

Steve's Top 10

- 1 Jimi Hendrix - Electric Ladyland**
- 2 Frank Zappa - Hot Rats**
- 3 Dr John the Night Tripper - Gris Gris**
- 4 Kraftwerk - The Man Machine**
- 5 Jeff Mills - Purposemaker**
- 6 John Coltrane - A Love Supreme**
- 7 Weather Report - Mysterious Traveller**
- 8 Pink Floyd - Piper at the Gates of Dawn**
- 9 Jimi Hendrix - Axis Bold as Love**
- 10. Jimi Hendrix - Are You Experienced?**



c.j.stone

Dear Pete

We called you *Piss-Off Pete*. "*Piss-Off*" as in: "go away, get lost, we don't want you round here." Also you pissed people off.

As it happens it was Rod the Mod who first called you that. I met Rod for the first time this year and his name wasn't Rod the Mod at all, it was Tony. I was with Steve. It was Steve who told me that Tony was called Rod the Mod. But in those days (in the days when Rod the Mod was called Rod the Mod and you were called *Piss-Off Pete*) Steve was called Droid. Only my name hasn't changed. I was Chris Stone then, and I'm Chris Stone now. Except when I'm writing books, that is, when I get called CJ.

This was back in the early '70s: '73 or '74.

Hippie Falling over

You were a rock-guitarist, very talented. You could play solos fast and hard and hit all the right notes. The trouble was you couldn't stop yourself from playing solos. You'd launch into a solo right where the chorus should be, or in the verse, or in the middle-eight. You'd launch into a solo when other people were playing solos, or when the singer was trying to sing. Sometimes you'd launch into a solo before everyone else had even started to play, when they were just setting up. Other musicians refused to play with you. No matter what you'd rehearsed only the day before, you'd suddenly launch into a ten minute squealing, shrieking, wired-up ego-wank guitar solo when they least expected it, and then you'd be looking at them triumphantly as if to say, "look at me, I'm a fucking genius". It had something to do with your ego, which was strangely out-of-kilter. Put you on stage and you were the embodiment of David Bowie's Ziggy Stardust: "Making love with his ego, Ziggy sucked up into his mi-y-ind."

You were obsessed with Bowie. You sounded more

like Bowie than Bowie himself. Bowie was your God, your mentor. You even wrote to Bowie once, proposing marriage. Everything Bowie did, you wanted to do. So you started wearing make-up and dressing in women's clothing. This was the Glam-rock era, when what had started as the hippie revolution ended up wearing knee-length silver stack-heel boots over crushed velvet loon-pants with forty-inch flares. This was its slogan: "Forward to the barricades! But first I must check my eye-liner."

I liked you, Pete, though you were a little sad. You were craving attention. Maybe you were craving love. I don't think you ever found it. All anyone ever said to you was, "piss-off, Pete."

When I first met you, you were fairly normal. It was Steve who introduced you to me. There were a few of us. We were on our way to a club down the docks.

Steve said, "this is Pete. He's a good guitarist."

I forget what you were wearing. I forget most things. I have the picture of a shiny blue velvet top with flared sleeves. And bangles too, lots of bangles, tinkling on your wrists as you moved your arms about. A set of love-beads maybe, or a choker. You were looking at me and smiling, a boyish, bashful, secretive smile. I never looked beyond the surface in those days. I still don't. So I had no idea what secrets you wanted to conceal. You seemed like a nice guy to me. I forget what you said. Something pretentious and airy, no doubt, something loopy but funny. I seem to remember UFOs coming into the conversation, and LSD. I think you were already on your alien trip by this time. But we had a conversation nevertheless, while you continued to smile at me in your twinkling, friendly way, laughing at yourself. You laughed at yourself a lot in the early days.

You were strikingly good-looking, with blonde-hair and baby-blue eyes. All the girls adored you. You were pretty and unthreatening, an easy person to be around. There was a string of the most devastatingly good-looking girls in Cardiff. But then something wasn't quite right. Maybe you were bisexual. Maybe you were just straight gay. Maybe you'd bought all of that '70s Glam-rock rhetoric about sexual ambivalence and the androgynous spirit. But then again, maybe it was the LSD. Good old LSD, it changed everyone's life. In your case it turned you into a bad-joke, a kind of tripped-out jester-fool in women's clothing. You were the butt of your own joke in the early days and it was possible to hold a conversation with you. In later years you stopped smiling and you stopped making any sense at all.

I'll have to ask Steve to help me continue the story. Steve was closer to you than anyone.

You know Steve, of course, don't you? How could you forget him? You'd remember him as Droid.

Steve is unique. There's nothing quite like him on this planet. He's not really a hippie. He's an alien being from another planet. But he seems to be keeping the hippie faith, whatever that is. He's about 6ft tall, balding, with a sort of Egyptian headdress of dreadlocks strung with beads dangling about his

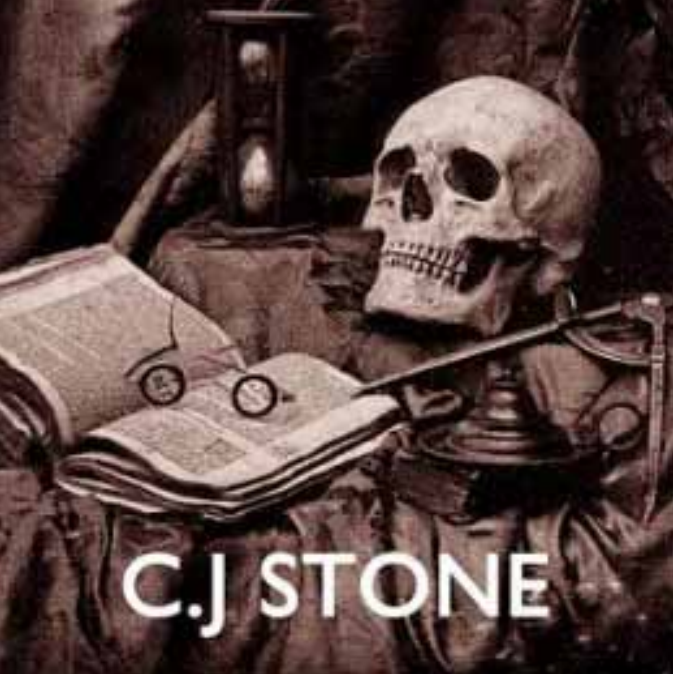
ears, and a goatee beard. That's how he looks now. Back in the seventies he wasn't balding, and his hair cascaded around his face like a curtain. I'd call him a saint, only he has this innate capacity to laugh at himself and the world. I don't know, maybe saints do laugh uproariously at jokes about their own misfortune while off their heads on cider or mushrooms. I haven't met all that many saints, so I can't say. He lives on a council estate on the outskirts of Cardiff with his son, Isaac, and has an as-yet unrealised ambition to be an International Rock Star; or failing that, at least to have a slot on Top of the Pops. Maybe this book will help him realise his ambition. Then again, maybe not.

His full name is Steven Andrews. It was from his surname that his nick-name derived. The kids at school called him Android. Later it was shortened to Droid.

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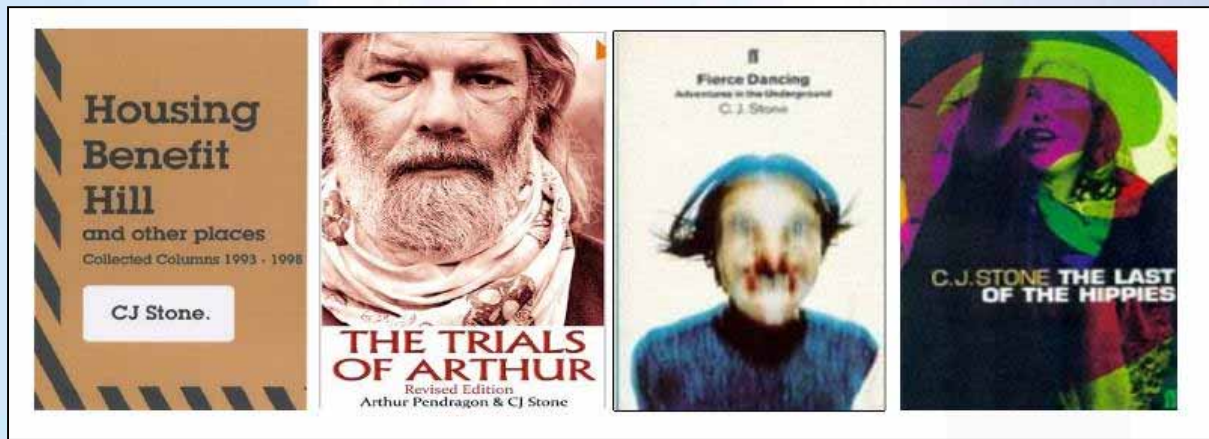
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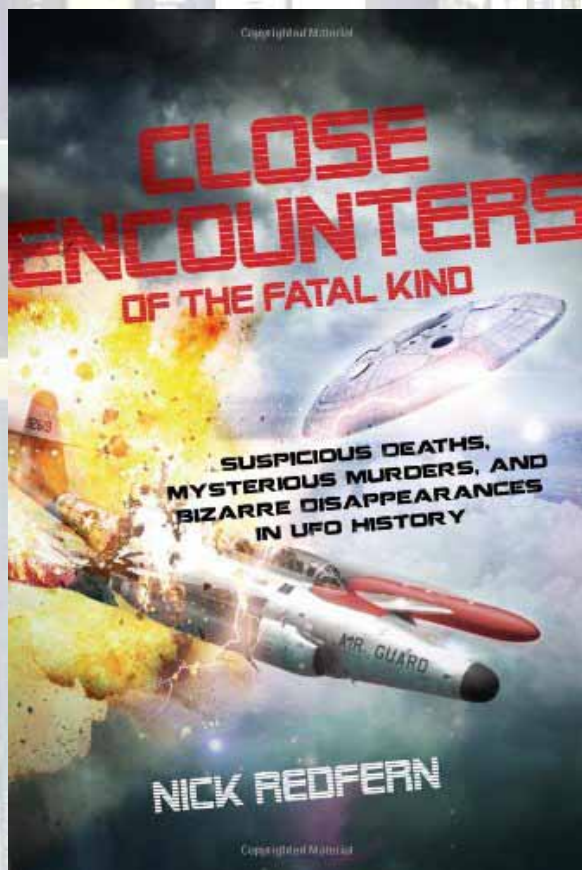
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**OTHER BOOKS BY
C.J.STONE**

