

GONZO

weekly #100

EXCLUSIVE:

New music from
Jon Anderson
and Matt Malley...
and its out on Gonzo

EXCLUSIVE:

Hawkoctoberfest
in words and pics

EXCLUSIVE:

We look at Tommy
James' extraordinary
autobiography

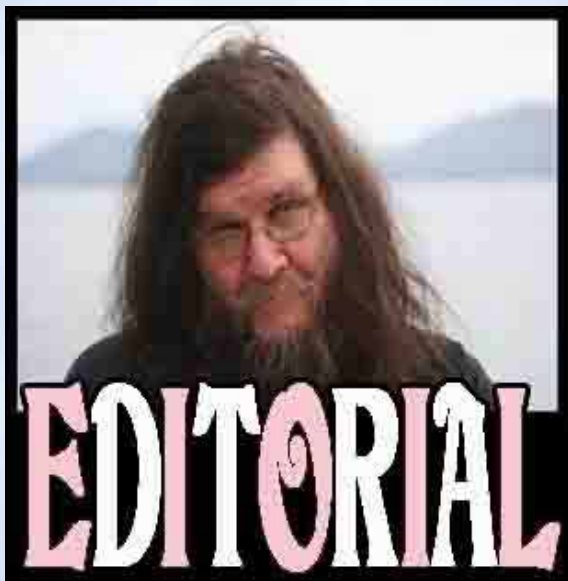
WE REACH OUR CENTURY



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 the 100th edition of The Gonzo Weekly. Just dictating this sentence to my amanuensis, the lovely Andrea, she gave a girlish squeak of excitement at the news that we have made our centaur. I have to admit that I am really quite chuffed about it myself, and am resisting the temptation to march up and down saying "look how clever I am!"

But that would be vulgar, and although I am

quite often self-indulgent in the pages of the periodicals that I edit, I always do my best to operate within the bounds of well-bred English good taste. And I think that marching up and down in a self-congratulatory fashion is a little bit un-English. Stiff upper lip and all that.

We are very pleased to bring you a world exclusive this week: Jon Anderson and Matt Malley have teamed up to make a charity download single, and we can now exclusively reveal that it is being released later this month by Gonzo Multimedia. But more of that elsewhere in the magazine.

It so happens that the release of this single coincides with Jon Anderson's 70th birthday and this brings me rather nicely onto the subject that I want to talk about this week.

When Jon Anderson started his musical career in 1962 at the age of 18 as singer guitarist with a band called The Warriors I am certain that he never dreamed that fifty two years later he would still be a working singer and guitarist. Rock and roll was not only seen as a young man's game, but as something ephemeral which might make a few quid for a year or two, but was no sort of a career path. Even the drummer of the most famous group of all was planning to open a hairdressing salon when the fame ran out.



Nowadays we know different, and although the music industry has changed out of all recognition over the last few years, people starting out on a musical road are quite prepared to do this for the rest of their lives.

When The Rolling Stones played Glastonbury Festival in the summer of last year the bits with Mick Taylor back on guitar, where they played the transcendent blues which had inspired them in the beginning, and which has been the thing they always did best, were magnificent. The bits when a wrinkly old soon-to-be great grandfather strutted up and down performing pelvic thrusts ranged between mildly embarrassing and slightly distasteful.

Robert Plant was intimated on a number of occasions that the reason that he is unwilling to reform Led Zeppelin on a permanent basis is that he thinks that it is completely undignified for a man of sixty six to be screeching that he wants to “give you every inch” of his love and stating that he wants “to squeeze your lemon ‘til the juice runs down your leg”. Plant is still making extraordinary music, but it is in a genre within which he feels comfortable and – when performing his current music on stage – he doesn’t look like he is performing in a freak show.

It is tempting to hypothesize that, if John Bonham had not died after a drinking binge thirty four years ago next week, that the band would have continued. And one can further extrapolate that if they had continued, that they would quite probably have followed the trajectory suggested by their final album which was more keyboard-based and hinted at some interesting new directions for the band.

It has always been taken as a given that the reason that the band split up in the first place was because of Bonham’s death. But if you follow my flow of argument it was quite probably Bonham’s death that caused them not to be in a position where they could ever reform again either.

I have always liked the concept of speculative history; speculating how things have turned out in an alternative universe when a certain event had not taken place. My first introduction to this genre took place when I was a schoolboy. I was avidly working my way through the books of Robert Heinlen (who is still my favourite author today). Between 1947 and 1958 he wrote twelve novels for young people which I read avidly.

many years before I discovered the genre bending universe of *Stranger in a Strange Land* and the various books in the Lazarus Long universe.



I believe it was in his 1953 novel *Starman Jones* that Heinlen threw in a little aside which totally changed my way of thinking. In fact, bizarrely, it’s changed my way of thinking more than did the psychosexual shenanigans of *Stranger in a Strange Land*. The world in which the protagonist of *Starman Jones* lived was one in which the black death had wiped out two thirds of the population of Europe instead of one third. The Turks had therefore won the Battle of Lepanto and large swathes of Europe had eventually become under the thrall of the Ottoman Empire. The thing that totally blew me away was that the aforementioned protagonist had been studying Shakespeare for his exams, and as well as studying *Macbeth* and *Hamlet* had also studied Shakespeare’s well known play *Omar the Magnificent*. I then discovered the children’s books of Joan Aiken which were set in a Britain where the Jacobite Rebellion had been a success, and the ‘Young Pretender’ was the young German Prince George. In this universe a well known song, the tune of which we all know today, proclaimed:

“My bonnie lies over the North Sea,
my bonnie lies over in Hanover,
my bonnie lies over the North Sea,
why don’t they bring that young man over?”

It was only in the late 1980s that I started to apply this concept of alternate history to rock music. A piece in one of the monthly music magazines ran an article set in an alternative universe where a list of famous rock stars hadn't died. In 1982, John Lennon had reformed the Beatles for Live Aid and they had made a disappointing reunion album produced by one of the then famous superstar producers. Jimi Hendrix had moved first into jazz, and then into making soundtrack records, Janis Joplin had become a feminist icon, Marc Bolan had started a whole new career with a company producing fantasy video games, and my favourite was that, after being released from prison, Sid Vicious had become a comedy TV star with a practical joke themed show titled 'Watch out, Sydney's about.'

So there is a long and relatively noble tradition behind my speculation, and I would love to know what would have happened had Brian Jones not drowned in his swimming pool, and Jerry Garcia not succumbed to heroin, for example.

Of course this is a totally theoretical exercise, and could well be described as being completely bloody pointless. But it is interesting to see how many artists now past the retirement age for 'normal' human beings are now producing either credible music as impressive as everything else they have ever done (like Jon Anderson and Robert Plant) and others who have become a mildly embarrassing freak show. It amuses me to speculate what pivotal events happen in these people's history to stop the latter joining the ranks of the former.

Yes, of course it is a totally pointless exercise, but as I said earlier in this editorial, I am the editor of this magazine. We are a hundred issues old today. And it's my party and I'll be totally bloody self-indulgent if I want to.

Love and peace,

Jon.



Jon Anderson, Matt Malley, Stevie Wonder, Iggy Pop, Bono, Neil Young, Daevid Allen, Steve Ignorant, Gong, Marillion, Steve Hackett, Strange Fruit, Sub Reality Sandwich, Friday Night Progressive, Mark Bell, Isaiah "Ikey" Owens, Lincoln Valentine Scott, Bill Bruford's Earthworks, Attrition, Don Cornell/Eddy McDonald, Blodwyn Pig, Hugh Hopper, Tony Palmer, Benjamin Schmid, Wagner Family, Carl Orff and Hindemith, Peter Banks Empire, Delired Chameleon Family, Trey Gunn, Robert Calvert, Firemerchants, Joey Molland, Keith Levene, Daevid Allen, Rick Wakeman, Xtul, Tommy James, Evil Blizzard, Senser, Hawkwind, Genesis, Yes, Patrick Moraz, Trevor Rabin, Tony Kaye, Rick Wakeman, Paul McCartney, Elvis Presley, Take That, Harry Styles, Jimi Hendrix, Edison's Children, Satanika, Angrenost, Blackbird, Stille Volk

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

Dramatis Personae



THE GONZO WEEKLY

all the gonzo news that's fit to print

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,

(Sub Editor, and my lovely wife)

Graham Inglis,

(Columnist, Staff writer, *Hawkwind* nut)

Bart Lancia,

(My favourite roving reporter)

Thom the World Poet,

(Bard in residence)

C.J.Stone,

(Columnist, commentator and all round good egg)

Kev Rowland,

(Kiwi Reviewer)

Lesley Madigan,

Photographer *par excellence*

Douglas Harr,

(Staff writer, columnist)

Jessica Taylor,

(PA and laughing at drunk pop stars)

Richard Freeman,

(Scary stuff)

Dave McMann,

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

Orrin Hare,

(Sybarite and literary *bon viveur*)

Mark Raines,

(Cartoonist)

Davey Curtis,

(tales from the north)

Jon Pertwee

(Pop Culture memorabilia)

Dean Phillips

(The House Wally)

Rob Ayling

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

and **Peter McAdam**

(McDada in residence)

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

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

Contact us with bribes and free stuff:

Jonathan Downes,

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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

- **AREN'T THEY LOVELY?** Stevie Wonder is reportedly expecting triplets with his fiancée Tomeeka Robyn Bracy. The legendary crooner, famous for enduringly popular hits such as *Superstition* and *Isn't She Lovely*, is already a dad to a brood of seven from past marriages and relationships, and allegedly became a father again last year when Tomeeka secretly gave birth. The happy news has reportedly come as somewhat of a shock to the 64-year-old, but those close to him say he's over the moon. 'Stevie never thought he'd be a father again so late in life,' a source told *The National Enquirer*. "It may not have been planned but now he's excited!" It's thought the singer has now moved into Tomeeka's LA pad, where they are said to be raising their little one together. 'Stevie and Tomeeka had their first child together last year,' a friend divulged. 'I know because I attended the baby shower!' **Read on...**
- **DRAMATIC K O** Iggy Pop has hit out against U2 for the way they 'gifted' new album *'Songs Of Innocence'* to all iTunes users – and praised Thom Yorke for distributing a solo album via BitTorrent. Delivering the fourth annual John Peel Lecture at the Radio Festival in Salford Pop said: "The people who don't want the free U2 download are trying to say, don't try to force me. And they've got a point. Part of the process when you buy something from an artist, it's a kind of anointing, you are giving people love. It's your choice to give or withhold. You are giving a lot of yourself, besides the money. But in this particular case, without the convention, maybe some people felt like they were robbed of that chance, and they have a point." The subject of his lecture – which marked ten years since Peel's death – was "free music in a capitalist society". Dressed in a barely buttoned black shirt revealing his bare chest and reading glasses, the punk godfather prowled the stage as he told a packed auditorium how digital advances have caused the music industry to become "almost laughably pirate" and that electronic devices "estrangle people from their morals and also make it easier to steal music than pay for it." **Read on...**
- **THEY STILL DIDN'T FIND WHAT THEY WERE LOOKING FOR** Bono has finally said

sorry on behalf of U2 for the blanket delivery of their new album *'Songs of Innocence'* to people's iTunes without permission. U2 and Apple gave away an unprecedented 500 million downloads on the U2 album with 25 million people installing the album on their devices. However so people just found already of their device depending on their settings regardless of whether they were fans of U2 or not. 'Oops. I'm sorry about that. Umm, I had this beautiful idea, we might have got carried away with ourselves. Artists are prone to that kind of thing,' Bono said in a Facebook video Q&A. It said it came about from 'a drop of megalomania, a touch of generosity, a dash of self promotion, and deep fear that these songs that we poured our life into over the last few years mightn't be heard. There's a lot of noise out there. I guess we got a little noisy ourselves to get through it.' The 'touch of generosity' led to a backlash from people all around the world complaining that the unsolicited U2 dump amounted to spam. This was the first time U2 have apologized for the stunt. **Read on...**

- **FOUR WAY SPLIT** Neil Young has once again confirmed Crosby, Stills, Nash & Young are definitely over and done... for good. Young visited the Howard Stern radio show in New York this week for a one-hour interview where the his disdain for David Crosby was evident. 'Playing with Stills and Nash in that band was really great,' he said completely leaving out the name Crosby. 'I wish him the best with his life. There's love there. There's just nothing else there'. Young confirmed a CSNY reunion will never happen. 'Never happen, no, not in a million years,' he said. 'It will never happen. You don't have to think about it.' Neil also suggested the rift came over time and that he tried unsuccessfully to correct the situation. 'You've got to think about things before you do them. If you make a mistake, you got to fix it right away,' he said. He also ruled out doing a reunion for history's sake. 'We were a great band. We did a lot of great work. Why should we get together and celebrate how good we were? What difference does it make? The audience, great, fantastic. but we don't do it for the audience. We don't do it for the money.' **Read on...**

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



your  cards
someecards.com

Nicked from Jaki Windmill's Facebook pages

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

John Maynard Keynes

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

— Desolation Row by Bob Dylan

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

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

It is interesting to see how one, non-binding debate in the House of Commons, which appears to have no legal status, has polarised commentators.

For example Israel National News reports:

"The British parliament last week officially voted in favor of recognizing the "state of Palestine". The non-binding resolution was passed by 274 in favor to 12 votes against, to "recognize the state of Palestine alongside the state of Israel" as part of a "contribution to securing a negotiated two-state solution", according to AFP. The motion, while non-binding, is heavy with symbolism but is unlikely to change government policy, the report noted. The debate was sponsored by lawmaker Grahame Morris from the opposition Labour party, who said when he introduced it, "Not only is statehood the inalienable right of the Palestinian people, but recognizing Palestine will breathe new life into a peace process that is at an impasse." British Prime Minister David Cameron said prior to the vote that he would not take part in it. Cameron's spokesman, quoted by Reuters, said the vote would not change Britain's diplomatic stance. The spokesman said the Prime Minister would not be taking

part in the vote, and that the government was asking ministers to abstain".

Jihadwatch, however reports:

"As long as the hopelessly compromised and abjectly surrendering Brits are recognizing terror states that do not exist, why don't they recognize Nazi Germany and Democratic Kampuchea along with "Palestine"?"

A "Palestinian" state would not make for a peaceful resolution of the jihad against Israel. It would simply become a new jihad base for newly virulent attacks against a weakened Israel. Do the British MPs know this? Probably not. Would they care if they did? Probably not."

Everyone seems to be missing the point. As far as I can see, the debate was a waste of time. It changes nothing, proves nothing, and effects nothing. It is just another example of politicians paying lip service to a serious issue in order to keep lobby groups happy.

And it is of course lobby groups who secure funding for various vested interests. Once again it is all about money and not about people or morals. Hmph!