Yer Gonzo Bookshelf

My name is Jonathan and I am an addict. It's been ummmmmmmmm about two and a half hours since my last book. I am an inveterate reader, and have adored, devoured and collected books since I was about seven years old. This column was intended as a place to review books sent me by kindly publishers, but although such people do exist, and whilst I continue to get review books on occasion, and include them here, this column has evolved into reviewing the books—old and new—that I devour each week.



Paperback: 224 pages
Publisher: New Page Books (30 Jun 2014)
Language: English
ISBN-10: 1601633114

The last time I reviewed a book I was the secretary of the (now sadly no more) Southampton UFO Group in the UK. I have to say I don't feel those reviews were my best work but, I was learning.

It has been many long years since those times so, when I was offered this book to review I jumped at the chance. Not just as it is a UFO themed book but, also because it is by an Author/Researcher who I greatly admire.

I had no idea what to expect initially but, the back cover of the book makes a bold statement: "Getting to close to the comic truth about alien abductions, Roswell, and what the government really knows about UFO's is clearly a deadly business. Find out the facts here-if you dare!" (Nick Redfern 2014).

Well did I dare....

Of course I did.

In *Close Encounters of the Fatal Kind*, author Nick Redfern take you on a tour de force of the more deadly side to the UFO phenomenon. Not just that but, he also details stories of intrigue, deception, murder, clandestine operations and some quite interesting links between many of these stories and the key players and participants.

Most of you will be aware of a great many of the cases discussed in the book. Such as the Maury Island incident and Roswell Both famous

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incidents in the annals of Ufology where strange deaths have occurred following their occurrence. There are many greats from UFO history who have been involved in or have even been the victims, such as PC Alan Godfrey, George Adamski, Capt. Thomas Mantell, Fredrick Valentich and Kenneth Arnold to name just a few.

The book looks into the conspiracies that may well be behind the strange deaths around those who knew too much or were about to 'blow the whistle' as it were, on the truth or apparent truth surrounding UFOs.

What also becomes apparent in the book is that UFOs are not the only subject that some of these people, victims and shadowy government agencies, were involved with. You will discover many a tale and shadowy figure that links the UFO subject to other significant events such as the assassination of President John F. Kennedy.

What this book has is a wealth of information that is presented in a concise and easy to read format. Nick's writing skills and extensive

knowledge of the subject are very much in evidence here. The book does keep your attention and is written in such a way as to appeal to the seasoned researcher, and the novice. There is plenty of scope here for the reader to make their own mind up on the topics, but also there are enough questions still unanswered that will leave you wanting to know more about exactly what is going on out there. The other thing this leaves you thinking is just how far into the UFO subject do I want to dig?

Close Encounters of the Fatal Kind has to be one of the better books I have read on the subject in recent years. It might not be the most in-depth or detailed, but there is enough there to peak your interest and perhaps give you a thirst for more.

Could I tell you more? Yes, but then I also want you to buy it and make up your own mind. You will not be disappointed.

Steve Rider

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

For the first time this century, Hawkwind aren't doing any winter gigs, but the Hawklords band are on the final dates of their October / November "Infinite Loop" tour, having had a lineup change. Following the release of the album "Censored," Adrian Shaw left and was replaced for the tour by Tom Ashurst, formerly of Alan Davey's band The Psychedelic Warlords. As is customary in the Hawkwind extended family, things are not straightforward. After the band was formed in 2008, effectively operating as a tribute band, it was represented in some quarters as a re-forming of the Brock/

Calvert Hawklords project that had briefly replaced Hawkwind in 1978. However, this new swirl of ex-Hawks then started writing and releasing new material, "Censored" being their third album release. Incidentally, if anyone can think of a better collective noun than 'swirl' then feel free to contact *Gonzo Magazine* with any suggestions!

The new lineup of the band is:

Ron Tree - vocals
Jerry Richards - guitar
Tom Ashurst - bass
Harvey Bainbridge - synthesisers
Dave Pierce - percussion

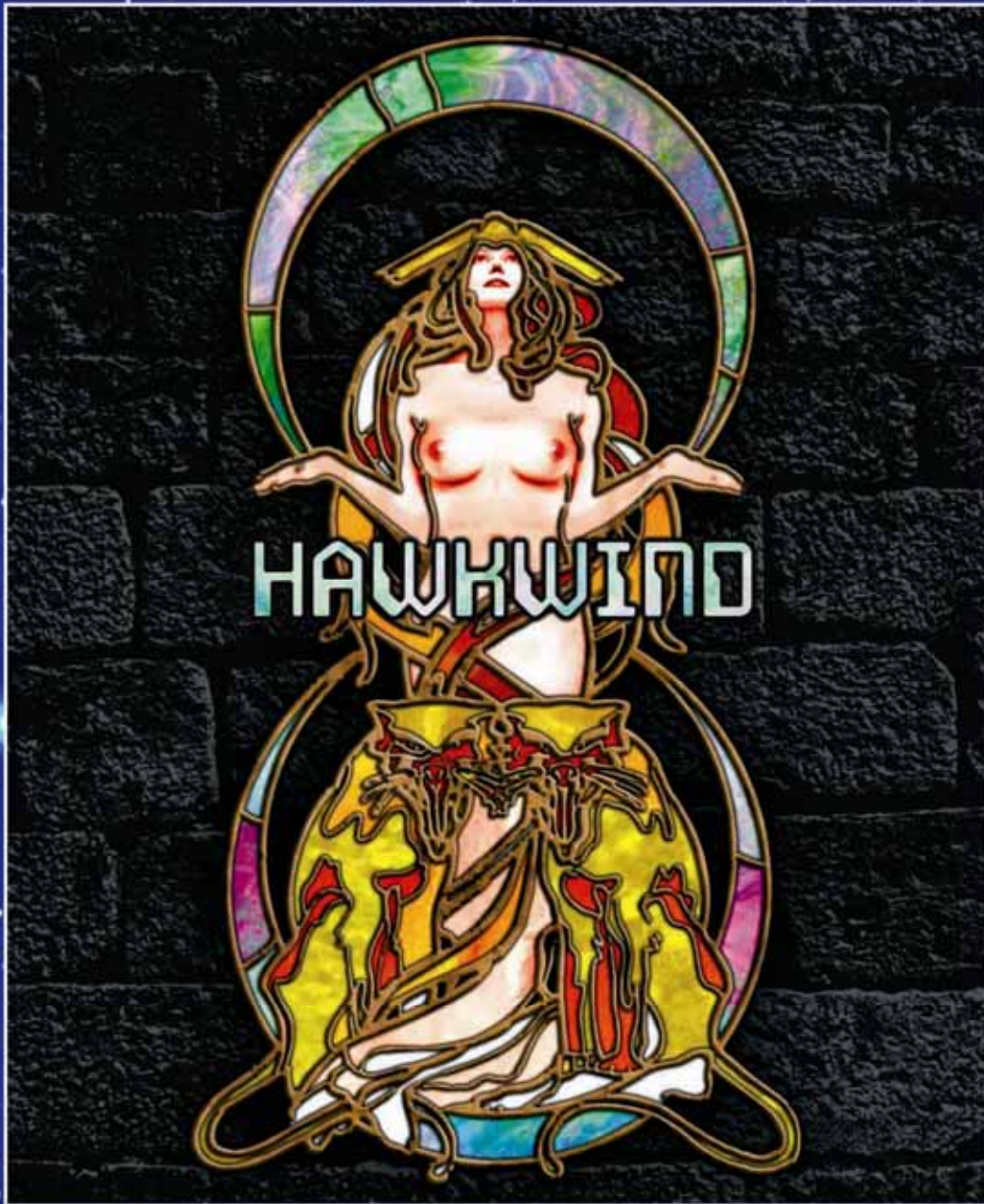
For the first time, the 'engine' of the band - bass and drums - is in the hands of non-Hawks, although the other three flight positions are still crewed by former Hawkwind members.



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CIRCULAR

The Court Circular tells interested readers about the comings and goings of members of The Royal Family.

However, readers of this periodical seem interested in the comings and goings of Yes and of various alumni of this magnificent and long-standing band.

Give the people what they want, I say...

This is another week which is not going to go down in the annals of *Yes* fandom as being one of the classic ones, but we have still managed to garner some really quite impressive stories for you..

There is an interview with Chris Squire, who is a very fine bass player, but I am not sure that I would actually want a fine art print of a photo of him on my bedroom wall. However, horses for courses I guess.

There is a highly subjective list of the top ten Steve Howe guitar solos according to some dude or other, and a very animated interview from Brazil with Jon Anderson.

I suppose one cannot really complain...

- **CHRIS SQUIRE OF YES INTERVIEWED (2014): A career that's no disgrace**
- **TOP 10 STEVE HOWE GUITAR SOLOS**
- **Yes Guitarist Steve Howe Discusses the Making of 'Fragile' and 'Close to the Edge'**



- **YES FANS TAKE HEED: Fine art print of Chris Squire**
- **JON ANDERSON Brazilian interview 2014**

I am probably getting a bit OCD about all of this, but I find the Yes soap opera of sound to be absolutely enthralling, and I for one can't wait to see what happens next!

RICK WAKEMAN

JOURNEY & RETURN TO THE CENTRE OF THE EARTH

Celebrating the 40th anniversary of the release of his landmark concept album, Rick Wakeman presents the repackaged, re-recorded, extended **JOURNEY TO THE CENTRE OF THE EARTH.**

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I have spent much of the time since the last issue came out listening to one particular album; *Tell 'Em I'm Gone* by a bloke called Yusuf Islam, released under the *nom de guerre* of Yusuf. I hope that you will forgive me if I sound too much like Sherlock Holmes, but this record does have more than a few aspects of interest.

First of all, for those of you who were not aware, Yusuf previously operated under another *nom de guerre* - Cat Stevens, and as such had a very successful musical career in the late 1960s and early 1970s as a predominantly acoustic balladeer, with such classic albums as *Teaser and the Firecat*, *Tea for the Tillerman* and my personal favourite, *Catch Bull at Four*.

He was born Steven Demetre Georgiou in 1948 to a Cypriot family living in London. Forgive me for the history lesson, because I think that this is important. Whereas nowadays, multiculturalism, especially in the big cities, is seen as an established way of life, it was not so back when Steven Georgiou was a boy. But Cyprus, a large island in the Eastern Mediterranean had been a British possession since the 1880s and was to remain so until young Steven was 12. The island was dominated by its ethnic Greek population, who even now comprise 70% of Cypriots, and Steven's father was from this part of the island's population and was a practicing member of the Greek Orthodox Church.

It was just past the zenith of Stevens' career when the Greek government sponsored a *coup d'etat* in Cyprus. *Enosis* has been part of unofficial Greek foreign policy for centuries. It is the sociopolitical movement to make places with a Greek majority population in political union with Greece itself. During the past the same term was used in various times and places to denote movements among Greek populations remaining outside the boundaries of the Kingdom of Greece as originally created in 1830, who aspired to be incorporated in that kingdom.

Movements calling for Enosis were popular in Crete, Ionian Islands and Dodecanese, culminating with their achieving their aim and joining Greece. At the conclusion of World War I, Greece attempted to annex portions of Western Anatolia at the invitation of the victorious Allies

of World War I, particularly British Prime Minister David Lloyd George. The attempted Enosis failed, however, when the new Turkish Republic prevailed in the resulting Greco-Turkish War of 1919–1922, after which most Anatolian Christians who had not already fled during the war were forced to relocate to Greece in the 1923 population exchange between Greece and Turkey.

Cat Stevens continued making music for a few more years, but following a near-fatal swimming accident in 1976, he converted to Islam the following year. There were two final Cat Stevens albums, but after *Izitso* in 1977, which was broadly ignored (although I, for one liked it a lot) he withdrew from the music business, and changed his name to Yusuf Islam.

FALLACY #1

It has often been claimed that Yusuf withdrew from the music business because he was forbidden to be a pop star under his new religious regime.

What apparently *actually* happened was that when he became a Muslim in 1977, he said, the Imam at the mosque was told that he was a pop star, and he told Yusuf that it was fine to continue as a musician, so long as the songs were morally acceptable. But Yusuf says he knew there were aspects of the music business, such as vanity and temptations, that did go against the teachings of the Qur'an, and this was the primary reason he gave for retreating from the spotlight. But in his first performance on the television show *Later... with Jools Holland*, 27 years after leaving the music business, and in other interviews, he gave different reasons for leaving: "A lot of people would have loved me to keep singing", he said. "You come to a point where you have sung, more or less ... your whole repertoire and you want to get down to the job of living. You know, up until that point, I hadn't had a life. I'd been searching, been on the road."

It should be remembered here that there was a long and well-attested history of pop stars from western countries adopting exotic eastern and middle eastern religions. George Harrison had become a Hindu, Pete Townshend had become a follower of Meher Baba, as had Ronnie Lane, and Richard Thompson, who also appears on this new record by Yusuf, had also become a Muslim. At the

time, Cat Stevens' actions seemed a perfectly "normal" thing for a pop star to do, and no-one batted an eyelid.

One should also remember that in the late 1970s, there was no real public consciousness of Islam, and - despite the predations of the Palestine Liberation Front - no real public antagonism against it, in the same way as the actions of the IRA had not caused any great backlash against Roman Catholics except amongst Glasgow Rangers supporters.

Here, may I point out that I am not taking sides, making any political or religious statements, or doing anything except for pointing out what I believe are interesting sociopolitical and religious/cultural aspects to one of the better albums that has been released in the last few weeks. I am a pantheistic Christian anarchist with no real affiliation to any established church. My father was an Islamic scholar, my brother is a C of E vicar, and at a wedding in Lancashire, I recently gave the Catholic bride

The irony was that I severely doubt whether Khomeini, or the 7,000 protesters who marched in Bradford, or the 10,000 people who protested in Islamabad had actually read the bloody thing, and it is even more amusing to find out that Islamic scholars who actually read the bloody thing were less critical.

Other Islamic scholars outside of Iran took issue with the fact that the sentence was not passed by an Islamic court, or that it did not limit its "jurisdiction only [to] countries under Islamic law". Muhammad Hussan ad-Din, a theologian at Al-Azhar University, argued "Blood must not be shed except after a trial [when the accused has been] given a chance to defend himself and repent". Abdallah al-Mushidd, head of Azhar's Fatwā Council stated "We must try the author in a legal fashion as Islam does not accept killing as a legal instrument".

Bizarrely, Western commentators were more negative about Rushdie and his book. Among authors, Roald Dahl

..at the time, adopting an exotic religion was just what pop stars did, and no-one batted an eyelid

to be married to her Muslim husband. I truly have no axe to grind, and my interest here is purely wearing the mantle of Rock and Roll archaeologist.

The proverbial shit hit the fan in 1988 when Salman Rushdie's fourth novel, *The Satanic Verses* was published. Again, please do not read any of my comments on this book to assume any sociopolitical or religious position of my own, but I found it to be a load of pretentious tosh, and almost unreadable. If a death sentence had been passed upon him by campaigners for readable English literature I would not have been overly surprised, but in the event it was the universally feared Ayatollah Khomeini, then the head of state of post revolutionary Iran, who stated:

"We are from Allah and to Allah we shall return. I am informing all brave Muslims of the world that the author of *The Satanic Verses*, a text written, edited, and published against Islam, the Prophet of Islam, and the Qur'an, along with all the editors and publishers aware of its contents, are condemned to death. I call on all valiant Muslims wherever they may be in the world to kill them without delay, so that no one will dare insult the sacred beliefs of Muslims henceforth. And whoever is killed in this cause will be a martyr, Allah Willing. Meanwhile if someone has access to the author of the book but is incapable of carrying out the execution, he should inform the people so that [Rushdie] is punished for his actions. Rouhollah al-Mousavi al-Khomeini."

was scathing and called Rushdie's book sensationalist and Rushdie "a dangerous opportunist". John le Carré thought the death sentence to be outrageous, but he also criticized Rushdie's action: "I don't think it is given to any of us to be impertinent to great religions with impunity". But it was poor old Yusuf that suffered most.

In 1989 I was in tour with Steve Harley, and every night he sang Cat Stevens' song 'Father and Son', prefacing it with (and I am paraphrasing, because I lost my bootleg tapes of the tour years ago):

"This song was written by a man who, when he was young, had great wisdom, but has now been perverted by RELIGIOUS FUCKING DOGMA"

But what had Yusuf Islam actually done?

FALLACY #2

Cat Stevens went on UK Breakfast TV to call for the death of Salman Rushdie.

Well he didn't. After all these years it is uncertain what actually *did* happen, but that most certainly didn't.

He has always claimed that when onstage at Kingston Uni, and asked about the Satanic Verses affair, he was put in a difficult position as a relatively recent Islamic scholar. In an interview with *Rolling Stone* eleven years later, he claimed:

"I'm very sad that this seems to be the No. 1 question



people want to discuss. I had nothing to do with the issue other than what the media created. I was innocently drawn into the whole controversy. So, after many years, I'm glad at least now that I have been given the opportunity to explain to the public and fans my side of the story in my own words. At a lecture, back in 1989, I was asked a question about blasphemy according to Islamic Law, I simply repeated the legal view according to my limited knowledge of the Scriptural texts, based directly on historical commentaries of the Qur'an. The next day the newspaper headlines read, "Cat Says, Kill Rushdie." I was abhorred, but what could I do? I was a new Muslim. If you ask a Bible student to quote the legal punishment of a person who commits blasphemy in the Bible, he would be dishonest if he didn't mention Leviticus 24:16."

And on one of his own websites he wrote:

"I never called for the death of Salman Rushdie; nor backed the Fatwa issued by the Ayatollah Khomeini—and still don't. The book itself destroyed the harmony

between peoples and created an unnecessary international crisis."