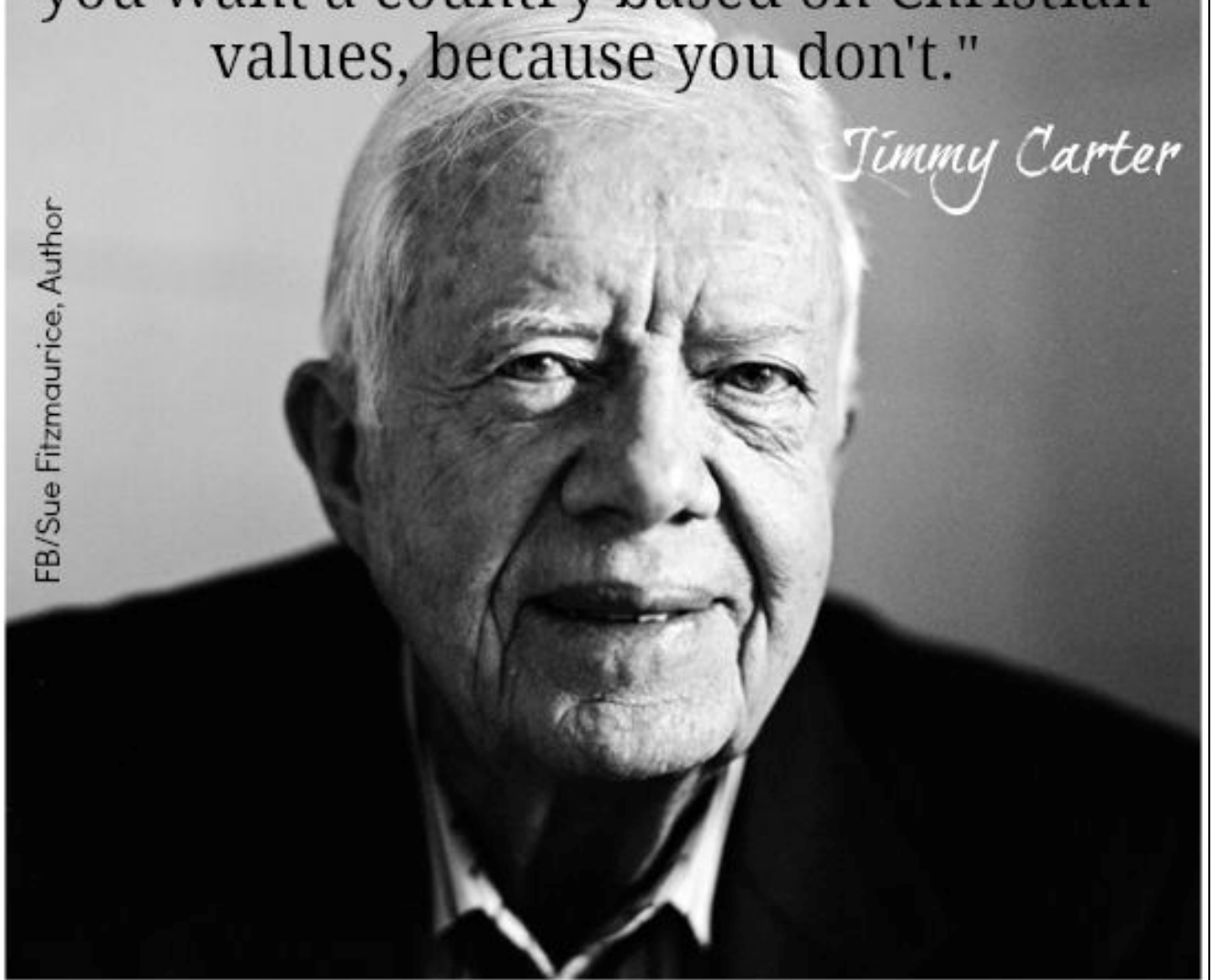


Democracywatch

"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



GONG UPDATE VIA THOM THE WORLD
POET: Gilli Smyth aka Shakti Yoni latest info:

So the legendary Shakti Yoni has gone into low level respite care once again for 2 weeks in Feros aged care Byron Bay - for those of you who know her- if you're in Byron Bay town -she would love a visit and for the next 2 weeks and its a good opportunity to spend some time with her : Click Link for directions and Huge Sonic Thanks - I have been a full-time carer for Gilli for 2 years now and I have to say its full on - deeply enlightening yet hard

to see - She is Well and has plenty of life in her left in fact she's cheekier and more eccentric than ever! hehehe bless* ahhhhhhhhh at last I get a break * click link for all visiting details* GrrrrrrrrrrrrrrrrrWoof* Mr Bert Daevid Allen Camembert on the rise again so keep up the amazing work everyone* <http://www.feroscare.com.au/locati.../far-north-coast/byron/>

Viva la Gong Global Family! Time for all the Gong tribes to shine * Uncon 2015*

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

GONG

new album 'I SEE YOU' out on Madfish Music on 10th November
gong 2014 are... fabio golfetti * ian east * kavus torabi * dave sturt
and a 'mystery drummer'

ALBUM LAUNCH PARTY I SEE YOU



featuring the legendary
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Acoustic igs



I write elsewhere in this issue about artists who change genre both unexpectedly and successfully. A great example of this, of course, is the legendary Steve Ignorant who has gone from being possibly the most Tourette-like singer in the business fronting a band who, although one of my favourites would never win any prizes for easy listening, to his new acoustic band who is making friends wherever they go.

In his autobiography a few years ago, Steve admitted that one of his favourite musicians was Joni Mitchell, and that he had always wanted to do something acoustic and escape the typecasting of being an anarchopunk screamer, and explore other, more gentler forms of music.



This week he posted this on the new band's Facebook page: [We had a great all acoustic night at the Fighting Cocks. It was good to play with Andy T and Louise Distras again and catching up with old and new friends.](#)

GENZO CURRENTLY IN STOCK AT GONZO (UK)

GENZO CURRENTLY IN STOCK AT GONZO (USA)

the week that's past

at 4 P. M., lodge in Springfield, leave at 9 A. M. morning
and arrive in Albany at 11 P. M.
The train for Troy leave on the arrival the train
at Greenbush.
The train for Boston leave Albany at 7 A. & 7 P. M.
The train of the Pittsfield and North Adams Railroad
connect at Pittsfield.
The train of the Hudson and Berkshire
connect at Greenbush.
The train for New York leave Albany at 4 P. M.
The train for New York leave Albany at 4 P. M.
The train for New York leave Albany at 4 P. M.

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

The subscriber, by appointment from the Honorable
Patent Office, agent of the U. S. Patent Office, in re-
sponse and forwarding to the said models, designs or
inventions to be patented, or deposited there, which
will be sent free of expense, and with all documents
he prepares Certificates, Specifications, Assignments, and all
the necessary Papers and Drawings; will make references
into American and foreign works, to test validity of inven-

Trolley Men Promotions Present
Mister Sparky's Bumper Fun Night of Rock

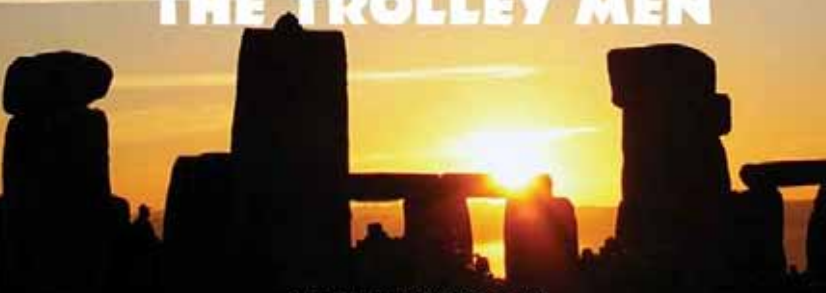
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MIKE HOWLETT • STEVE CASSIDY • JERRY BEWLEY

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AVAILABLE FROM WWW.UKATICKETBOOKINGS.CO.UK
SUNDAY NOVEMBER 2ND 2014
WWW.WATERFRONTNORWICH.COM

With the release of the new Gong album being imminent, even though Daevid will not be playing with them this time around for health reasons, excitement is mounting amongst the pothead pixy community who are looking forward to the album launch next month. The following notice was posted on the Gong website:

The trio of Mike Howlett, Steve Cassidy and fabulous, one/sometime Kangaroo Moon guitarist Jerry Bewley have been added to the Gong 2014 'I See You' album launch event line-up on Fri 28th November. Mike will

also be guesting with Gong 2014 on a couple of songs.

The album launch events are getting groovier than highly grooved things, all very très Gongish -

"Gnomes came, Huckelberry fickel tickel my fingold, heh, Boy Blue left his horn stuffin under the settee, and brought his mellotrone, and freaked them all out. Oh what a mindblast. Jacky Jill, knees up Mother Brodie. Oh what a joy of a t r i c k l e y howathere..." - and that kind of thing. It's a true Gong event people, how often do they/can they happen?

This will be a true Gong event transcending the eras, the albums, the ears and anything else you care to think of - how often do they happen?

It has the full blessing of Daevid, Orlando and Gilli, whose presence will be much missed, but I'm sure felt.



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



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

the week that's past

The Gospel According to *BART*

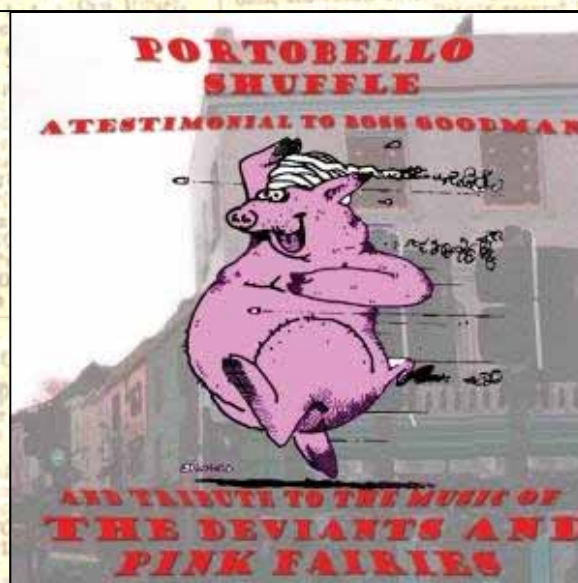
My favourite roving reporter this week sent me some interesting news from the *Marillion* camp.

Steve Hogarth writes:

October then! I have ordered my vampire teeth in readiness... Today the band will meet up at the Racket Club as usual to jam, as we have been doing for the past few weeks. We are at the "interesting things happening fairly often" stage of the jams. It usually takes a few weeks to get here but once we do there tends to emerge one "keeper" each day. By that, I mean a musical accident which may well find its way all the way to the next album. We'll continue this way until next summer (with a break for the 3 Conventions of course) at which point I imagine we'll begin arranging what we have into songs.

We are planning to release a Christmas album this year - a compilation of all the loopy Christmas freebies we have put out in the past, along with a new song - our cover of John Lennon's classic "Happy Christmas (War is Over)" which we're currently overdubbing. This afternoon I'll be recording some hammered-dulcimer and maybe a balalaika. Looking forward to that... I randomly discovered this morning that "the best guess for the date of the birth of Christ is 14th of May in 6 B.C."! If anyone out there has proof of this, could you send it to me please. I'd be delighted to move Christmas to my birthday and reinstate Yule in its place.

I also have to shamelessly plug Volume II of *The Invisible Man* - my diaries from 1998 to 2014 - to accompany Vol I already released 1991-97. I believe the preorder for the *HARDBACK* edition will go live at midday on Monday 6 October. Volume I was somewhat oversubscribed so get in early if you want to be sure to get one. We are to print 1000 copies of the hardback in the hope of cutting down on hate-mail! Volume II will be officially released on November the 17th



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

Deakin for postage price.
arsydeedee@yahoo.co.uk

HACKETT—STILL HACKED OFF

As noted in the last two issues, Steve Hackett is far from pleased with the much touted new Genesis documentary. He posted this affectionate message on his Facebook page this week:

"My thanks again to everyone for all support over the problem with the documentary. Taking a brief weekend break on the German island of Sylt, which is both ancient and beautiful.

It was great also to attend a fabulous exhibition here of the Genesis Revisted artwork by extraordinary photographer friends Maurizio and Angéla Vicedomini.

Warmest wishes to all,

Steve"

CONZO CURRENTLY IN STOCK
AT CONZO (UK)

CONZO CURRENTLY IN STOCK
AT CONZO (USA)

the week that's past

#RESTASOLOQUELLOCHENONCAMBIA



JANUARY 2015





Peculiar News of the Week

Reader's photo



BARRY Nowlan thought readers would be interested in seeing this blob he spotted on the pavement in Middle Street, Taunton.

"It looks like a white sheep with black legs," said Mr Nowlan.

The 'creation' – probably caused by a spilt milk shake, soon disappeared after a rain shower.



Strange Fruit, Miskin's Radio's home of alternative, off-the-wall and otherwise generally strange sounds is looking for a co-presenter. This is not a paid job, but would give the lucky individual the chance to present two hour shows of music generally ignored by radio, and broadcast them twice a month to be heard by Miskin Radio's audience online and then archived on Gonzo Multimedia's website, where their audience would devour them. Radio experience would be useful, but isn't necessary. The ideal candidate would be able to come to our Dartford studios, be trained and begin work when ready.

Alternatively, anyone capable of self-producing and Dropboxing shows will be considered. Fame and wealth are unlikely but the chance to indulge your most maverick musical tastes knows few limits in this job. In the first instance email Neil Nixon, nlnxn@aol.com to express an interest. Also check out our shows on Gonzo Multimedia's web radio page and Miskin Radio's own site – www.miskinradio.co.uk



the week that's past

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.

12-10-14 – SHOW 92

The Novas:	The Crusher
Rt Hon David Steele MP:	I Feel Liberal Alright
D.C. and Company:	Bump to the Funk
Ethel Merman:	There's No Business Like Show Business
Portsmouth Sinfonia	The Blue Danube
Bob Anthony:	The Jersey Polka
The Orb:	Montagne D'Or (Der Gute Berg)
Country Joe McDonald	Bring Back the Sixties
Andy Williams:	Love Story (Where do I Begin)
Ethel Merman:	Something for the Boys
Petula Clark:	Downtown 76
Steve Dahl:	D'ya Think I'm Disco?
Sesame Street Fever:	Rubber Duckie
Disco Bazouki Band:	Do Ra Ma Fa Soul
Steve Miller Band:	Macho City
The Fifty Milers:	The Grunt
Dick D'Agostin:	Night Walk
Ethel Merman:	Some People
Wild Man Fischer:	Disco in Frisco
Perplexer:	Acid Folk (Vocal Mix)
Paraffin Jack Flash:	I Can't Get no Satisfaction
Nitin Sawhney:	Sunset (Initin's Radio Edit)
Faithless:	Drifting Away (Floating Mix)

**Listen
Here**



the week that's past

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 bit 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 the submarine and its crew are in Transylvania where Tim has great difficulty in buying a pint of plum brandy.

Having drunk a pint of plum brandy on one unfortunate occasion I can sympathise. They then have an argument about the right to vote, and about the relative merits of Russell Brand and John Lydon. I have to admit that I am with Tim on that one.

They then have some problems with some apparently undead locals. Each week I say that this particular episode is the most peculiar one to date, but this one really takes the biscuit.

And like I always say each week. 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:

Grus Paridae
<http://www.facebook.com/GrusParidae>
 Katsumi Yoshihara
<http://www.facebook.com/RocksKat>
 Alberto Rigoni
<http://www.facebook.com/AlbertoTHEBASSRigoni>
 Orquesta Metafisica
<http://www.facebook.com/orquestametafisica>
 Thierry Zins & Roberto Torti
<http://soundcloud.com/thierry-zins>
 Robert M. Crawford
<http://www.facebook.com/bobcrawford.rmcomusic>
 CTU - Channel The Universe
<http://www.facebook.com/pages/CTU-Channel-The-Universe-/277196912334710>
 Astronomusic
<http://www.facebook.com/Astronomusic>
 Unified Past
<http://www.facebook.com/pages/Unified-Past/189506772045>
 MurdRuss Intentions
<http://www.facebook.com/pages/Quicksilver-Night-Productions/183962139093>
 Backdrop artwork by: Greg P Onychuk — with Thierry Zins, Bill Austin, Katsumi Yoshihara, Robert M. Crawford, Alberto Rigoni, ORQUESTA METAFÍSICA, Rami Turtiainen, Warren Russell, Stephen Speelman and Zózimo Rech.

Listen
Here

Friday Night Progressive



Mark Bell (c.1971 - 2014)

Bell was a British musician and producer of electronic house music who, as well as being a member of the pioneering electronic music group LFO on Warp Records, collaborated with a wide range of artists such as Björk and Depeche Mode, for whom he took on the production duties for the entire *Exciter* album.

Bell hailed from Lofthouse, West Yorkshire, between Leeds and Wakefield, and went to Rodillian High School.

He had the important role of producing Björk's 1997 album *Homogenic*, a collaboration that continued until his death. He was involved in her tours in 1998 and the 2007–2008 tour for her album *Volta*. Bell can be seen on several of Björk's live music DVDs released for her DVD box set running a complicated rack of equipment that produces the sequencing required for Björk to perform her music live.

He also appears, suspended in mid-air, in the

video for her single *Declare Independence*. He has contributed numerous remixes to her singles and compilations as well as remixing the likes of Depeche Mode, Erasure and Dave Clarke.

Bell died in October 2014, aged 43, from complications following medical surgery. His death was reported on 13 October 2014.

Isaiah "Ikey" Owens (1975-2014)

Jack White has cancelled his remaining concerts in Mexico after the keyboard player in his backing band, Isaiah "Ikey" Owens, died on tour. The 38-year-old musician was found dead in his hotel room in Puebla.

The cause of his death has yet to be established. Owens, from California, had played in other bands including The Mars Volta and had worked with the former White Stripes star since 2012. White's Third Man Records label said Owens was "an incredible artist".

THOSE WE HAVE LOST



White and his backing musicians were due to play further concerts in Mexico, including shows in Guadalajara and Monterrey. A statement posted on the websites of White and Third Man said: "It is with great sadness that we tell the world of the passing of the incredible musician Isaiah 'Ikey' Owens. "He will be missed and loved forever by his family, friends, band mates and fans.

Lincoln Valentine Scott (1066-2014)

Scott, better known as Style Scott, was a Jamaican reggae drummer, famous for playing in the Roots Radics and, later, with Dub Syndicate. He also recorded and performed with Prince Far I, Bunny Wailer, Scientist and Creation Rebel.

Born in Chapelton, Clarendon Parish, Scott's musical career started in the 1970s while he was still in the Jamaican Defence Force, when he would often sit in on band rehearsals. He started playing on sessions for Jamaica's reggae and dub



producers at that time, which led to the formation of the Roots Radics band in 1978 with bass player Errol "Flabba" Holt and guitarist Eric "Bingy Bunny" Lamont. The group played as the rhythm section for many artists including Bunny Wailer, Israel Vibration, and Gregory Isaacs, as well as releasing their own records.[]

Scott met dub producer Adrian Sherwood of On-U Sound Records while touring Europe with Prince Far I in the 1980s, and Dub Syndicate grew out that meeting. Scott also played on many On-U Sound recordings featuring Prince Far I and other artists.

Scott started his own record label, Lion & Roots, which released the later Dub Syndicate records.

Scott was found dead in his home in Manchester Parish on 9 October 2014. Circumstances around his death are unknown at present but gunshots or explosions were heard from his house in Manchester Parish.

THOSE WE HAVE LOST



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



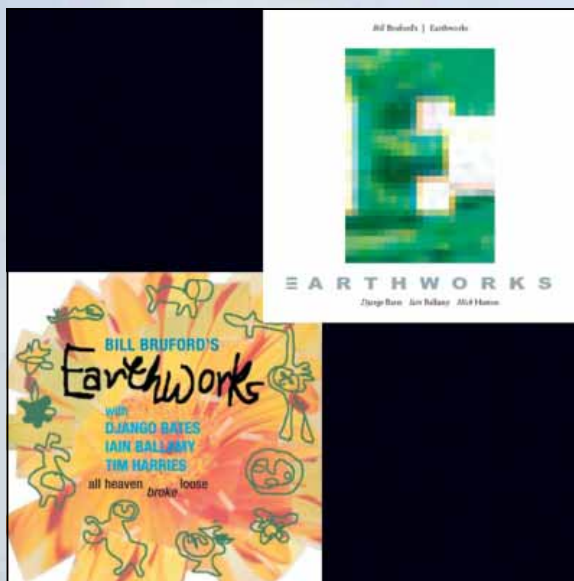
Yer original Gonzo Weekly shirt

actions



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

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



Artist Bill Bruford's Earthworks
Title Earthworks/All Heaven Broke Loose
Cat No. BC241-18
Label Bat Country

Earthworks - The debut Earthworks album features a number of key tracks including My Heart Declares A Holiday and Bridge Of Inhibition. The Summerfold imprint was launched in October 2003 to provide an outlet for *Earthworks* recordings both old and new.

This recording of the debut Earthworks album

has been re-mastered and includes two bonus tracks: All Heaven Broke Loose and A Stone's Throw.

Track Listing – Thud, Making A Song And Dance, Up North, Pressure, My Heart Declares A Holiday, Emotional Shirt, It Needn't End In Tears, Shepherd Is Eternal, The Bridge Of Inhibition, A Stone's Throw, All Heaven Broke Loose

All Heaven Broke Loose - By 1991 and the release of the third album, All Heaven Broke Loose, much of the chordal work in the band was delivered astonishingly by Bill from the drums; heard to good effect here on the title track, and Candles Still Flicker in Romania's Dark.

Other key tracks include the House-inspired Splashing Out, and the North-African influenced Pigalle. This recording of All Heaven Broke Loose has been re-mastered and includes two bonus tracks: Libreville and Pilgrim's Way.

Track Listing - Hotel Splendour, Forget-Me-Not, Candles Still Flicker In Romania's Dark, Pigalle, Temple Of The Winds, Nerve, Splashing Out, All Heaven Broke Loose: (a) Psalm (b) Old Song, Libreville, Pilgrim's Way





Artist Attrition

Title The Hand That Feeds/A Tricky Business

Cat No.BC241-12

Label Bat Country

The Hand That Feeds - Including exclusive mixes of ATTRITION classics from some of the biggest names in the industrial scene such as Chris n' Cosey, In The Nursery, Stromkern, Dance or Die, New Mind, Regenerator, Morbus Kitahara, various techno and drum n bass dj's and more...Compiled and edited over 3 years and distilled from over a double albums submissions...**The Hand That Feeds** takes Attrition songs to whole new places... from a variety of twisted dancefloor genres to the final avant-garde experimentalism... the individual tracks have enjoyed club play worldwide ...and have since graced many a scene sampler CD...This edition has been remastered and included a previously unreleased bonus mix from UK experimental artist Flip Shriner.

Track Listing – I Am A Thief – Intro, Cold Genius, Cosmetic Citizen, Lip Sync, I Am (Eternity), White Men Talk, The Mercy Machine, My Friend is Golden, Acid Tongue, The Second Hand, IAE, Ephemeral, One Of These Mornings

A Tricky Business is one of ATTRITION's most successful releases....containing as it does their most well known song - "A girl

called harmony" (featured on the dance floors of gothic clubs the world over and now enjoying life on a succession of gothic/ industrial sampler CD's...including Germany's Orkus magazine's Best of the 90's..) . The album signalled a 90's rebirth for Attrition as mainman Martin Bowes' first use of computer technology resulted in a new twist to his dark electronic music production – ranging from dance to neo-classical to experimental ambience... and his lyrical depths are complemented by the stunning operatic voice of regular singer Julia Waller. A Tricky Business was the first album to feature cover artwork from English artist Mark Lomax. The album has been totally remastered by Martin Bowes and this edition includes both the 3 extra tracks from the CD version and a bonus track – the 12" mix of "Something in my eye" from the 1992 single...

Track Listing - Thin Red Line, Right Hand Man, Scenario, First Love, A Girl Called Harmony, The Rising Tide i. Recollection ii. The Tide Is Rising, Legitimate Son, Hush, Something In My Eye, Under The Bridge, Resurrection (reprise), Something In My Eye 12



Artist Don Cornell/Eddy McDonald

Title I'm Yours/When I'm Calling You

Cat No.BC241-44

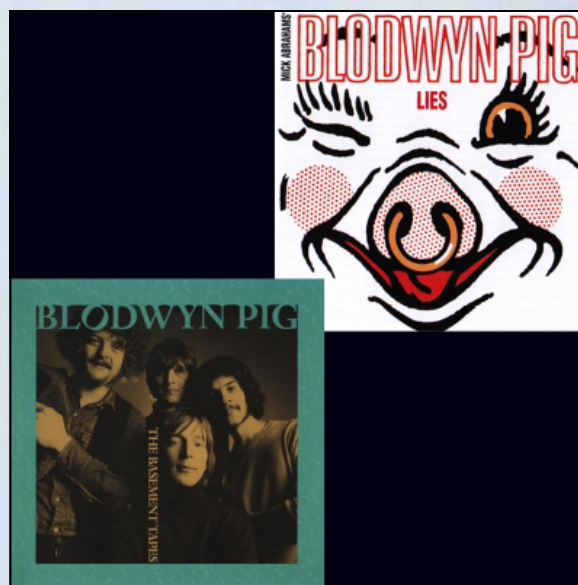
Label Bat Country

Don Cornell – I'm Yours - Born Luigi Francisco Varlaro in 1919, **Don Cornell** was one of the most successful of the crooners who commanded so much attention from the media during the 1950s. His warm and often sentiment-tinged tones put him in league with **Frank Sinatra, Perry Como, Dean Martin, Ed Ames, Eddie Fisher, Al Martino, Vic Damone, Robert Goulet,** and **Steve Lawrence.**

Track Listing – I'm Yours, I Left My Heart at the Stage Door Canteen, That's My Desire, Red Silk Stockings and Green Perfume, An Apple Blossom Wedding, Serenade of the Bells, Where Is Sam?, Careless Hands, I Got A Gal in Galveston, Room Full of Roses, Baby It's Cold Outside, It Isn't Fair, Come Back To Me, My Baby Is Blue, I Surrender, Dear, I Need You So, That Old Feeling, When I Take My Sugar To My Tea, I'll Be Seeing You, I'll Walk Alone, You'll Never Get Away, I, S'posin', All At Once, The Gang That Sang "Heart of My Heart", Hold My Hand

Eddy/McDonald – When I'm Calling You – Commonly listed under her name because she gets first billing, **When I'm Calling You** is a collection of 22 songs sung by soprano **Jeanette MacDonald** (1903-1965), eight by baritone **Nelson Eddy** (1901-1967), and five duets (tracks one, two, six, sixteen and seventeen) which is perhaps less than those who take the album title literally would expect. Stars of stage and screen, both singers were operatically inclined. This is charmingly nostalgic stuff, much of it sentimental and precious beyond belief.

Track Listing – Indian Lovecall, Rose Marie, The Mounties, March of the Grenadiers, Beyond The Blue Horizon, Ah! Sweet Mystery of Life, I'm Falling In Love With Someone, Tramp Tramp Tramp, Dear When I Met You, One Hour With You, At The Balalaika, Isn't It Romantic, Vilja, Toreador's Song, Waltz Aria, Farewell To Dreams, Will You Remember?, Sun Up To Sundown, One Kiss, Softly As In A Morning Sunrise, Lover Come Back To Me, Smilin Through



Artist Blodwyn Pig
Title The Basement Tapes/Lies
Cat No. BC241-21
Label Bat Country

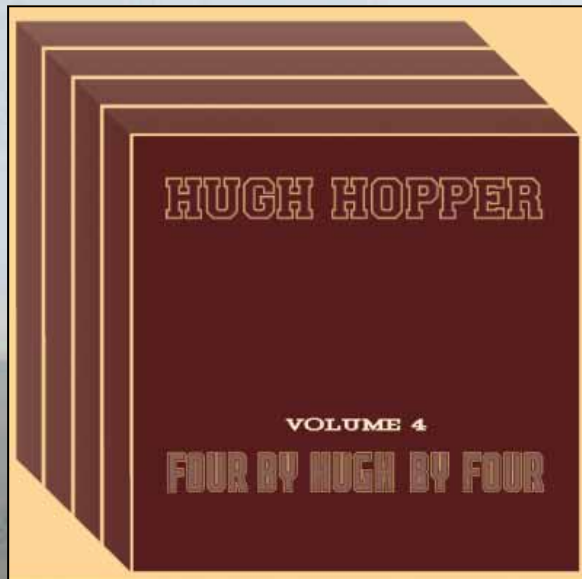
The Basement Tapes - THE BASEMENT TAPES contains radio sessions and live material recorded from 1969 to 1974, as well as two bonus tracks recorded in 1996. Basement Tapes buy CD music Previously unreleased BBC recordings from the former *Jethro Tull* guitarist, recorded 1969-1974. Basement Tapes songs Plus two bonus tracks from 1996. Basement Tapes album for sale *Blodwyn Pig* includes: Mick Abrahams. *Blodwyn Pig*: Mick Abrahams (vocals, guitar); Jack Lancaster (violin, flute, saxophone); Andrew Pyle, Mike Summerland (bass guitar); Clive Bunker, Graham Walker, Ron Berg (drums). Basement Tapes CD music contains a single disc with 13 songs.

Track Listing – 1. The Modern Alchemist, 2. Mr Green's blues, 3. It's only love 4. See My Way 5. Blues of a Dunstable Truck Driving Man 6. Baby Girl 7. The Leaving Song 8. I Know 9. It's Only Love (Live) 10. See My Way (Live) 11. Blues of a Dunstable Truck Driving Man (Live) 12. Hound Dog 13. Drive Me

Lies - The reconstituted *Blodwyn Pig*, consisting of Mick Abrahams (lead vocals, guitars), Graham Walker (drums), Dave Lennox (keyboards, vocals) and Mike

Summerland (bass, vocals), with Jackie Challoner (backing vocals) and Nick Payne (harmonica, saxes). This is more of a soul band than the original *Blodwyn Pig*, leaving jazz and progressive rock behind on this album. Apart from the superb title track, there's a ton of R&B-styled material here, all played and sung hard but well, with a level of maturity that only adds to the depth of the performances. In addition to originals by Abrahams there are covers of songs by Doc Pomus and Dr John (The Victim) and Alexis Korner (I Wonder Who), the latter one of a pair of live tracks reuniting Abrahams with his former bandmates Clive Bunker and Andy Pyle. A great studio album from the man. The title track, Lies, and Deadman's Hill are still part of Mick's live shows today. Some excellent guitar work from Mick once again, and some fine songs.