From reading transcripts of TV appearances at the time, it would appear that if the transcripts are correct that Yusuf made some unfortunate statements at the time, which could well be open to a sinister interpretation. But that is actually irrelevant as far as the main thrust of this editorial. No doubt I shall receive letters from readers giving a different account of what happened at the time, but the important thing is that for the past twenty-five years Yusuf has taken the position that he never stated that Rushdie should be executed, and certainly never called for it to take place.

The last part of the back-story that needs to be told is that, much to the delight of fans all over the world, Yusuf started making secular records again back in 2006 (he had released several Islamic albums, at least one of which appeared on Voiceprint, the precursor to Gonzo Multimedia) and there was a follow up in 2009. Both albums were everything that one would have wanted from a Cat Stevens record in the 21st Century, and fans

across the globe (me included) were happy. The second of these albums included a cover version of Eric Burdon's 'Don't let me be Misunderstood', but other than tapping our toes to it, nobody gave it a second thought.

Now, that brings the story up to date.

I have always been very wary of the breed of musicologists who read more into supposed clues in the music than is actually there. At the lunatic fringe of this movement one can find people like A. J. Weberman, who made all sorts of extraordinary claims about Bob Dylan's state of mind and motivation from clues found in his lyrics and in his garbage. Another example would be the American DJ who claimed that Paul McCartney was dead based on a series of unlikely clues found in *Beatles* song lyrics and LP covers. But the more respectable end of academia has also fallen for it. One famous academic whose name I forget, but it might have been Wilfred Mellors, claimed that the positioning of a flower bed on the cover of the Beatles's Sgt Pepper album was a deliberate attempt to show the widening gulf between the band and their audience (the band are standing behind the flower bed). I always thought that this was nonsense, and when - many years ago - I helped a friend with his essay on the cover, I/he was reprimanded severely for not having mentioned this. Not that I had not mentioned Mellors' claim, but that we had not repeated a claim which by then had become canon.

So I am very aware that I may fall into the trap of doing exactly the same thing with this album, but it seems to me that Yusuf has put so many clues and subtexts within this record that it really cannot be coincidental.

But shall we get the big question out of the way first? Is it any good? Well, yeh, of course it is. I really don't think that the man is capable of making a bad record, and this is a pretty damn good one. His once angelic balladeer's voice has acquired a slight bluesy roughness that comes with age, and it suits the new music perfectly, because this new music is a return to his bluesy roots. The young Steven Georgiou, like his contemporaries in 'Swinging London' will have been enthused by the sounds of working class bluesmen from Chicago and all points south. The music had reached its apogee in the '40s and '50s and by the time it became the inspiration for a whole generation of peacock painted white youths across the Atlantic, the men who had made it were getting on a bit, and the king of them all, who had - according to the lore of the blues - sold his soul to a cornuted fellow in return for being the gift of being the greatest guitar player of all time had been dead for a quarter of a century.

But even in his poppiest early days I don't think that this taste for the blues had ever shown itself before, but he was friends with, and toured with, Jimi Hendrix, and his most famous records were produced by an ex-Yardbird, and maybe some of the DNA rubbed off. Because this album is an unashamed blues album and none the worse for that. But what are all these clues that I have been alluding to for the last few pages? Let's look at a list of them in some vague order.

1. The album is co-produced by Rick Rubin, who is admittedly the go-to producer for singer songwriters of a certain age who wish to revitalise a career. He most notably worked his magic on Johnny Cash for the 'American Recording' series, but also worked with Neil Diamond, Mick Jagger and a fistful of others. However, for someone determined not to be viewed as a militant Islamist, the choice of a Jewish producer is a good, but brave, one.
2. It could have been argued that choosing to adopt Islam was a particularly rebellious move for a Greek Orthodox Cypriot boy. Following the attempted coup described above, the Turkish Cypriots rebelled and the Island was partitioned into Greek (Christian) and Turkish (Moslem) areas, a partition that remains today. What is little known is that 98 square miles of the island remain under British sovereignty, but that is another story. However with this album he seeks to make peace with both the Greek and Christian parts of his ancestry; he sings about the death of the Greek philosopher Socrates in 388BC, but attributes to him one of the last sentences attributed to Jesus.

[Just like Socrates, the man from Greece](#)
[Fell down on his knees](#)
[Said, Lord! Forgive them please](#)
[Forgive them please](#)
[And he spoke no more](#)
[And the cup spilled out on the editing floor](#)

3. It is this song 'Editing Floor Blues' that is one of the two pivotal ones of the album. It plays games with the format of Howling Wolf's classic 'Killing Floor' and the more recent song 'Cutting Room Floor' by *I the Mighty* which asks "If hell broke out in the White House, how long would it take for word to carry here? Would it stay hush hush till the weather changed, till the sun warmed the snow and fears?" Both songs are subtly referenced, but the most important verse is:

[One day the papers rang us up,](#)
[T'check if I said this?](#)
[I said, "Oh boy!](#)
[I'd never say that!"](#)
[Then we got down to the truth of](#)
[But they never printed that!](#)

Somehow his cover version of 'Why Must I be so Misunderstood' five years ago begins to make a little more sense.

4. 'Editing Floor Blues' is the polar opposite/alchemical sister of the opening number 'I was raised in Babylon', which tells the story of a fictionalised youth at the hub of another empire in what is now Iraq, several millennia before his upbringing as a wild colonial boy in what was then still the hub of the greatest empire that the world has ever seen. In 'Editing Floor Blues' he sings:

[I was born in the West-End](#)



In the summer of '48
Above a small Cafe

In the other song he relates:

I used to serve the Empire
On which the sun set, never
Oh! Now times have turned
We thought our white skins would save us –
then we got burned

Bloody hell, this is getting heavy!

5. The new album is a canny mix of cover versions - one each from Jimmy Reed and Leadbelly, which underline his blues cred, and one each from Edgar Winter and Procul Harum, plus a nod to Rick Rubin's legacy with the second version of 'You are my Sunshine' that he has produced, the other being by Johnny Cash. and sung as a lament to June Carter. But whereas Cash's motivation was clear, and Brian Wilson put it into a peculiar mournful minor key on SMiLE, this version makes it into a pure chugging blues. You are my sunshine? Who is his sunshine? God? If so, it appears that his love affair has brought pain as well as joy. Perhaps I am reading too much into this, but it seems to me that the whole record is about his relationship with the Imperium of religion, and - presumably - in particular Islam. In his slightly recast version of Leadbelly's 'Take this Hammer' he sings:

Take this hammer, carry it to the captain
Tell 'em I'm gone

and

If he asks you was I runnin'
Tell 'em I was flyin'
Tell 'em I was flyin'

and finally

If he asks you was I laughin'
Tell 'em I was cryin'

Leadbelly spent the years between 1918 and 1925 in prison for murder, and it has often been assumed that this song is one that he composed during his years on the chain gang. It does not take too big a paradigm shift to see that Yusuf has changed it into something else.

The Jimmy Reed song goes:

Well, I'm gonna get me a boss man
One's gonna treat me right
Work hard in the day time
Rest easy at night

Just *who* is Yusuf's big boss man?

6. The rest of the album has similar lyrical concerns, even on the songs he wrote himself. on 'Gold Digger' he adopts the persona of a downtrodden South African mine worker, and on 'Cat & the dog trap' he sings:

There was a time
When I was bolder
I'd chase the heels
Of any stranger
About to learn
About to learn, ohhhh

Cat's In a cage
Chained to a stone
Empty bowl by his side
Just an old fish bone
Dreams of home

These are not the words of someone who is entirely happy with the place that his life choices have taken him

7. One of the most impressive collaborations on the album is with the Tuareg rebel musicians *Tinariwen*. *Tinariwen* was founded by Ibrahim Ag Alhabib, who at age four witnessed the execution of his father (a Tuareg rebel) during a 1963 uprising in Mali. As a child he saw a western film in which a cowboy played a guitar. Ag Alhabib built his own guitar out of a tin can, a stick and bicycle brake wire. He started to play old Tuareg and modern Arabic pop tunes. Ag Alhabib first lived in Algeria in refugee camps near Bordj Badji Mokhtar and in the deserts around the southern city of Tamanrasset, where he received a guitar from a local Arab man. Later, he

resided with other Tuareg exiles in Libya and Algeria. In the late 1970s Ag Alhabib joined with other musicians in the Tuareg rebel community, exploring the radical chaabi protest music of Moroccan groups like Nass El Ghiwane and Jil Jilala; Algerian pop rai; and western rock and pop artists like Elvis Presley, Led Zeppelin, Carlos Santana, Dire Straits, Jimi Hendrix, Boney M, and Bob Marley. Ag Alhabib formed a group with Alhassane Ag Touhami and brothers Inteyeden Ag Ablil and Liya Ag Ablil in Tamanrasset, Algeria to play at parties and weddings. Ag Alhabib acquired his first real acoustic guitar in 1979. While the group had no official name, people began to call them *Kel Tinariwen*, which in the Tamashek language translates as "The People of the Deserts" or "The Desert Boys." The Tuareg people fused their traditional animist religions with Islam centuries ago, but their portmanteau religion has brought them into conflict in recent years with some groups of fundamental Islamists.

It appears to me that Yusuf's choice of collaborators on this album is interesting, not just for musical reasons. One has a Jewish producer, a band of Malian guerillas, and probably the best known Muslim guitarist in western music. Add to that a collection of songs which reference freedom, rebellion, oppression as well as his own Greek and Christian upbringing. To put the final touches to this smorgasbord of cultural influences, the final song 'Doors' has the structure of a Christian gospel song complete with church organ, and intones: "When a door is closed somewhere, there's a door that's opening".

8. Then let us go back to the opening track again for some very revealing words. He sings: "They used to call us civilised – but those days are gone", and goes on to say how he *loved* to march with the 'Sultan', stressing the past tense. Past Imperfect I believe.
9. Finally (in fact it's not finally, because there are dozens more examples that I could cite, but I don't want to over-egg the pudding of this particular argument), this is the first album of his to have been credited to Yusuf/Cat Stevens. Even his website credits both names. But the truth is, that this record is not by either of them. It is by Steven Demetre Georgiou, and it is quite possibly the most important, and the most personal record that he has ever produced.

CONCLUSION

So where am I leading with all of this?

I believe that Yusuf is as scared as the rest of us about the state of the world at the moment, and - like any intelligent human being - can see that whatever the outcome of the current events in the Middle East, it is unlikely to be good for anyone.

I am sure that he is a devout Muslim, and a decent and

God-fearing man, but I think that the events of twenty years ago, are still catching up with him and that he now realises that there are powerful factions within Islam who have a different agenda to the one of love, peace, humility and family values that he has espoused all his life. I don't for one moment suggest that he feels that he has backed the wrong horse all these years, but I think he - like me - can foresee a situation whereby moderate Muslims across the globe are becoming tarred with the same brush as the lunatic butchers of ISIL, and he wants to try and do something about it.

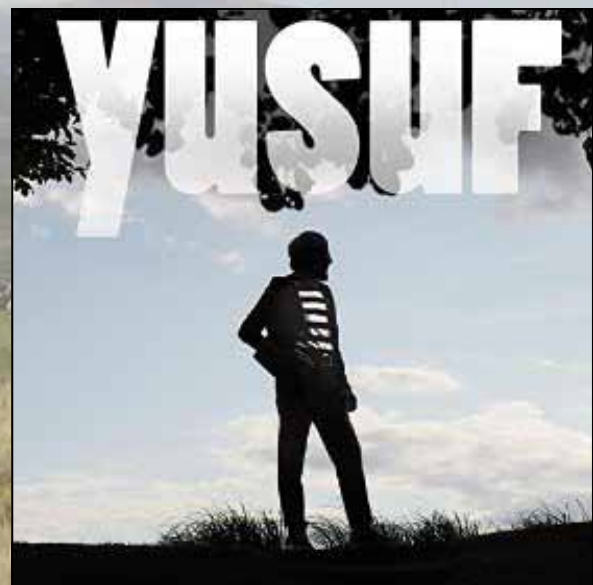
I don't know whether he did make the comments attributed to him all those years ago. I suspect that he might well have done, but that he immediately regretted it, and has been searching ever since for a way to redress the balance.

In an immensely brave move he has tried to pull together all the disparate aspects of his life and career, to try and show - by example - that most Muslims are as appalled by the events in the Middle East as the rest of us. He is, deliberately, setting himself up as a target for every one of what Roy Harper called "the nutters of God" who disapprove of his actions to take a pop at him, in a vain attempt to lead by example and to deflect the horrible backlash which is looming against his people, when those who tar all Muslims with the same ideological brush wreak what they see as righteous revenge and start a race war.

I may be right. I may be wrong. But this album moved me immensely and I felt moved to spend most of the day writing this when I should have been doing a hundred and one other things. But I am the editor, and I am allowed to do what I want.

So there...

Jon





Changing the world one gift at a time

The worldwide Freecycle Network is made up of many individual groups across the globe. It's a grassroots movement of people who are giving (and getting) stuff for free in their own towns. Freecycle groups match people who have things they want to get rid of with people who can use them. Our goal is to keep usable items out of landfills. By using what we already have on this earth, we reduce consumerism, manufacture fewer goods, and lessen the impact on the earth. Another benefit of using Freecycle is that it encourages us to get rid of junk that we no longer need and promote community involvement in the process.

<http://uk.freecycle.org/>



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!!!"

MADE ZABRISKIE POINT AS THE FULL MOON

CHASING ONE MOON
as for us there is no other
than to be full of she who calls
tides to her summoning waves
(we are as slaves to her command-
Gather we in coffee shop and pub
From Victoria to San Marcos
Caffeinated, drunk on skyclouds,
post-rained upon electorally-full of passion and of stress
We Blessed each other in Full presence
found terms that still made sense
as Blue turned into red
life turned into death
Age became that rolling rock
calling all of us to witness each other
as we evolved in nakedness
spinning mad verses with passionate intensities..



ROCK and ROLL

a cabinet of curiosities



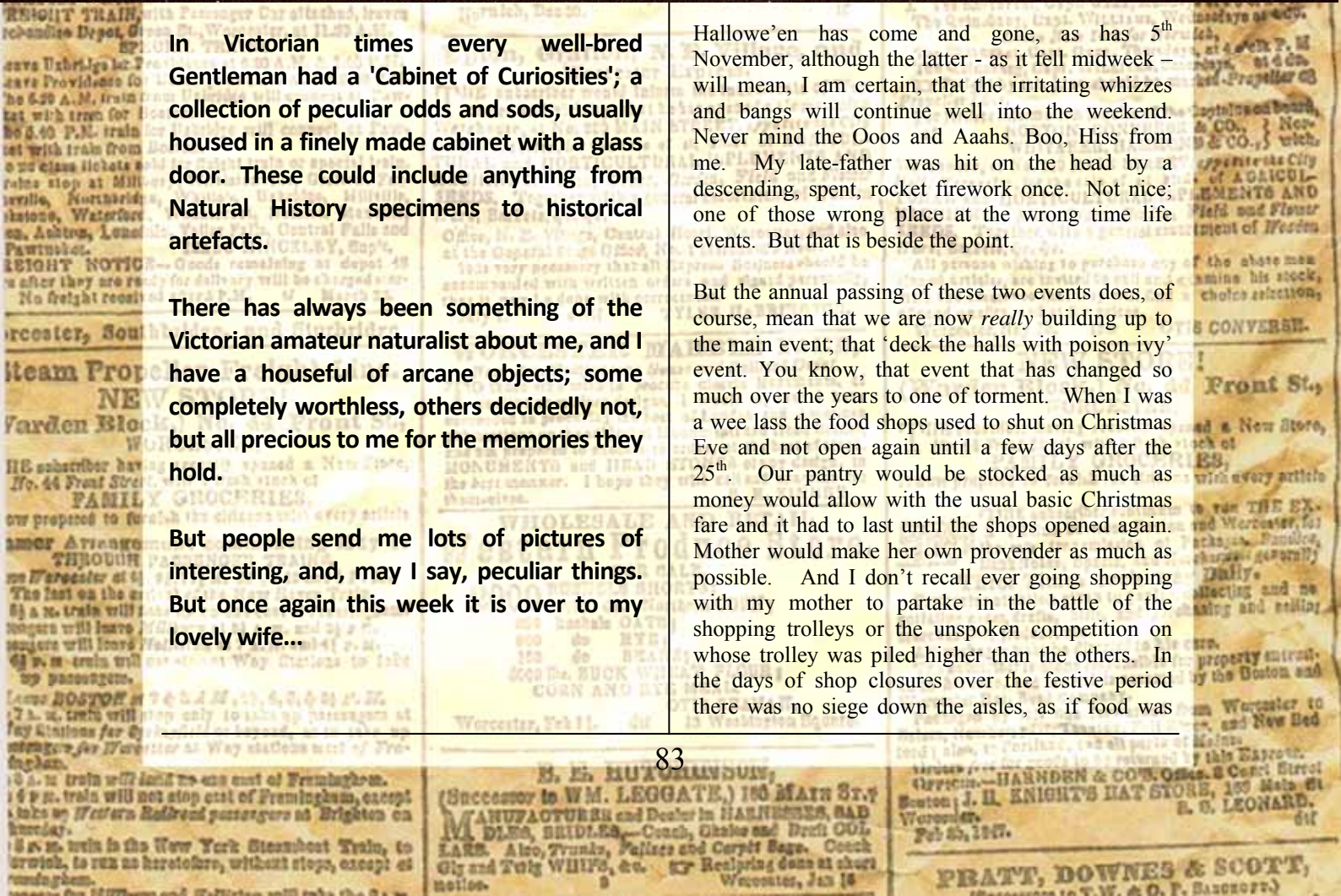
In Victorian times every well-bred Gentleman had a 'Cabinet of Curiosities'; a collection of peculiar odds and sods, usually housed in a finely made cabinet with a glass door. These could include anything from Natural History specimens to historical artefacts.

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

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

Hallowe'en has come and gone, as has 5th November, although the latter - as it fell midweek - will mean, I am certain, that the irritating whizzes and bangs will continue well into the weekend. Never mind the Ooos and Aaahs. Boo, Hiss from me. My late-father was hit on the head by a descending, spent, rocket firework once. Not nice; one of those wrong place at the wrong time life events. But that is beside the point.

But the annual passing of these two events does, of course, mean that we are now *really* building up to the main event; that 'deck the halls with poison ivy' event. You know, that event that has changed so much over the years to one of torment. When I was a wee lass the food shops used to shut on Christmas Eve and not open again until a few days after the 25th. Our pantry would be stocked as much as money would allow with the usual basic Christmas fare and it had to last until the shops opened again. Mother would make her own provender as much as possible. And I don't recall ever going shopping with my mother to partake in the battle of the shopping trolleys or the unspoken competition on whose trolley was piled higher than the others. In the days of shop closures over the festive period there was no siege down the aisles, as if food was



going out of fashion, but these days people act as if they are stocking for Armageddon and that is when the supermarket will be open again – when – Boxing Day (well More Reasons to Shop at any way - I checked for the purposes of this drive) ?