Track Listing - 1. Lies 2. The Night is Gone 3. Recession Blues 4. Latin Girl 5. Funny Money 6. Gnatz 7. Witness 8. Aby's Lean 9. The Victim 10. Love Won't Let You Down 11. Dead Man's Hill 12. Maggie Rose



Artist Hugh Hopper
Title Volume Four: Four by Four
by Hu
Cat No.HST246CD
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 fourth volume 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

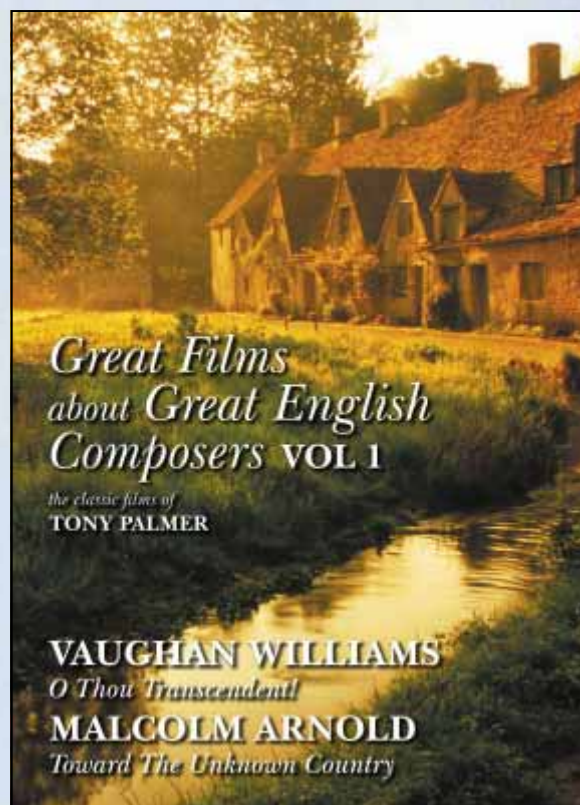
accept as 'Progressive'. Once smitten I undertook to follow and purchase a spate of seriously inventive record albums that Hugh Hopper released and appeared on, namely; Hoppertunity Box, Rogue Element, Soft Heap, Cruel But Fair and Two Rainbows Daily. Throughout these works I found Hugh's textural bass 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 Vaughan Williams/Malcolm Arnold - Great English Composers Vol 1

Cat No. TP241-01

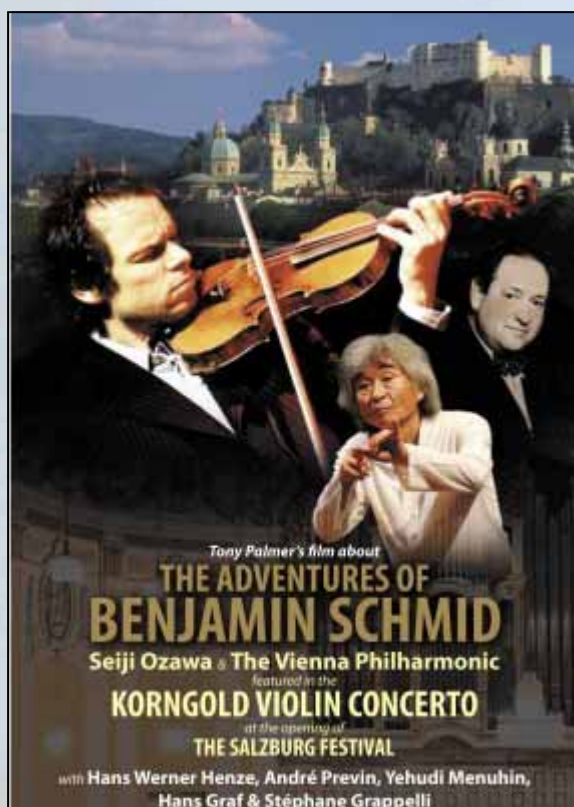
Label: Tony Palmer

Two DVDs in one package – the great Ralph Vaughan Williams and Malcolm Arnold feature in Volume One of this series.

The Ralph Vaughan Williams DVD features archive performances by Boult and BarBbirolli, newly discovered interviews with Vaughan Williams himself, specially recorded extracts from The Symphonies, Job, The Lark Ascending and of course The Tallis Fantasia and with unexpected contributions from Harrison Birtwistle, John Adams, Richard Thomspson, Mark Anthony Turnage, Barbara Dickson, Michael Tippett & Neil Tennant of *The Pet Shop Boys*.

The documentary on Malcolm Arnold celebrates one of Britain's most

underestimated and yet most popular composers, who wrote scores to altogether 132 films including *Whistle Down the Wind*, *Hobson's Choice* and the Oscar-winning *Bridge Over the River Kwai*. Sir Malcolm also composed ballets, symphonies and operas. The DVD features friends and family, and includes extracts from his works, however, it does not shirk the darker side of Arnold's life, full of complications caused by a mental illness he suffered from.



Artist Benjamin Schmid
Title The Adventures of Benjamin Schmid
Cat No. TPDVD149
Label Tony Palmer

Benjamin Schmid has performed with all the world's important orchestras, in Europe, Russia & the United States. A pupil of Stéphane Grappelli & Menuhin, with whom he made his professional debut in Salzburg; major prize-winner at the Carl Flesch International and frequently the 'Editor's Choice' of the 'Gramophone' magazine for his recordings

of Bach Ysaye.

At the opening concert of the Salzburg Festival he played the Violin Concerto by Erich Korngold, with the Vienna Philharmonic conducted by Seiji Ozawa. The 'adventures' follow Schmid to St Petersburg in the Shostakovich Hall, Tokyo with the New Japan Philharmonic, China with the Hong Kong Sinfonietta, Rome with Hans Werner Henze, the USA with the Houston Symphony, London with the Philharmonia, and Hollywood playing Britten, Pärt, Paganini, Mozart, jazzand of course the now famous Korngold Concerto in Salzburg.



Artist Wagner Family, Carl Orff and Hindemith
Title Music Under The Nazis
Cat No. TPDVD184
Label Tony Palmer

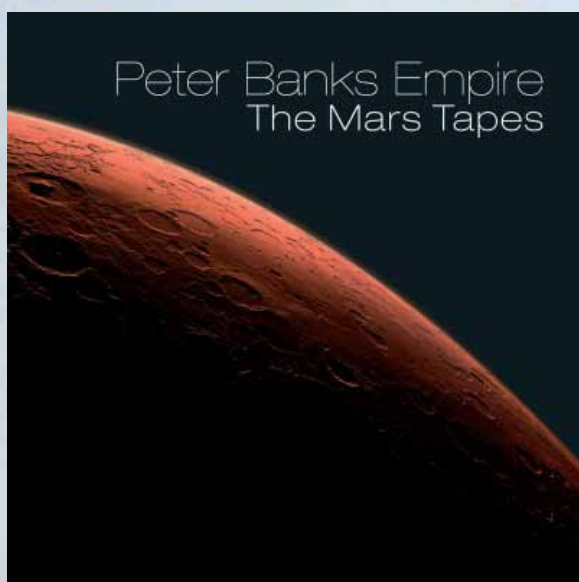
3DVD package featuring The Wagner Family, Carl Orff and Hindemith with a duration of over 3 hours long

The Pilgrim's Progress read by Sir John Gielgud.

"Even the most familiar music such as Carmina Burana is performed with such ferocious venom that you feel as if you've never heard it before." Humphrey Carpenter BB

"Magnificent – like no other documentaries I have ever seen. The Independent Broadcasting Authority, to which the Hindemith film was referred on possible grounds of blasphemy, sent it back praising it and with the sole stipulation that it must be shown without commercials in its 40 minutes. It is a superlative work, the most resonant film to be seen on Easter Sunday in years." Gillian Reynolds, Daily Telegraph

Edited and Directed by Tony Palmer



Artist Peter Banks Empire
Title The Mars Tapes
Cat No. HST245CD
Label Gonzo

Empire was born from the end of Flash, and was known for a while as Flash Mk. II. One time member of Yes, guitarist Peter Banks, formed a band called ZOX and the Radar Boys, and some of the band's jams saw Phil Collins on the drums. However, Collin's obligation with Genesis meant he could not be on all the tracks of the 1974 recordings of Empire.

Unusually for a progressive band, Empire was fronted by a woman, Sydney Foxx.

Whereas Annie Haslam provided the airy vocals for Renaissance, Foxx's voice contributed a strong bluesy vocal, very much like Lydia Pense, and Janis Joplin on occasion. Whilst Empire's sound covered a variety of genres, from blues to country blues, the band – as expected with the influence of both Banks and Collins – incorporated the basics of progressive music. *The Mars Tapes* were recorded live at Mars Studios in Los Angeles during the summer of 1979! And include a few tracks that never appeared on any Empire Albums. As with all the Empire incarnations this album features the amazing talent and skill of Peter Banks who has been called the "Architect of Progressive Rock"



Artist Delired Chameleon Family
Title Delired Chameleon Family
Cat No. HST208CD
Label World

In 1975 Virgin Records released the first album of Cyrille Verdeaux compositions titled CLEARLIGHT SYMPHONY. Clearlight became the first French progressive rock band signed to a major British record label. Gathering accolades for its unique compositions and keyboard stylings, the music spanned from classical romanticism to lush experimentation. Primarily psychedelic, but also serving as a

forerunner of new age music, the album's musical style manages to blend seemingly contrary elements: the symphonic rock concept is flexible enough to permit extensive jamming in both rock and jazz fusion styles. Clearlight Symphony does not officially have an artist name, but is now regarded as the first album by Clearlight who adopted the name later that year, after briefly using the name Delired Cameleon Family. Side one features group member Cyrille Verdeaux and three members of Gong; side two features the group that would become Delired Chameleon Family (Clearlight). Neither group is explicitly named as the artist.

After the release of Clearlight Symphony, the band returned to France to record their next album in March 1975 at the Pathé Marconi studios in Boulogne, Paris under the name Delired Cameleon Family. The group includes Ivan Coaquette of Musica Elettronica Viva. The music was also used as the soundtrack to the film, Visa de Censure No. X. The group were under contract to Virgin Records, but the album was issued by EMI Records who owned the film soundtrack rights, and effectively used its soundtrack status to do an end-run around the group's contract with Virgin, as the album is not really presented as a soundtrack. "Musique du film Visa de Censure No. X de Pierre Clementi" appears in small font at the top of the front cover, printed light blue on dark blue to reduce its prominence, and the film title is not mentioned at all on the label. The credits (in French) state: "produit par Pathé et Virgin" (Pathé Marconi was EMI's imprint name in France).

In this incarnation, the band featured a greatly expanded line-up which was to become typical of subsequent albums. The style of this album is looser in production, and less symphonic than its predecessor, with a strong emphasis on rock and jazz fusion jamming. Like other Clearlight albums, this one is performed in the style of psychedelic and new age music. The album is mostly instrumental, but with a few vocal pieces: two in French and one in English. "Raganesh" is in the form of an Indian raga, while other songs include jazz elements.

The controversial cover art shows a

chameleon breaking out of a cube which could represent either a building or an LSD sugar cube, and foliage on the back cover composed of marijuana leaves. A whimsical attitude toward narcotics is also expressed in one of the song lyrics.



Artist Trey Gunn
Title Modulator/Tu
Cat No. BC241-51
Label Bat Country

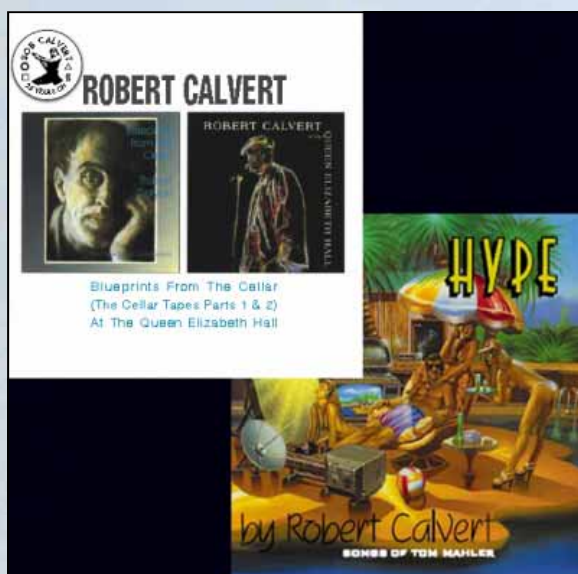
Modulator - Famed *King Crimson* *Alumnus* and Tap Guitar Visionary explores new compositional and rhythmic dimensions with Modulator.

Track Listing – 1.Contact 2.Flood 3.Spray
 I 4.Fall Time +/- 5.Fall Time -/
 + 6.Lumen 7.Switch 8.Daughter 9.Pole
 10.Scatter 11.Up Spin 12.Down
 Spin 13.Spectra 14.Superstish-a-
 tron 15.Califon-a-tron 16.Spray II 17.Mono-
 Punkte
 18.Coupling 19.Incantation 20.Slingcharm 21.
 Twisted Pair 22.Hymn

Tu – Trey Gunn and Pat Mastelotto are probably best known for their time with the British band *King Crimson*, being the rhythm section of the band and playing on many of the band's latter-day releases such as *Thrak*. They were also part of the offshoot *Projekcts'* releases and performances with other members of *King Crimson*. Before *King Crimson* Pat Mastelotto had been a member of the

band *Mr. Mister*. Gunn had previously played in a number of projects with Robert Fripp.

Track Listing – 1. Untamed Chicken 2. Absinthe & A Cracker 3. The Moose 4. XTCU2 5. Make My Grave In The Shape of A Heart 6. Terry's Breath 7. Snap, Crackle, Moo 8. Hotel Fandango 9. Misery Die...Die...Die 10. Orlando In Bloom 11. Pony 12. Jamoohra 13. Dakota 14. Coda to Dakota 15. Terry Breath Video Montage 16. Pat's Studio Footage 1 17. Pat's Studio Footage 2 18. Pat's Studio Footage 3 19. Pat's Studio Footage 4



Artist Robert Calvert

**Title Blueprints From The Cellar/
Hype**

Cat No. BC241-50

Label Bat Country

Blueprints From The Cellar & Live At Queen Elizabeth Hall - Many fans of Calvert and the general *Hawkwind*-related music scene were unaware of these two cassette releases, as promotion was by word of mouth only. Ah, the days before the World Wide Web. Many of the tracks also appeared on his albums *Test Tube Conceived* and *Freq*, and many were performed on the live portion of this release: *At The Queen Elizabeth Hall*. This performance was recorded live in October 1986; it was originally released on vinyl, but sadly in very limited quantities and

again sadly - since it was his first live album - after his premature death.

Track Listing – DISC ONE: *Blueprints From The Cellar*- "The Cellar Tapes Parts I & II", 1. All The Machines Are Quiet 2. Work Song 3. Subterraneans 4. Soweto 5. Radio Egypt 6. Over The Moon 7. Hidden Persuasion 8. Re-Wind 9. Working Down A Diamond Mine 10. Thanks To The Scientists 11. I Hear Voices 12. Acid Rain 13. Fly On The Wall 14. Standing On The Picket Line 15. The Ra Ra Man 16. Ned Ludd 17. Marathon Man DISC TWO: *Robert Calvert At The Queen Elizabeth Hall* 1. Evil Rock 2. (a) Catch A Falling Starfighter (b) Gremlins (c) Areospace Age Inferno 3. Test Tube Conceived 4. Working Down A Diamond Mine 5. All The Machines Are Quiet 6. Work Song 7. Telekinesis 8. Acid Rain 9. Lord Of the Hornets

Hype – The highly accessible *Hype* album was the third of five solo albums. Originally released in 1982, it consists of the Songs of Tom Mahler - Mahler being the fictional rock star whose turbulent but somewhat jaunty story was earlier told in a Calvert novel, also called *Hype*. It's the quirky zone where art prog and intellectual punk meet - and they're not so unlikely bedfellows as one might have thought. *Hype* is often considered by his fans to be Robert Calvert's best album, in terms of song composition and production. Although the album could be described as mainstream, the lyrics lift it onto a rather different plane. The overall style is that of rock-pop songs - some of which are decidedly catchy - rather than any traditional rock arrangements with instrumental passages.

Track Listing – 1. Over My Head 2. Ambitious 3. It's The Same 4. Hanging Out On The Seafront 5. Sensitive 6. Evil Rock 7. We Like To Be 8. Frightened 9. Teen Ballad Of Deano 10. Flight 11. The Luminous Green 12. Glow of the Dials of the Dashboard 13. Greenfly and the Rose 14. Lord Of The Hornets 15. Over My Head 16. Hanging Out on the Seafront 17. Flight 105 18. Bonus Track 1



Artist Firemerchants
Title Firemerchants
Cat No. HST262CD
Label Gonzo

Firemerchants are another one of those horribly unjustly overlooked bands that deserved so much better. They were formed by guitarist John Goodsall (BABYLON, BRAND X, SANDOZ) and drummer Chester Thompson (ZAPPA, WEATHER REPORT, GENESIS) who recruited bassist/percussionist Doug Lunn for a first album, FIRE MERCHANTS

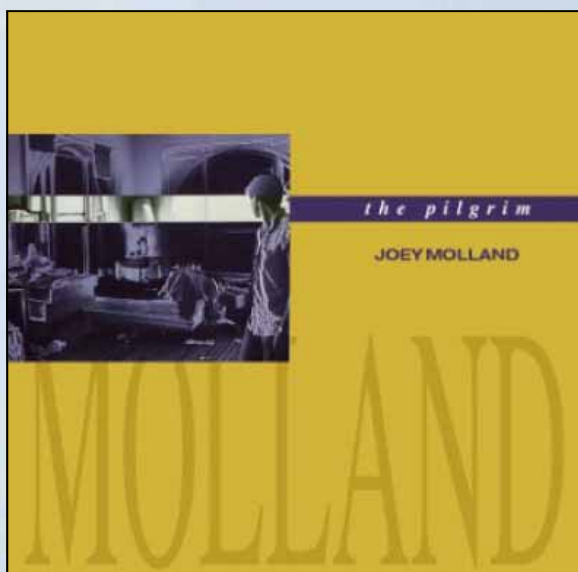
The music combines the awesome Goodsall/Thompson fire power with a metallic edge. The guys make a lot of noise, do some fantastic playing and have exciting grooves. Imagine a more aggressive and electric version of BRAND X and you'll have an idea of what they sound like.

They have released two rock fusion albums to date, a self-titled LP in 1986 (whose CD version contains an extra track) and a CD in 1996.

The first (self-titled) consists of electric guitar improvisations with intense riffs and rhythms where Goodsall deftly shows off his pyrotechnics while Lunn and Thomson put down workman-like performances, getting the occasional spotlight along the way. This is an excellent album for those who enjoy

electric guitar in a fairly heavy jazz-rock context. Their second album, "Lanlords of Atlantis", is still fusion but leans even more on the prog-metal side. It is solid enough for fans of Goodsall's axe-work, in fact for the most diehard proggy axe-heads. This is MAHAVISHNU's "Birds of Fire" meets DREAM THEATER. It smokes!

If the idea of "fusion meets metal" turns you on, then you're in for a sizzler with those FIRE MERCHANTS.



Artist Joey Molland
Title The Pilgrim
Cat No. HST237CD
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.

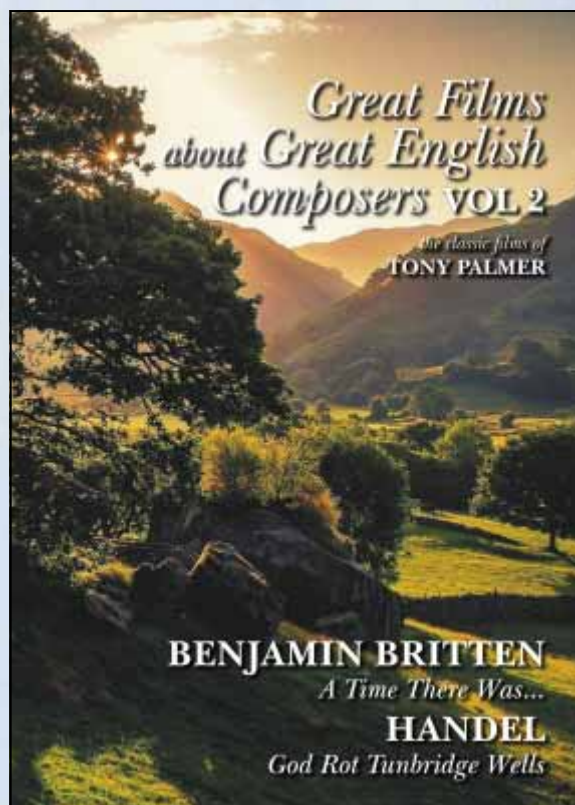
Joey Molland, who had written the vast majority of the group's later output, remains an immensely under-rated and very talented songwriter, whose career has been blighted by the appalling catalogue of disasters which had overtaken his band. He put out a string over massively under-rated solo albums including this one from 2002 which was originally independently released.

CD Universe writes:

"Joey Molland's solo albums aren't as well-known as his work with Badfinger, which is regrettable because the singer has done some worthwhile things on his own. The Pilgrim, one of Molland's solo recordings, is a decent release that was recorded when he was 43. While Badfinger fans can appreciate this collection of melodic rock & roll and pop/rock, one shouldn't think of The Pilgrim as a Badfinger tribute album (which it isn't). Like the solo albums of Blondie's Deborah Harry, Kiss' Ace Frehley, or The Go-Gos' Belinda Carlisle, The Pilgrim must be accepted on its own terms and on its own merits -- this CD would have been noteworthy even if Molland had never been a member of Badfinger. Much of The Pilgrim is reflective and contemplative, although some outright rockers are included as well, most notably "Hard Time" and the angry socio-political smoker "You Make Me Sick." Recommended".

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 Tony Palmer
Title Benjamin Britten/George Handel - Great English Composers Vol 2

Cat No. TP241-02

Label Tony Palmer

Two DVDs in one package – the great Benjamin Britten and Handel feature in Volume Two of this series.

BRITTEN – A Time There Was – *"There are always dates that resonate forever in our lives. For me that date is May 30th 1962, Coventry Cathedral - a big new piece - the world première of the War Requiem. I remember the utter silence that followed the performance. No words, let alone applause, could express what we all felt, a feeling that has never left me every time I hear music by Britten. Humphrey Carpenter once played the Young Person's Guide on his programme In Tune on Radio3. Following the tumultuous fugue at the end, there was a long pause, and eventually Humphrey said: "that, ladies and gentlemen, is pure genius". Yes, it is." (TONY PALMER)*

Handel – God Rot Tunbridge Wells - This film was originally shown in 1985 on British television, (Channel Four) to commemorate the 300th anniversary of Handel's birth. Written by John Osborne, it strips away what seemed like centuries of bad Handel performances (no names here, but Malcolm Sargent gets a swipe) and reveals a composer who had burst upon London like a tornado and not only shaken the smugness of Georgian England to its roots, but laid the foundations of an entirely different tradition of British music-making – bold, brassy and brilliant.



Artist Keith Levene
Title Search For Absolute Zero
Limited Edition
Cat No. HST264CD
Label Gonzo

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

According to Simon Reynolds in his book Rip

It Up and Start Again, Levene was an avid progressive rock fan who had served at age fifteen as a roadie for Yes on their Close to the Edge tour. After the Sex Pistols disintegrated, Levene co-founded Public Image Ltd (PiL) with John Lydon. His guitar work was much imitated by others at the time, including The Edge of U2. Levene was one of the first guitarists to use metallic guitars, such as the Travis Bean Wedge and Artist as well as the Veleno, the latter of which was nicknamed the "Leveno" in his honor. Levene was heavily involved in the writing, performing and producing of PiL's early ground-breaking albums: First Issue, Metal Box and Flowers of Romance. However, he left PiL in 1983 over creative differences concerning the band's fourth album, This Is What You Want... This Is What You Get. Levene has stated this was a very difficult decision for him to make but he felt he had to in order to maintain the integrity of the project.

In 1984, he released the original versions of the songs on his own label under the title Commercial Zone which was the original working title of the album. In 1985 he moved to Los Angeles and in mid-1986, Levene was asked to produce demos for the album The Uplift Mofo Party Plan by the Red Hot Chili Peppers at Master Control in Burbank with engineers Steve Catania and Dan Nebenzal. Also in 1986, Levene worked together with DJ Matt Dike, experimenting with sampling techniques and hip-hop for Ice T and Tone Loc on their early recordings for Delicious. In 1989, he released his first solo release, Violent Opposition, on which members of the Red Hot Chili Peppers performed. In 2003, Levene contributed to industrial rock supergroup Pigface's album Easy Listening..., and he has released several solo records, among which was the Killer in the Crowd EP in 2004. At an impromptu appearance at the Musicport Festival in Bridlington Spa on 24 October 2010, where they were joined by vocalist Nathan Maverick, Levene renewed his association with former PiL bassist Jah Wobble. In 2011 Levene contributed to three tracks on the album Psychic Life, a collaboration between Wobble and Lonelady.

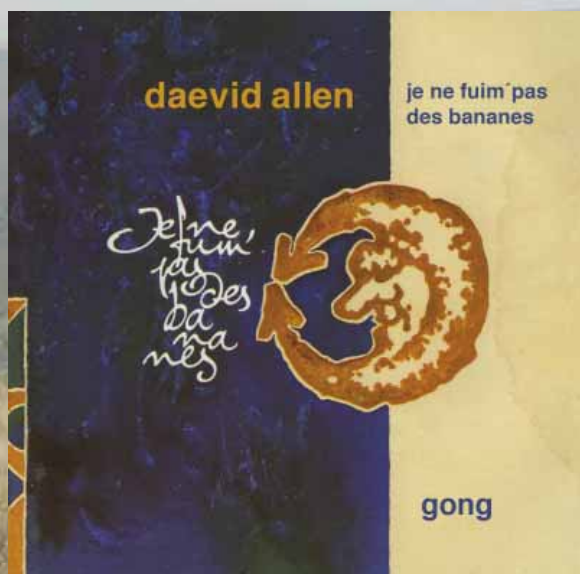
In early 2012, after some planned Japan gigs were cancelled because of visa issues, Levene

and Wobble played various venues in England, Wales and Germany as Metal Box in Dub. This was followed by the release of a four-song, eponymous EP, Yin & Yang. In the spring of 2014 Levene went to Prague to record "Commercial Zone 2014", which was successfully backed via a crowdsourcing campaign at Indiegogo.com. In 2013 he discussed this album, "Search for Absolute Zero," with Kathy Ditondo. According to Keith it is a good launch into the future.

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

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

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



Artist Daevid Allen
Title Je ne fuim' pas des Bananes
Cat No. HST188CD
Label Gonzo

Whichever way you look at it, Daevid Allen is one of the most interesting and enigmatic characters in music. An Australian, he was working in a Melbourne book shop when he discovered the writings of the 'Beat Generation', and his life was never the same again. He travelled to Europe in search of the Beatnik 'nirvana' in 1960, and found himself in a Paris hotel, living in a room that had only very recently before been vacated by poet Allen Ginsberg and his life partner, fellow poet Peter Orlovsky. Here he met Terry Riley who introduced the young Allen to the world of free jazz, and the notorious William Burroughs.

"[he] was looking for a jazz band to play while he performed dramatic versions of (his cut-up book) The Ticket That Exploded with Ian Somerville and Brion Gysin. My room was right next door to Brion's—he was doing interesting tape loops similar to Terry Riley, who was around, too. Burroughs invited me up to his room and said, 'Well Dave, there's two ways that I can communicate this information to you. One way will take 30 years and the other will take five minutes. Which way you do want it?' Anticipating instant sodomy, I said, 'I think I'll take the 30 years.' He was happy with that and told me, 'I've got this job and I want you to play.' We put on the show and there was the weirdest collection of people in the audience. Burroughs had one scene with nuns shooting each other up with huge syringes. Terry Riley came, and we ended up playing together outside in the street with motorscooter motors, electric guitar and poetry. It was wild."

Armed with these revolutionary new ideas, he travelled across the channel to England where he formed The Daevid Allen Trio featuring his landlord's 16 year old son Robert Wyatt on drums. A few years later in 1966 they formed the legendary Soft Machine with Kevin Ayers and Mike Ratledge.

After a European Tour in 1967, Allen was refused entry to the UK because of a visa irregularity, and moved back to France, where he became involved in the famous student insurrection of 1968. He then moved to Deya, Majorca where he, and partner Gilly Smyth began to assemble a loose-knit collection of musicians who began recording under the name Gong. One of these musicians was Didier Malherbe (latter dubbed Bloomdido Bad-De Grass by Daavid), a tremendously gifted saxophonist and flautist, who Daavid claimed to have found living in a cave on the estate of poet Robert Graves. The rest is history.

In the weeks following being refused re-entry to Britain in September 1967, Daavid Allen started playing gigs with various musicians and artists under the collective name Gong, at a Paris club called La Vieille Grille. Early in 1968, he met experimental film director Jérôme Laperrousaz and told him he was looking for musicians to form a band. The latter forwarded the request to a local band called Expression, whose lead guitarist had just left. The rhythm section, consisting of Patrick Fontaine (bass) and Marc Blanc (drums), was recruited and played its first gig with Allen only a few days later, still under the name of Expression. The set consisted of two Soft Machine numbers, "Why Are We Sleeping?" and "We Did It Again", mixed with spontaneous improvisations. They subsequently took the name of Bananamoon.