Anyway, lets get on with perusing the newest additions to the cabinet.

And first, a little snippet from those interesting folks over at Curio.com:

“Curio #324 | Rocking the flow
A daily curious fact from Justin Kitch, Curious CEO

I've written recent Curios about how music makes you feel lost in time, and influence your online purchasing decisions. Now it looks like music also improves your physical performance. Athletes and surgeons alike--when listening to music in various studies--have shown enhanced abilities to carry weight, exert themselves, reduce oxygen intake, and avoid fatigue. One cause of this "superman effect" is the synchronicity between the beat of the music and the rhythm of the activity. Another cause is disassociation, a psychological phenomenon which makes tasks feel easier, promotes a happy mood, and distracts us from thoughts of physical fatigue. Music may also help us in the attainment of flow. Flow is a psychological concept that posits people can perform at an ultra high level when they are totally immersed in an activity. That's probably why a 2007 decision by the New York marathon to ban headphones has gone largely unheeded by contestants ever since. No flow, no go.”

Pair of Red Guitar Sunglasses - \$5.99

Wowzer. I never saw Sir Elton donning a pair of



these little beauties. Probably just as well. I can imagine that combing one's locks whilst wearing these could pose several problems of the 'getting-tangled-up' variety. I have enough trouble wearing

ordinary glasses. I have made a right spectacle (boom boom) of myself in public and in private in the past trying to make myself more presentable after an argument with a fierce gust of wind. Hence my choice of not wearing my hair loose these days. Not worth the bother.

http://www.ebay.com/itm/Pair-of-Red-Guitar-Sunglasses-/321573309851?pt=LH_DefaultDomain_0&hash=item4adf434d9b#hpCntId

A couple of weeks back I brought to you the earth-stopping news that ID's Harry Styles had thrown up on the roadside. On 31st October came his explanation of the sorry affair.

“Pop star HARRY STYLES is clearing the air about his vomit-inducing freeway incident earlier this month (Oct14), blaming a "long hike" for his sickness.

While reports suggested he was nursing a hangover after attending his pal Lily Allen's party in Los Angeles the night before, he tells BBC Radio 1 that his roadside illness had nothing to do with alcohol.

Styles says, “I'd been on a hike. I'd been on a very long hike. It was about three weeks ago, so I'm fine now.”

And if you read it, you may remember I made the comment about whether we would see samples of this evacuation for sale in little pots (or one large pot depending on the quantity concerned) on eBay. According to this 31st October bulletin:

“Another dedicated fan reportedly scooped up his vomit and sold it online.”

My blatant cynicism was not so cynical after all perhaps. Still I am glad the chap is 'fine now'.

<http://www.dailystar.co.uk/gossip/407856/Harry-Styles-explains-roadside-vomiting>

Vintage 1960's Beatles Doll in original packaging. Paul Mc Cartney?. Rare?. - £30.00

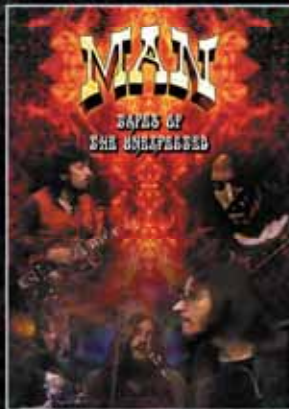
Now we come to the pièce de résistance this week. “What could it be?” I hear you cry. “Do share, do share,” I hear you plead.

“Vintage plastic 'The Beatles' doll dating i believe

THE BITCH IS BACK

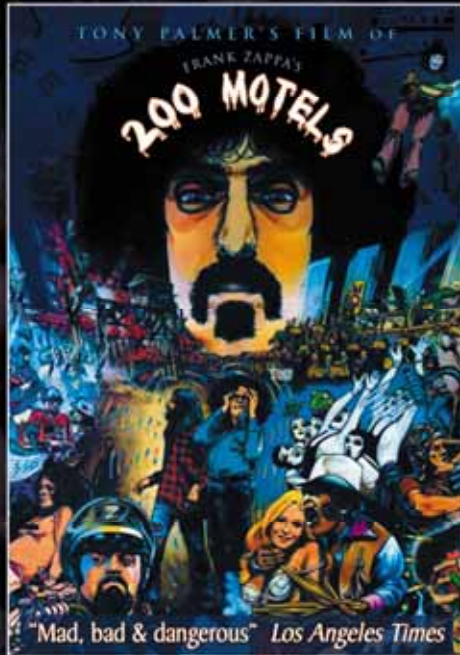
If it's groovy...it's in!

MAN
Tapes of The Unexpected
VPDVD68

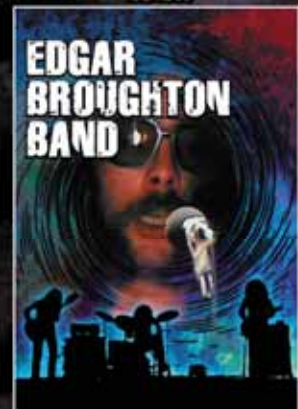


"Mad, bad & dangerous"
(Available for the first time on DVD)

FRANK ZAPPA'S 200 MOTELS
TPDVD127



EDGAR BROUGHTON BAND
Live
VPDVD66



RENAISSANCE
Kings & Queens
VPDVD67



PETER HAMMILL
In The Passionkirche Berlin
VPDVD65



THE STEVE HILLAGE BAND
Live at The Gong Family Unconvention
GWVP208DVD



VAN DER GRAAF GENERATOR
Live at The Paradiso
VPDVD64



PANIC ROOM
Satellite
FMCDD01



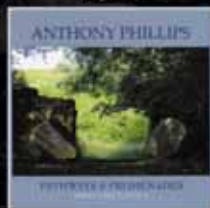
KARNATAKA
The Gathering Light
KTKCD005



PARADE
The Fabric
NAUTCDD04



ANTHONY PHILLIPS
Pathways & Promenades
VP216CD



RICK WAKEMAN
Past, Present and Future
MFVP115CD



SPIRITS BURNING
Crazy Fluid
VP492CD



HAWKWIND
San Francisco 1999
HAWKVP48CD



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VOICEPRINT
GROUP OF COMPANIES



from the 1960s. I think that this model is of Paul Mc Cartney? (He has a rather chubby face!) Made in Hong Kong. This must be a great addition to any collection of Beatles memorabilia. I'm guessing that this was once a cheap doll?"

It also seems to have two prominent front teeth. Is this for real? A Beatles doll a la Kewpie? I love that last sentence, though - to what is the seller alluding?

Justin Bieber Mini Collection - £8.49

This is for ages 6+. Says it all really, eh?



It contains a mini Performing Justin, Mini Skateboarding Justin & a Mini Red Carpet Justin!

http://www.ebay.co.uk/itm/Justin-Bieber-Mini-Collection-/261652448170?pt=UK_Music_Music_Memorabilia_LE&hash=item3cebb383aa



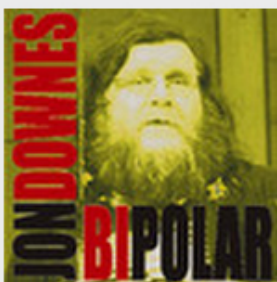
UNIQUE 1 OF A KIND TOILET SEAT GUITAR HAND MADE FOLK ART HILLBILLY AMERICANA - US \$49.99 (Approximately £31.29)

“UNIQUE HAND MADE FOLK ART TOILET SEAT 6-STRING GUITAR MEASURES ABOUT 33" x 15 1/4" x 2 3/8" KIND OF STRANGE, BUT WHERE COULD YOU FIND ANOTHER ONE IT ACTUALLY PLAYS (MISSING 1 STRING) MADE FROM REAL GUITAR PARTS, A REAL TOILET SEAT AND CENTER IS RED SEE-THRU PLASTIC / PLEXIGLASS AND HAS A NICE STRAP IT IS A BIT CRUDELY MADE, BUT STILL COOL. WHEN AND BY WHOM IT WAS MADE IS UNKNOWN.”

Well I never. You *do* find such strange items

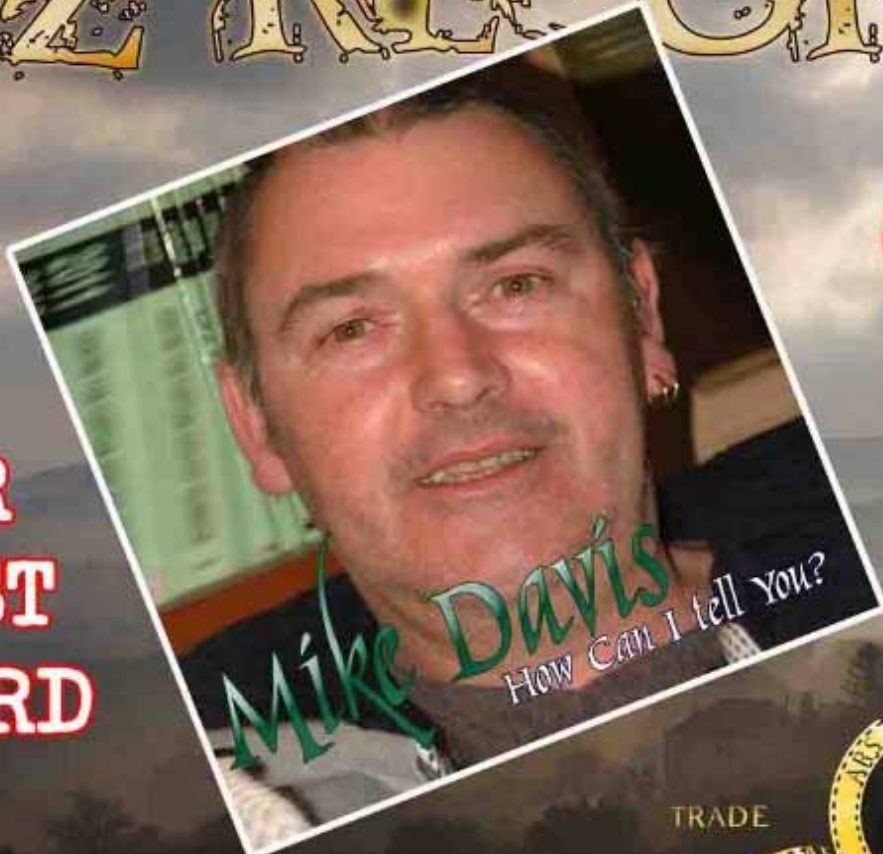
SHAMELESS SELF PROMOTION TIME

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



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

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VERY
SOON**

**OUR
FIRST
RECORD**

A community-based non-profitmaking record company, where people (not profits) are the point



which and Worcester
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Chandis Depot, G
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ave Uxbridge loc
ave Providence fo
he 6:50 A.M. train
at with train for 1
to 8:40 P.M. train
at with train from
to the class tickets
also stop at Mill
ville, Northridg
tation, Waterfou
n, Ashtra, Leve
Pawtucket.
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after they are re
No freight reest
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PANEL
pre prepared to fur
small Arrange
THROUGH
on Worcester at 4
The last on the m
to a train will
hoppers will leave
passengers will leave
to a train will
by passengers.
near BOSTON at
7 A. M. train will
lay stations for
passengers for Worcester
Boston.
to a train will leave
at 6 p.m. train will
not stop east of Fram
except
takes up Western Railroad
passengers at Brighton
on Sunday.
to a train in the New
York Steamboat Train,
to
Worcester, to run as
heretofore, without
stops, except at
Framingham.
between the
Boston and
Worcester will take
the 6 p.m.



whilst perusing the various listings on eBay. I don't know whether to laugh, cry or admire the workmanship of this. I have heard the expression 'make do and mend', but this takes the biscuit. All I can think of, though, is I hope it has never been left lying on the floor at one of those parties that involve a lot of alcohol. Someone in desperate need of a 'natural break' may well have mistaken the item for the real thing and... erm... well just use your imagination.

[http://www.ebay.co.uk/itm/UNIQUE-1-OF-A-KIND-TOILET-SEAT-GUITAR-HAND-MADE-FOLK-ART-HILLBILLY-AMERICANA-/261647692398?](http://www.ebay.co.uk/itm/UNIQUE-1-OF-A-KIND-TOILET-SEAT-GUITAR-HAND-MADE-FOLK-ART-HILLBILLY-AMERICANA-/261647692398?pt=Folk_Art&hash=item3ceb6af26e)
[pt=Folk_Art&hash=item3ceb6af26e](http://www.ebay.co.uk/itm/UNIQUE-1-OF-A-KIND-TOILET-SEAT-GUITAR-HAND-MADE-FOLK-ART-HILLBILLY-AMERICANA-/261647692398?pt=Folk_Art&hash=item3ceb6af26e)
Vintage Take That Dolls Robbie Williams and

And whilst we are on the subject of amenities, how's this for a festive jollity:

Set of 3pcs Xmas Santa Clause Toilet Closestool Seat Cover & Tank Cover & Rug - £5.99



"Cute with a smiley face Santa as its decor for your bathroom for Christmas holidays! Great addition to boost up your holiday spirit! Transform your normal, every day bathroom look to something spiritual like

this set! (Spiritual?) All together it represents a happy Santa!
100% brand new and high quality (goodo)
It comes with a tank cover, toilet seat cover, and a colorful bathroom rug (one would expect no less)

H. E. HUTCHINGS,
(Successor to WM. LEGGATE,) 190 MAIN ST. Y
MANUFACTURER and Dealer in HARNESSES, SADDLERS,
M. DRES, BRIDLES, Coach, Glahs and Draft COL-
LARS. Also, Trunks, Peltags and Carpet Bags. Coach
Gly and Toig WHIPS, &c. Repairing done at short
notice.
Worcester, Jan 16

PRATT, DOWNS & SCOTT,
(Successors to F. W. & O. P. BAZONOFF.)

REGULAR LINE OF PACKETS
Between Norwich and Philadelphia.
Sails on WEDNESDAY of each week.
The line is composed of the following Packets:
New Ship, James L. Day, Capt. Nash.
Mary H. Chipmull, Capt. Griffin.

Tank cover extends to become a combination of a tissue box cover as well, which is designed as a hat (cool – clever)
Rug has an anti-slip rubber back (just as well)
Toilet seat and tank cover have elastic edges for a secure, snug fit (useful and desirable)
Great addition to the holiday spirit with a cute smiley face Santa (if you insist)
Colorful, cute, and a holiday spirit go booster (hmmm, more like another nail in the coffin for modern-day Christmas if you ask me)
A festive holiday housewarming gift” (you have got to be joking, right? My eldest has just moved house – somehow I don't think this would go down awfully well as a housewarming gift)
The white poinsettia is a nice touch though - one usually sees only the red version.
And guess what? There is even a snowman version as well. Oh do be still, my beating heart.

http://www.ebay.co.uk/itm/Set-of-3pcs-Xmas-Santa-Clause-Toilet-Closestool-Seat-Cover-Tank-Cover-Rug-/171527753892?pt=UK_Homes_Gardens_Bathrooms_Toilet_Seats_PP&hash=item27efd9d0a4

Harry Styles gay shock: 1D star says being female is 'not important' in a lover

“According to Ash Percival at the *Daily Star* on 5th November, One Direction heartthrob Harry Styles has sparked fresh rumours about his sexuality after making a surprising admission in an interview.
The pop hunk was chatting with bandmate Liam Payne to ODE about what they look for in prospective girlfriends, and Harry's response sent the One Direction fan world into meltdown when he claimed gender wasn't important to him in a relationship.
Liam responded first when pressed by the journalist, saying: “Female... that's a good trait.”
However, Harry shrugged off Liam's reply saying: “Not that important.”
He continued: “I would say sense of humour and like natural.”
He then added: ““Someone who's nice... you're not going to go out with a d***** are you?”
1D fans flooded Twitter with talk about the interview on Tuesday night, with one tweeting: “Would you please just tell us if you're gay or not we love you either way... It's killing me...”
A spokesperson for Harry declined to comment.”

Oh dear. Poor lad. Does it really matter one way or the other, apart from upsetting a few teenagers and dashing their fantasies and the hope of one of those chance meetings leading to romance?

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New Ship, James L. Day, Capt. Nash.
Mary H. Chipmull, Capt. Griffin.

I do tend to think that perhaps he should just say though, then it will just swamp the headlines accompanied by a press feeding-frenzy for a while, and then leave him to his privacy.

Mr Ed did come up with an amusing and scurrilous thought though. He thinks the band should maybe think about changing their name to *Both Directions*.

<http://www.dailystar.co.uk/showbiz/408718/Harry-Styles-gay-bisexual-One-Direction-interview-video-Liam-Payne>

Don't you just love these old adverts? I am not sure why she has such a huge grin though - perhaps she is laughing at the guy with no apparent neck standing next to her? And look at those 1976 prices! Having a vague recollection of



my first pay-packet back in 1972, I think it would probably have taken me a month of Sundays to just save up for the cheapest of these items. And that was only a shoulder bag!



THE ORIGINAL OLD DENIM GEAR

JEAN LAPEL JACKET 24.75

JEAN WAISTCOAT 24.00

JEAN SHIRT 24.00

SPLIT-KNEE JEANS 24.00

JEAN BOMBER JACKET 24.00

JEAN SKIRT 24.75

JEAN SHOULDER BAG 24.00

JEAN OVERCOAT 24.00

SHORTS 24.00

tommy

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WEATHERS...
HARRISON...
Worcester, 1976

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New York...
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R. G. LEONARD.

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(Successors to T. W. & O. P. Baxton)

weird weekend **2015**

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

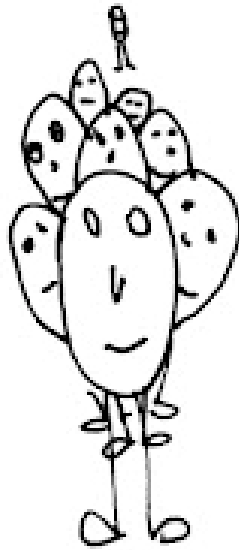


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THE NINE HENRYS



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...

HENRYWOOD : SCARFACE



Say Hello to my lil' friend



Aye, Aye
Sorry I'm late
I couldn't find any
dry towels
Whats all the noise like?

CLASSIC LOST BROADCAST RELEASES FROM

GONZO

HS10370 DVD



ROCK OF THE 70's

The spark of what made YES the massively successful band they became is visible here for all to see and hear on these 2 DVD's, featuring rare TV performances from the 70's.