Then came May '68 and the student riots in Paris. Daavid Allen was forced to leave Paris with his partner Gilli Smyth. The group reunited in July at the Avignon festival, opening for the jazz group of vibraphonist Gunter Hampel. This was followed by a few gigs. Then they embarked for Mallorca, staying at Allen's house in Deya. At the end of the year they returned to France, spending the Winter at Bob Bénamou's ashram in Monteaulieu, near Nyons (Drôme). It was during this period that the trio recorded several demos for the Barclay label. This led to nothing, however, and the three members

went their separate ways : Allen resurrected the Gong project, while Fontaine and Blanc went back to Paris to form Ame Son (in 1974, he opened for Gong on a French tour when playing in the band of English vibraphonist Robert Wood). Their recordings survived, however, and thanks to the efforts of longtime fan Thierry Leroy (who had financed Gong's 1992 comeback album *Shapeshifter*), were released on CD in 1993 under the title *Je Ne Fum' Pas Des Bananes*.



Artist Various Artists

Title The Best of Beat, Beat, Beat/ Volume 2

Cat No. BC241-53

Label Gonzo

The Best of Beat, Beat, Beat - eat Beat Beat was a German music programme that ran during the sixties. Not to be confused with the other well known German pop programme *Beat Club*, *Beat Beat Beat* was broadcast out of Frankfurt commencing in 1966. The programme ran to 26 episodes between its launch in 1966 and the final programme in January 1969, all of which are

still in the German television archives. The shows were eclectic affairs and included performances by artists as diverse as *Eric Burdon and the New Animals*, *The Move*, *Sam and Dave*, Cat Stevens and Barry Ryan, to name just a few.

This volume in the *Beat Beat Beat* series of releases is rather a mixed bag! We have two tracks from *The Move* including the band's second single *I Can Hear The Grass Grow*. There is the psychedelically tinged *My Friend Jack* from *The Smoke*, which was banned in the UK. There are three tracks from Liverpool band *The Searchers*, including the hits *Sweets For My Sweet* and *Love Potion Number Nine* and finally we have two massive hits from *The Tremeloes* with *Silence Is Golden* and *Here Comes My Baby*, which as I am sure everyone knows was written by Cat Stevens.

Track Listing – The Move - *Walk Upon The Water*, The Move - *I Can Hear Grass Grow*, The Searchers - *Love Potion No.9*, The Searchers - *Sweets For My Sweet*, The Searchers - *See See Rider*, The Smoke - *My Friend Jack*, The Tremeloes - *Loving You*, The Tremeloes - *Silence Is Golden*, The Tremeloes - *Here Comes My Baby*

Beat, Beat, Beat Volume 2 – This volume in the *Beat Beat Beat* series of releases is another eclectic collection including performances from PJ Proby, P.P. Arnold, *The Mindbenders* and *The Creation*. *The Mindbenders* minus Wayne Fontana perform *A Groovy Kind Of Love* and a version of *Land of A Thousand Dancers*. We also have Texas Wildman P.J. Proby performing *What's Wrong With My World* and P.P. Arnold performing the Cat-Stevens-written *First Cut Is The Deepest*. Finally we have *The Creation* running through three tracks including their massive European hit *Painter Man*.

Track Listing – Mind Benders - *In The Midnight Hour*, Mind Benders - *Groovy Kind of Love*, Mind Benders - *Don't Cry No More*, P.J. Proby - *What's Wrong With My World*, P.P. Arnold - *Speak to Me*, P.P. Arnold - *The First Cut Is The Deepest*, The Creation - *I'm A Man*, The Creation – *Painterman*



Artist Rick Wakeman

Title Fields of Green/Always With You

Cat No. BC241-58

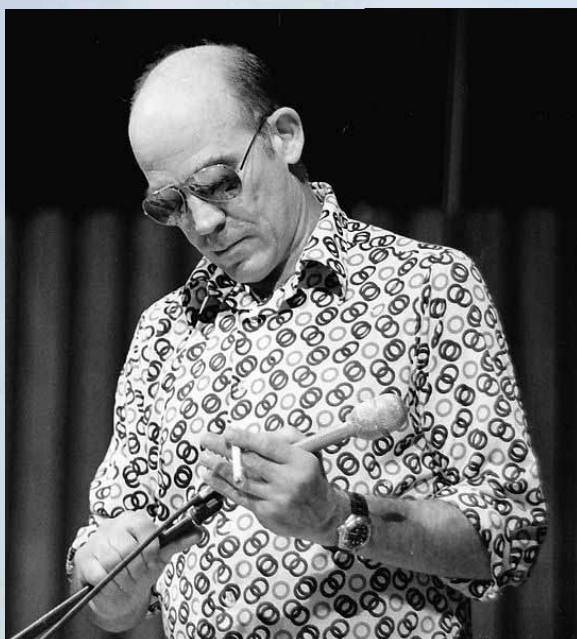
Label Bat Country

Fields of Green – Originally recorded and released in 1997 this album features a version of *King Arthur* that the BBC had decided to use as music during their General Election coverage of that year.

Track Listing – Election '97/*Arthur*, *Starship Trooper/Wurm*, *The Promise of Love*, *The Spanish Wizard*, *The Never Ending Road*, *The Fighter*, *Tell Me Why*, *The Rope Trick*, *The Nice Man*, *Fields of Green*, *Fields of Green*

Always With You – *Always With You* contains compositions from the new and the old all of which have been recorded by Rick in his own inimitable style. *Always With You* is an album of accomplishment and melody and an album that will bear repeated play. With tracks such as *Ave Maria*, *The Piano Messiah*, *Jesu*, *Joy of Man's Desiring* and the title track *Always With You* this album will appeal to a wider audience than Rick usually appeals to through his rock releases mixing as it does the contemporary alongside the traditional.

Track Listing – *Ave Maria*, *The Piano Messiah*, *The Granary Canon*, *Beautiful Saviour*, *My Redeemer*, *Moods of Morning*, *Always With You*, *Kum-Ba-Ya*, *Gone But Not Forgotten*, *Stairway to Heaven*, *Glory*



WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

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

Hunter S. Thompson

ver GONZO Weekly BACK ISSUE BONANZA

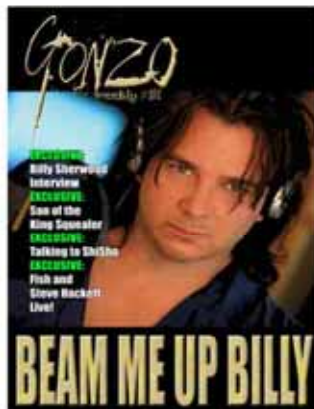
This is all very exciting and things are changing very rapidly. There is now a dedicated website at www.gonzoweekly.com. At the moment it is extremely skeletal, but it will be titivated and enhanced and augmented with other stuff over the next few months.

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...





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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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

JON TALKS ABOUT JON WITH MATT



It is one of the most frustrating things about my job that I know stuff that I am not allowed to say.

A couple of weeks ago Matt Malley was our cover artist, accompanying a fascinating interview that we did about his work with Counting Crows, Judy Dyble and many others.

During our conversation he told me about a one off track that he had just recorded with none other than legendary ex-Yes frontman Jon Anderson.

However, at the time I published the interview, we didn't know when the single 'Family Circle' was going to be released.

Now we do. It will be coming out in a couple of weeks with proceeds going to a number of different charities.

I am quite proud of myself for having edited any

reference to Jon Anderson out of the original interview, and very grateful to Matt Malley for letting me phone him up again last Sunday afternoon to ask him the same questions again so that the finished product flows better.

Above all I'm very proud of myself for being a good, professional (not so) young man for not having told anybody outside my own family circle (product placement intentional) about the project until it was time so to do.

God bless us everyone.

**Listen
Here**



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/>

Now 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

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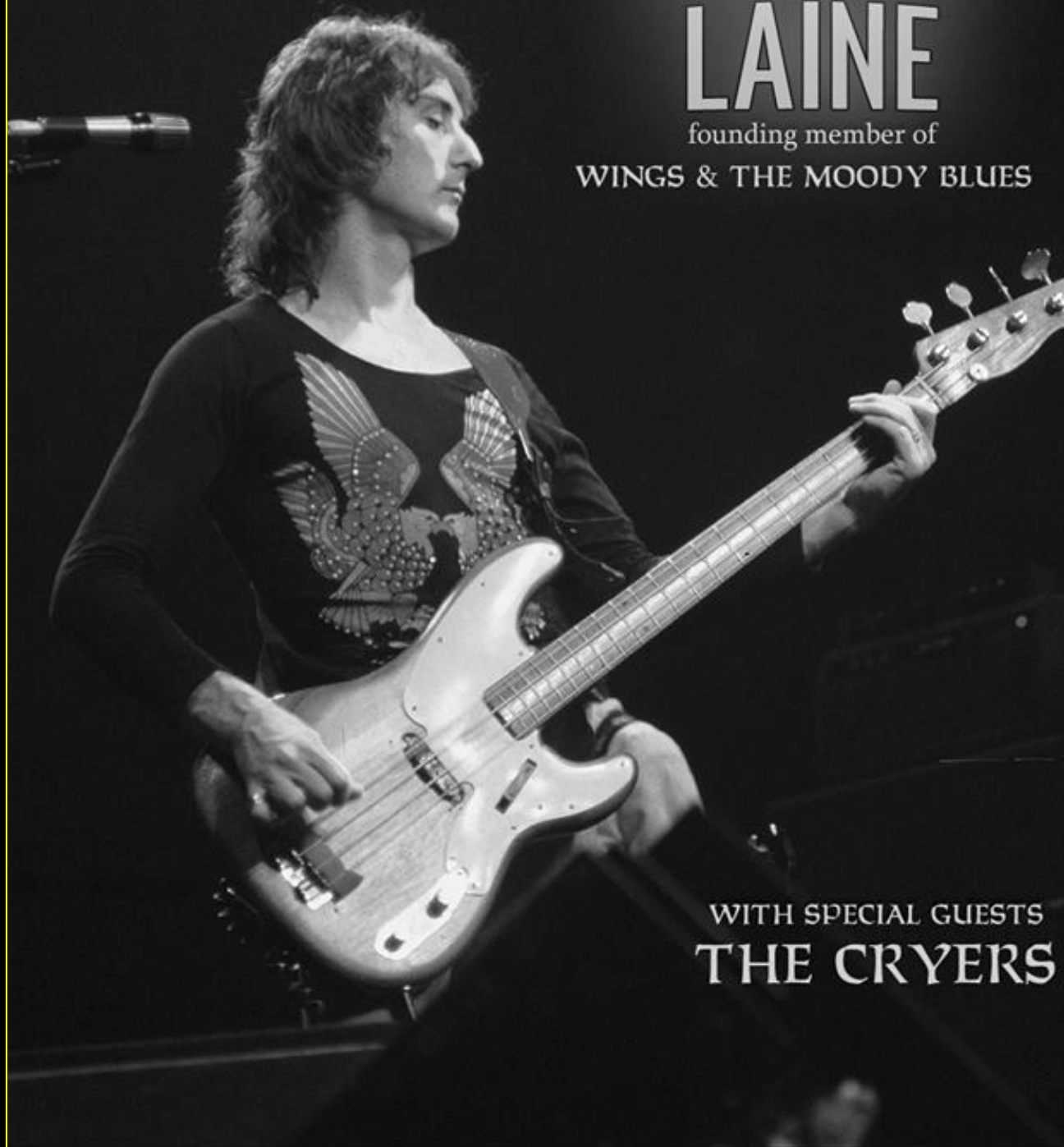
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XTUL IV

I got another one of Danny Miles' stupid bloody "communiqués" in my e-post this morning, and it irritated me so much that I decided that I really had to break silence.

There is a well-known syndrome in both fact and fiction that someone to whom strange and inexplicable things happens refuses to tell anyone because they didn't want to appear to be losing their sanity. This doesn't apply to me. No-one has ever considered me to be sane, nor have I ever pretended that I was. All sorts of strange things have happened to me throughout my life, and I have usually written about them. The only reason that I have not been doing so over the events of the past few weeks, is that I don't care. I have far more important things going on in my life at the moment than Danny Miles and his damn fool attempts at being a Black Panther, and even the fact that a strange Halfling from the depths of the

forest has taken to visiting me in the middle of the night in search of chocolate pales into insignificance in comparison with my main concern of the moment. A few weeks ago I became a Grandfather for the first time, and the doings of the rest of the omniverse really do not matter a damn in comparison with that.

So I have been doing my best to emulate a proverbial ostrich; I have been sticking my head in the sand and ignoring everything else while I try to grok the biggest and most momentous thing ever to have happened to me.

I have never made any secret of the fact that I am bipolar. I am also not that far away from being a Paranoid Schizophrenic, and I also have a fair parcel of neuroses and personality disorders sprinkled here and there as well. Physically I am a fairly uncontrolled diabetic, I have a heart



condition, arthritis and a number of other things wrong with me. I am also overweight, drink heavily, smoke more cigarettes than I admit to my doctor and occasionally partake in more exotic diversions, so both my physical and mental condition is pretty ropey.

I have tried to kill myself, twice. The last time was fifteen years ago and I don't think I shall try and do it again. Russell Hoban described it best in *Turtle Diary*:

"It was absolutely uncanny, gave me the creeps. That woman actually thought I'd been thinking of suicide. I had been thinking of it right enough,

enough. no place for the self to sit down and catch its breath. Just being hurried, hurried out of existence. When I feel like that even such a thing as posting a letter or going to the laundrette wears me out. The mind moves ahead of every action making me tired in advance of what I do. Even a thing as simple as changing trains in the Underground becomes terribly heavy..."

Over the last decade and a half I have acquired an ever-expanding extended family, and the main reason that I don't think that I will try and kill

A stupid bloody communique

often do, always have the idea of it huddled like a sick ape in the back of my mind. But I'd never do it. Well, that's not true either. I can imagine the state of mind, I've been in it often

myself again is because of them, and especially because of my wife whom I love very much indeed. But the thought of it is always huddled like Hoban's sick ape at the back of my consciousness, and I have never much cared

whether I lived or died, as long as my departure from this world is not as unpleasant, painful, and undignified as most people's seems to be. That is why I still drink, smoke and do other things potentially injurious to my health. Because my particular sick ape tells me that it won't really make much difference whether I do or I don't. But now things have changed. I have a reason to live. I want to see my granddaughter Evelyn grow up.

This is the biggest change in my mindset for decades, and I am trying to get my head around it, which is why Danny Miles' damn fool nonsense has not really made much of an impact on me over the past few weeks. However, now I begin to think of it, the events of the past few weeks really do need to be written down whilst they are still fresh in my



head. The night that Panne turned up in my sitting room was the beginning of it all. (She had come through two locked doors without disturbing either of my dogs. Archie, the smallest and most volatile of them had been sitting on my lap as I vaguely scratched his tummy whilst reading, listening to music and vaguely worrying about the journey to Norfolk which we would be undertaking a week or so later to be there for when Olivia gave birth.