THE LOST BROADCASTS

Featuring archive performances that have rarely been seen since their original Gormar TV transmission along with previously unbroadcasted takes and different versions of performances that were transmitted.

HS10680 DVD



THE LOST BROADCASTS

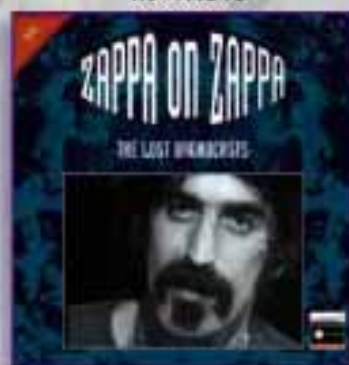
INCREDIBLE STRING BAND
HS10660 DVD



CAPTAIN BEEFHART & HIS MAGIC BAND
HS11420 DVD



FRANK ZAPPA
HS11090 DVD



CURVED AIR
HS10580 DVD



LIVE 355. WHY NOT TUNE INTO
GONZO WEB RADIO

ALL AVAILABLE FROM
www.gonzomultimedia.co.uk



THE WORLD OF KEV ROWLAND



LINDA & THE PUNCH *OBSESSION* (ESCAPE MUSIC)

This is the debut album from Linda and her band, no surname in the press details but it states a few times that she is only 21 so that is obviously more important.

Musically they describe this as Pet Benatar meets Pink, and if we added Avril Lavigne into that then I would probably agree. This is all about melodic hard rock /AOR with hooks all over the place, and the feeling that we are back in the Eighties when big hair and big songs were the rage.

For a debut, it is interesting to see that some big players have been involved with this, as it was produced by 'Michael Voss' (Michael Schenker, Udo Lindenberg, etc) while the writers include Jeff Franzel (Taylor Dayne, NSync, Chuck Wicks), Steve McEwan (Robbie Williams, Foreigner, Eminem, James Blunt, Roger Daltrey), Herman Rarebell (Scorpions) and Tommy Denander (Paul Stanley, Swedish Teen Idol).

This is hard rock for the radio, and although I enjoyed it I couldn't help but feel that this seemed just too false and created for me, almost as if this was something that was put together for a purpose as opposed to something created from the ground up.

The closing number is "Because The Night", which has been turned into a hard rock anthem with none of the angst and passion of the original – I know which I prefer. All that being said, I am sure we are going to hear more about this band. www.escape-music.com



LOATH *TOTAL PEACE* (INVERSE RECORDS)

Finnish quartet Loath were only formed at the beginning of 2013, but by the end of the year they had already recorded their debut album with K. Lehtinen handling the recording, mixing and mastering. They describe their sound as crust with a twist of grindcore and doom, and for a change that is incredibly accurate. What it doesn't portray though is the sheer passion, emotion, rawness and brutality of these guys.

Drummer L, bassist M, vocalist/guitarist E and vocalist/guitarist V have created something that is dark and oppressive, fuelled by anger and hatred, yet also with enough light and distinction to really make this stand out from the crowd. They move from doom to grind, crust to death and black, (sometimes within the same song) yet all with the same harsh vocals and distorted bass and guitars that make this album feel like lead. It is incredibly heavy, and they have produced something that is almost visceral in its' attack.

The more I played this the more I could feel (as well as hear) the impact that the Eighties grindcore scene has had on Loath, yet they want to do it their own way and when they strike the doom chords then bands such as Candlemass need to look out as this is dark and demonic.

One hell of a debut, for those who want their metal to be extremely metallic, yet I also found this incredibly easy to listen to and a real delight, although it is definitely designed not to cause those feelings. Solid stuff. www.inverse.fi

THE WORLD OF KEV ROWLAND



LOS RANDOM
PIDANOMA
(LAS TIAS RECORDS)

According to their website, Los Random are an experimental trio from Tucumán, Argentina, who mix distant sounds from all quarters and kinds, creating their unique, eclectic and unpredictable music, which they define as "Incorrect". Starting in 2009, they have to date released one other full-length release and an EP, all with the same line-up of Pablo Lamela (bass), Raúl García Posse (guitar, vocals) and Marcos Crosa (drums). Musically this is all over the place, blending free jazz with Faith No More, Tool with Meshuggah, Art Zoyd and Hawkwind, and the result is a chaotic musical maelstrom where there are no rules, and all that matters is the music and following the path even though there appears to be no rational reason for doing so. In many ways it reminds me of the first time that I listened to Axis of Perdition, as although I knew that I was part of only a small group of people who would really appreciate it, I also knew that I had to keep listening as I was almost mesmerized by what was going on.

The use of sax on "Me Chango" is inspired, giving the music a very different feel, and it would have been interesting to hear more of that, possibly on a fully instrumental album to allow their space rock feel to really come through. This truly is progressive in its' truest sense, as it attempts to break through what many people would even believe what is music at all, let alone the subgenres and pigeonholes. Play this to most people and they won't see it through the first song, it is only a few of us that can get inside these guys minds and understand that what they are bringing to the scene is something new and incredibly exciting. Miss this at your peril, but you may not like it very much.

www.losrandom.com



MAGENTA
THE TWENTY SEVEN CLUB
(TIGERMOTH)

Yet again Magenta are working as a core trio, with Christina Booth (vocals), Chris Fry (guitars) and Rob Reed (everything else) plus a guest drummer in Andy Edwards. Now, I know Rob for many years and even put Cyan on the cover of Feedback in another lifetime, and have followed his musical adventures with interest. But it has been with Magenta that he has made his name within the neo-prog scene, and this album will only do more to enhance that reputation. This is a concept album in the sense that each of the songs is about a different musician who passed away when they were 27, so for example we start with "The Lizard King" and end with "The Devil At The Crossroads", and throughout we are treated to some wonderful soaring progressive rock, and while Rob is at the heart of what is happening musically it is Christina who will always be the star of the show.

She has a wonderful voice, with great range, control and emotion, with a timbre not unlike Steve Nicks in her prime, yet with more soul and passion. Rob knows how to write material that is going to highlight this, and together they have combined to produce another album that is sheer class from start to finish. Chris's guitar provides the cut through that provides the additional edge that is needed, the harsher solo that takes away any thoughts of saccharine, the rock riffs that provide the depth. Andy Edwards proves yet again why he is such a sought after drummer with a powerful performance, while Rob is everywhere, providing fills and solos in whatever instrument he is using.

This is a band with a large sound, and in Christina have one of the finest singers around, combined with music that is always searching a way forward. Some may condemn this as just another neo-prog album, as for some reason that is a sub genre which purists often look down upon, but I and many others really enjoy this as a musical form, and there are as few as adept at it as Magenta. It may not be in quite the same league as 'Seven', but is a damn fine album all the same and one I enjoyed immensely.



StriboG

Formed in 2006 and from Zagreb, Croatia, StriboG is a Slavic metal band.

The band's themes and ideologies are based on pagan Slavic mythology as it draws great inspiration from the ancient folk myths and fairy tales.

Stribog is the god and spirit of the winds, sky and air in Slavic mythology; he is said to be the ancestor (grandfather) of the winds of the eight directions.

Current members are:

Nikola Mrksa - guitar
Sergej Simpraga - bass
Darko Cosic - drums
Ivan Mrkoci - guitar
Tomislav Živković - vocals
Tea Rogić - vocals
Dunja Zbiljski - flute



Facebook

<https://www.facebook.com/pages/StriboG/109004042472158>

Metal Archives

<http://www.metal-archives.com/bands/Stribog/71514>

ReverbNation

<http://www.reverbNation.com/stribog>

You Tube:

'Krunidba Slavena' with Ana (Backonja) Čapalija (studio version)

<http://www.youtube.com/watch?v=a-Uh7HnSdv0>

Religija Krvi (Nyia)

http://www.youtube.com/watch?v=ty-Ue_0F5c0

And so, another issue of yer favourite magazine is put to bed. Over the past few weeks we have managed to perfect our production line a bit more.

Although I do attempt to keep the weekends free so that I can work on my various personal projects, drink wine, look out of the window, cuddle the dogs, see my friends and family, and sleep the sleep of the just (just what, I am not prepared to say right now) over the past few weeks we have drifted away from our quondam pursuit of staying up all night on Friday so that I can then drink myself into a stupour in the wee small hours and then sleep all day on Saturday.

We have managed to get the magazine mostly done at a civilised time on Friday so that we can actually get our Saturdays back.

It has been a long but fairly productive week.. We have managed to get two books finished for CFZ Press and Martha the pigeon is almost fully fledged, and will soon be able to join the other rescued pigeons and doves who reside in our upper aviary. Because she has a crippled leg, and a slightly dodgy wing, she will probably never be able to be released back into the wild, and so will live out her days in luxury eating me out of house and home.

There are all sorts of other nice things in the offing, with several interviews scheduled that I am very much looking forward to. Neil Young's second volume of autobiography is also out and I am doing my best to blag a copy from the publishers so that I can review it for you all.



His new album is pretty good, by the way, and—time permitting—I will be bring you a critique of it, and also the new (and highly peculiar) album by *The Flaming Lips* which is a reworking of Sgt Pepper of all things. I am not sure what to make of it at the moment, as on first listening it is horrible, but after a while its dissonant madness begins to make some kind of sense.

In six weeks time we shall be approaching what is euphemistically known as 'The Festive Season'. And whilst Gonzo Daily and the Daily CFZ Blogs will continue, we will be doing a bumper holiday edition of this magazine and taking a whole week off!

But there are all sorts of exciting things to look forward to before then.

Watch this space.



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