The fact that even when she appeared before us, Archie didn't rush about excitedly, barking like a mad thing, but lay respectfully at her feet and silent as the grave was weird enough, but it was his/her completely banal request for chocolate that floored me. I smiled at him/her and went into

kindling if the winter of 2014-5 is cold enough to warrant more log fires than we needed last winter. But Panne was between me and the fireplace, and my mobility is so severely impaired these days, that even had I wanted to I wouldn't have been able to outfox her and get to the fireplace in time and grab it. And even if I had wanted to I wouldn't have done it. I instinctively knew that Panne was good, or at the least morally neutral, and – even if I had been in possession of my hatchet – I was never going to use it to attack a creature that appeared to be a very sweet, slim fifteen year-old girl, albeit one covered in hair, with cloven hooves on her feet, and cute horns curling out of her forehead.

So I took a drag on my cigarette, gulped down a

When the Green Woods Scream

the Dining Room which doubles as my wife's office and broke about six squares of Cadbury's Fruit and Nut off a big bar that I knew that she had secreted next to her scanner. I went to the Court Cupboard that Lady Christine Hamlyn had given to my Grandmother as a Christening present back in 1898, and grabbed a bottle of brandy, the cheapest that Asda could provide, that I had bought at the supermarket the previous day, and went back into the Sitting Room.

Panne was still there; motionless and silent, with Archie supine at his/her feet. I passed her the chunk that I had pinched from my wife's chocolate bar, and poured myself an enormous brandy and coke, lit myself a cigarette and wondered what I was going to do next.

I was still trying to come to terms with the fact that there was what appeared to be a naked Godling covered with hair standing in front of me eating my wife's chocolate. I remembered Mr Beaver's advice from *The Lion, The Witch and the Wardrobe*:

"But in general, take my advice, when you meet anything that's going to be human and isn't yet, or used to be human once and isn't now, or ought to be human and isn't, you keep your eyes on it and feel for your hatchet."

But I didn't have a hatchet. Or rather I did – it was in the fireplace awaiting its task of cutting up

huge mouthful of brandy and diet coke, took a deep breath, and – for the first time – summoned enough courage up, and spoke to her.

"You know who I am, Panne. But who are you?"

Time seemed to stand still. She looked straight at me, and I gazed into her deep yellow eyes with the caprine vertical pupil, as she stared back at me in silence.

Then she slowly stepped towards me and – even more slowly – bent down towards me.

For a few moments I stared back in horror, thinking that she was going to kiss me. I was still very aware that she may have been covered in hair, and may have had hooves and horns and the amber coloured eyes of a wild goat, but still in part appeared to be a naked teenage girl, and furthermore one who was (in some arcane way) allied to Danny Miles, who I have known for well over thirty years, and wouldn't trust further than I could throw him.

I started to protest, but she put one finger over her lips in the internationally recognised symbol for silence, bent nearer and rested her two horns on my forehead.

Then everything changed forever.



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Douglas Harr Ear Candy for the Hungry Audiophile

Genesis - Sum of the Parts (Minus Two!)

The teaser for the new documentary “Genesis – Together and Apart” (in the states called “Sum of the Parts”) begins with a quote from Phil Collins: “We’re out entertaining people and if they’re entertained we’ve done our job properly” – later adding “We just got more and more popular – I won’t take the credit and I won’t take the blame.” This perfectly sums up the dichotomy that is Genesis – the older work in the 1970’s from *Trespass* (1970) to *The Lamb Lies Down on Broadway* (1974) with Peter Gabriel up front, along with the three subsequent albums created after Phil Collins took over vocals, found the band playing an eclectic blend of classical, rock, and English folk - a complex, determined form of “progressive rock.” The latter half of the band’s career in the 1980’s and after brought them massive success as a skillful pop rock band. The two incarnations have been at odds in the media for decades.

During the early years the group was subject to criticism from mainstream press as being too obtuse, too arty to be real “rock-n-roll.” But then the latter, more popular incarnation that embraced pop over prog was accused of having sold out – of cashing in. When you listen to the band members interviewed in the documentary, you still pick up on the impact of this contest between complex artistic music and the more simple pop form. In reality given a bit of distance and historical perspective, both phases of the bands career have incredible merit, and the debate is needless.

Unfortunately, in editing the new documentary some the early Genesis story was cut a bit short, both in terms of coverage of their ‘70’s work and also more seriously with the exclusion of the long solo careers of founding guitarist Anthony Phillips and his replacement Steve Hackett. In addition, editorial as to the time when Steve joined and then later left Genesis, and two of the Genesis albums containing much of his best work with the band receive short shift. Steve complained of this in print, stating: “It’s certainly a biased account of Genesis history, and totally ignores my solo work.” The truth of this is immediately evident to any knowledgeable viewer.

Here’s my attempt to fill the missing segments related to Steve Hackett, and do so in the style of the film. Will save Anthony Phillips, who is also left out of the R-Kive box set, for a later date. I will cast my thoughts in roles of voiceover, pop music critic, Radio DJ, comedian, gardener and music journalist to provide the missing material, in documentary style (no relationship to actual or real persons is intended or implied):

Steve Hackett Joins the Band:

Editorial: The segment covering the difficult transition after Anthony Phillips left the group includes the impact of that change, along with Phil’s recruitment and history, but leaves Steve’s a bit light. To make this more inclusive we should insert the following in the timeline, circa 1971:

Voiceover: After Anthony Phillips departed Genesis, the search was on for a new guitar player. Steve Hackett had placed an ad in *Melody Maker* seeking a band “determined to strive beyond existing stagnant forms.” Indeed, Steve brought a definitive edge to the Genesis sound - he could in one turn play quiet 12 string guitars in harmony with Mike Rutherford, then cut to his electric guitar for searing riffs and power-chords. Never monopolizing the limelight, he seemed comfortable taking shorter leads and coloring the bands overall sound with intricate, detailed playing.

Music Journalist: Steve’s tapping technique, an influence on so many guitar players including Eddie Van Halen deserves due credit as a key part of the early Genesis sound, as heard on tracks like “Return of the Giant Hogweed” or the tapping and sweep picking heard on “Dancing with the Moonlit Knight.” Steve hit fewer notes but invested them with feeling, precision and import.

Gardener: The plaintive sustained tones making up the melody in the center of “Firth of Fifth” is one of the most beautiful and compelling musical passages in their early work. The middle solo, even when played by touring guitarist Daryl Struermer, remained a highlight of their shows for years.

Editorial: After Steve’s intro, and some quality coverage of *Nursery Crime* (1971) and *Foxtrot* (1972) the masterpiece *Selling England By the Pound* (1973) is then given limited time in the documentary. The aforementioned tracks that feature Steve are stunning, while Tony’s playing on “Cinema Show” - Phil driving the long instrumental with his trademark skipping beat - is magical, becoming a major crowd pleaser in live shows with dual drummers after Gabriel’s departure. We would insert the following into the timeline, circa 1973:

Radio DJ: To be honest, *Selling England By The Pound* marks the point at which the band really sound fantastic in the studio and represents the best summary of that era’s very English,

pastoral, classically tinged progressive rock.

Pop Music Critic: I don't know what "progressive rock means" – unifauns? Twenty three minute, six second songs... really?

Editorial: While *The Lamb Lies Down on Broadway* (1974) receives just airtime, itself marking the time Peter Gabriel left the group, this would also have been the right moment to introduce the solo career of Steve Hackett:



Voyage of the Acolyte

Released: October 1975

Chart Position: #26 in the UK (silver); #191 in the US

Voiceover: Steve recorded his first solo album just weeks after the last date on the Lamb Lies Down tour and at the same time the remaining members of

Genesis were working on their first post-Gabriel recording.

The album sounds quite a bit like Genesis, even sporting some material that the band had auditioned but rejected.

Music Journalist: The standout tracks are the rocking opener "Ace of Wands" and the closer – the beautiful, haunting "Shadow of the Hierophant" which ends in a doom-laden coda that would have perfectly fit Genesis. Though Mike and Phil both play on the record, Mike states in his autobiography that he felt a bit badly about the timing, since the real focus of the four remaining band members was to get the next Genesis album right.

Gardener: As it turned out, the next album *A Trick of the Tail* (1976) ended up doing quite well, and Steve seems as confident and vested in that work as anything. Steve's album also did a decent business... but it was also the first step towards leaving the band.

Editorial: The documentary skips this important moment on the band's history (together or apart), and instead moves on to a decent segment on *Trick of the Tail*. However, the next,



equally important release *Wind & Wuthering* (1976) is nearly left out:

Music Journalist: The *Wind & Wuthering* album and its companion EP *Spot The Pigeon* are outstanding, showcasing every member of the four piece band, and containing some of Steve's best work – the opening siren call of “Eleventh Earl of Mar” with its quiet centerpiece - the gorgeous classical guitar featured on “Blood on the Rooftops” and the three part album closer that follows – still featured in Hackett's concerts today.

Pop Music Critic: Steve left the band at the end of mixing for *Seconds Out* – the double-live album culled from their 1976-77 concerts, as it was clear his role was waning and they were moving in a more pop friendly direction.

Comedian: I'm into Genesis and I'm not going to apologize! Not too sure about “Squonk” though!

Editorial: In the film, Steve is shown (finally) in group interview explaining that he felt unable to get enough of his material included on the band's records – ‘nuff said. I've always picked up that the rest of the band felt his method of departure was more awkward and acrimonious than has been shared – the “saw him on the street” story Phil tells just seems a bit light.



Please Don't Touch

Released: May 1978

Chart Position: #38 in the UK;
#103 in the US

Voiceover: Steve's first record after leaving Genesis is a bit of an experiment, with Hackett trying out several different styles including rock, prog, and jazz. Guest vocalist Steve Walsh (Kansas) lends his powerful pipes to two tracks, while Richie Havens and Randy Crawford lend softer, lovely tones to three others.

Gardener: The title track is a standout, apparently offered by Steve for inclusion on the *Wind & Wuthering* album, but rejected – it's a tour de force highlighting his assertive playing, and ability to switch rapidly between keys and meters.

Music Journalist: The delicate instrumental played with just Steve on acoustic guitar and his brother John Hackett on flute, named for his then wife Kim Poor, is exquisite, and points the way to a later acoustic work *Bay of Kings*.

Radio DJ: Ultimately this second album is an amalgam of styles, unique in Hackett's repertoire – the artist in search of a



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

new sound.

Editorial: The first Genesis release without Steve, came the same year, appropriately titled *And Then There Were Three* (1978.) This was also an album where the remaining band members search for a new sound, trying to land somewhere between opener “Down and Out” and closing hit “Follow You, Follow Me.”



Spectral Mornings

Released: May 1979

Chart Position: #22 in the UK;
#138 in the US

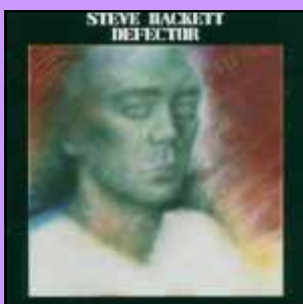
Voiceover: Steve's next album came as he built up a band to tour his solo work. His new group, including Peter Hicks (vocals), Nick Magnus (keys), Dik

Cadbury (bass), John Shearer (drums) and brother John (flute/keys) joined to record this album, and undertook a tour to perform it and material from his first two solo efforts.

Music Journalist: This album and its follow up *Defector* is where Steve finds his footing as a solo artist. Vocal tracks including “Every Day” and “The Virgin and the Gypsy,” lend respectable lyrics to both progressive and popular structures. Instrumentals like “Clocks” and “Spectral Mornings” are fine displays of both his pastoral and ominous tendencies as composer.

Gardener: This is the album where Hackett truly finds his own voice – the band sound tight as a unit, Hicks delivers smooth vocals backed by Hackett and Cadbury, and the album is a cohesive collection of songs that have an identity apart from Genesis.

Editorial: A clear, high quality DVD of one of these early shows was released last year.



Defector

Released: June 1980

Chart Position: #9 in the UK;
#144 in the US

Voiceover: *Defector* found Steve continuing in the style of *Spectral Mornings* – the two can be taken as a pair representing his quintessential work.

Music Journalist: Standout track “Jacuzzi” is bright and airy, showcasing Steve's versatility and John's fantastic, intricate flute. The mid section veers into more minor tones and highlights Steve's tapping technique. The whole band plays splendidly on this handsome instrumental.

Pop Music Critic: I really loved the song “The Show” when my parents used to play it for me.

Voiceover: Steve's work continued with his last two releases for Charisma - *Cured* (1981) and *Highly Strung* (1983). He continues his solo career today, alternating between classical, jazz and progressive rock releases. Fans of early Genesis warmed to Steve's solo work, which continued in more of a progressive rock tradition, albeit a bit updated, fresher sounding in the keys section, and even including a bit of pop structure for good measure.

Hackett Today

Hackett is also the one ex-Genesis solo artist who consistently continues to perform work he originally recorded with Genesis. He's released two albums titled “Genesis Revisited” and is currently on a two-year tour for the second, exclusively playing songs from their 1971-1976 output. Given the sold out show at London's Royal Albert Hall in October 2013, it's clear there is still strong interest in the classic era Genesis work.

While we can hope for an expanded documentary that truly shows all band members “together and apart”, here's hoping this helps to round out the story. Another great way to hear the band members tell the tale of Genesis is to invest in the box sets, which include the remastered albums, and almost all available footage and videos of the group over the years. Each disc contains a documentary of the album, using direct quotes from each member of this seminal band, whether pop or prog.





Yer GONZO ISLAND DISCS

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

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



According to Wikipedia:

Jonathan Downes (born Portsmouth, England, in 1959) is a naturalist, cryptozoologist, author, editor, film-maker, poet, activist, journalist, composer and singer-songwriter, with a background in radical politics and mental health care. He is Director of the Centre for Fortean Zoology. His father, the explorer and Colonial Service Officer J. T. Downes (1925–2006), wrote several books on a wide range of subjects, such as African history, theology and Devonshire dialect. His mother Mary Downes (née Rawlins) (1922–2002) was a broadcaster and author who published several collections of Nigerian folklore under the pen-name `Yar Kunama`.

He is currently (since 1994) the editor of *Animals & Men*, the journal of the Centre for Fortean Zoology, and since 2012 has been the editor of *Gonzo Weekly*, a digital music magazine.

Between 2007-10 he was the editor of *The Amateur Naturalist* (formerly `Exotic Pets`) - a magazine published by CFZ Press, the editor of the online magazine blog `Cryptozoology:Online`, and from January 2003 until August

2007 was the Deputy Editor of Tropical World magazine, a tropical fish magazine published in the UK. From 2012-3 he was the editor of UFO Matrix magazine, published by 11th Dimension Publishing. He has also edited and contributed to several other publications over the years.

According to his autobiography and other writings, as a child he lived in Nigeria, and then Hong Kong (then a British Crown Colony), and returned to the UK in 1971, when his father was 'invalided out' of the Hong Kong government. He was educated at Bideford Grammar School, (1971-6) and later West Buckland School (1976-7) from which he was expelled. He worked as a nurse for the mentally handicapped between 1981-90 and between 1990 and 1994 ran the fan club for Steve Harley and Cockney Rebel. He is active in community work, and having suffered from manic-depression for years, Downes is an activist for mental health issues. On 21 July 2007 he married his second wife Corinna Newton Downes.

That is mostly true. And as I am the editor of this magazine, and have been for the last 100 weeks, I have decided to be self-indulgent again this week, and present my own Gonzo Island Discs

Jon's Top 10

1. *The Beatles*: “White” album
2. Crass: Feeding of the 5000
3. George Harrison: Living in the Material World
4. *The Justified Ancients of MuMu*: 1987—What the fuck is going on?
5. *Pop Will Eat Itself*: Box Frenzy
6. *Joy Division*: Closer
7. *Cockney Rebel*: The Psychomodo
8. Scott Walker: Scott III
9. *Belle and Sebastian*: Tigermilk
10. Gram Parsons: GP



c.j.stone

Neoliberalism and the New World Order

Remember those old communist countries, where you could vote for anything you liked, as long as it was communist? Here in Britain we can vote for anything we like as long as it's neoliberalism.

Everybody knows

Everybody knows there's something wrong with the world but nobody can say what it is.

We've got people going hungry in the UK for the first time in nearly a century; wages are falling and living standards are in decline; our schools are failing, our National Health Service is being privatised, the retirement age is rising, child benefit is means tested and large numbers of our young people are finishing their education massively in debt.

£50,000 used to buy you a decent house not all that long ago. These days it doesn't even buy you an education, something we once got for free.

Everyone is blaming everyone else. The Tories blame Labour. Labour blames the Tories. The Lib Dems blame each other. Britain First blames the immigrants. The English Defence League blames the Muslims. The bosses blame the Trade Unions. The people blame the politicians. The politicians blame the economy.

Everyone is blaming everyone else but no one knows what to do.

Meanwhile the rich are getting richer and we're involved in our sixth war since 1991.

Just to list them for you, in case you've forgotten:-

1. In 1991 we invaded Iraq. On false pretences, it was later revealed, as Saddam was suing for peace and had agreed to leave Kuwait. That part of the story never gets repeated in the mainstream media for some reason. Prior to that Saddam had been our ally. It was George H. W. Bush who first used the term "The New World Order" in the run up to the first Gulf War.
2. In 1998 we intervened in the War in Kosovo. That was the first of the wars of "Humanitarian Intervention" which meant, basically, that there was no Security Council resolution backing our action, which meant that it was against international law and strictly illegal; we intervened anyway, in defiance of international law. This was the New World Order showing its face.
3. Also in 1998 we bombed Iraq again, on the basis of those Weapons of Mass Destruction which later turned out not to exist.
4. In 2001 we invaded Afghanistan in the wake of the 9/11 attacks on New York. This was despite the fact that not one of the 9/11 attackers was from Afghanistan, or that anyone living in Afghanistan was ever shown to have had any part in the attacks. This included Osama bin Laden, who always denied having had anything to do with 9/11. He was on the FBI's Ten Most Wanted List for many years, but they never claimed that he was involved in the 9/11 atrocity.
5. In 2003, of course, we were part of that clinically insane "Coalition of the Willing" which invaded Iraq: probably one of the most disastrous military interventions in the whole of human history. The only other countries involved in it were the United States, Australia and Poland. There was never any Security



Council resolution for this war so, once more, it was illegal. It was also, according to the Royal United Services Institute (RUSI) "a strategic failure" and was directly responsible for the increase of radicalism of young Muslims in the UK. In other words, we illegally invaded another country in order to counteract the threat of international terrorism and, in the process, greatly increased international terrorism. We used the excuse of a threat to our national security which didn't exist, and by this act created a threat to our national security. If this isn't "clinically insane" then I don't know what is.

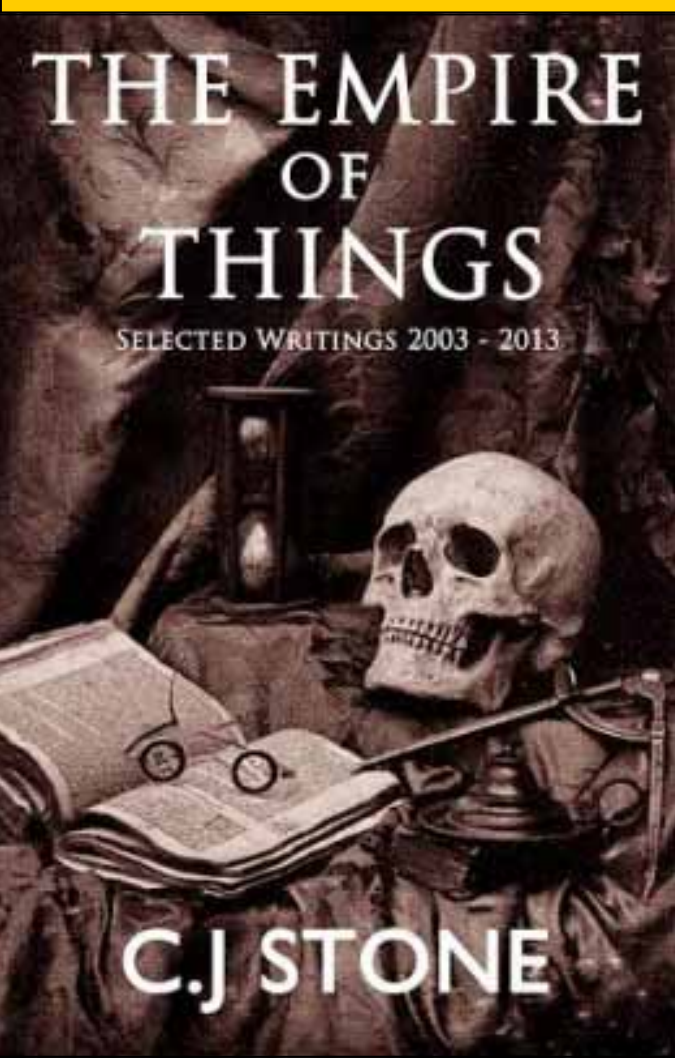
6. We were also involved in the war in Sierra Leone between 1991 and 2002 and, as well as



the latest war in Iraq, we have cheered on or supported conflicts in Darfur, Somalia, Gaza, Libya, Yemen, Pakistan and Syria.

There's always enough money for war it seems, but never enough for a decent standard of living for the population.

Read on



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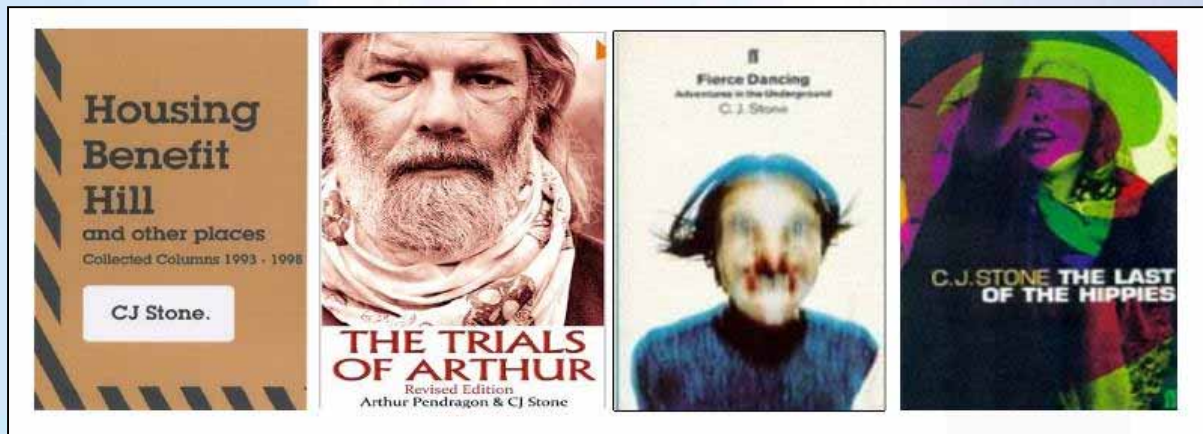
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Independent on Sunday



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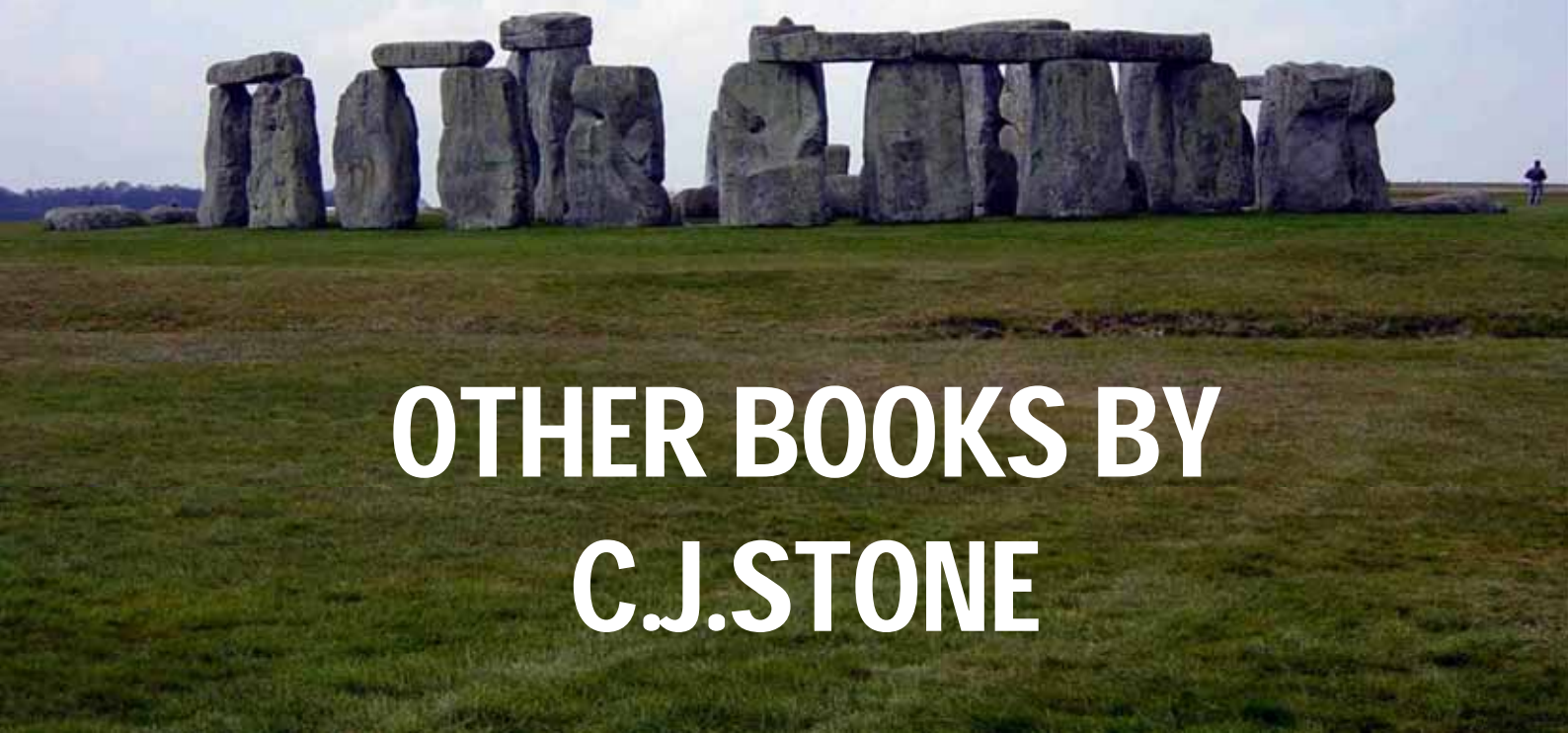
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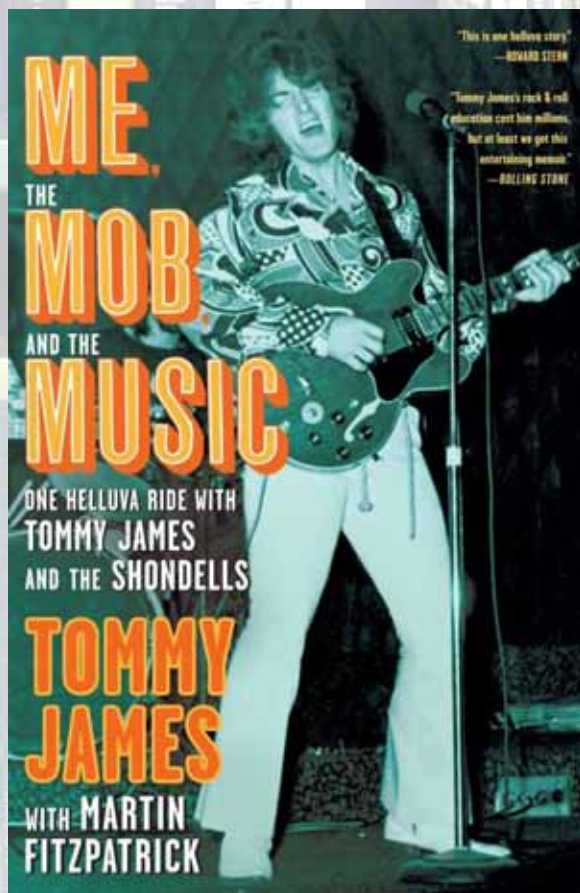
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**OTHER BOOKS BY
C.J.STONE**

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: 240 pages
- Publisher: Scribner (14 April 2011)
- Language: English
- ISBN-10: 1439172889
- ISBN-13: 978-1439172889

I have been aware of Tommy James for some decades. Like everybody I know the songs 'Hanky Panky' (although I think it means something different over here in the UK than it does in America), 'Mony Mony,' and 'I Think we're Alone Now.'

But it wasn't until I read the book and found out what a fascinating career this man has had, that I sat down with my trusty Spotify account and found out what a slew of great music I have been missing out on for all these years. I am particularly impressed by the music that the man usually considered as the "father of bubblegum music" made when he was allowed to let his hair down and play games with form and style. Why these more psychedelic outings aren't spoken of more often I have no idea.

But leaving the music aside, it's the socio-political background to this book that I find most fascinating. I had no idea, for example, that Tommy James had been such an important figure in the 1968 elections. Hubert Humphrey had been unsuccessful in his two bids for the Presidency in the 1950s, he was Vice-President under President Johnson, and when – in 1968 – Johnson made his surprise announcement that he was withdrawing from the re-election campaign, Humphrey took his place. According to James' book he was planning to end the Vietnam War had he been elected, but as the other two Democratic candidates, Eugene McCarthy and Robert Kennedy were campaigning on an anti-war ticket he decided not to make this part of his campaign until after he had won.

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town until evening; Roulette was one of the last stops on their visit. By the next morning, Mack, Rubin, and Tommy were now receiving polite refusals from the major record companies after the enthusiasm for the record the day before. Tommy said, "We didn't know what in the world was going on, and finally Jerry Wexler over at Atlantic leveled with us and said, 'Look, Morris Levy and Roulette called up all the other record companies and said, "This is my freakin' record." (laughs) and scared 'em all away – even the big corporate labels.'" Their only option would be to sign with Roulette."

For the next few years James and the band stayed on Roulette Records receiving payments only when he pestered Levy, who then made a show of his largesse by shouting to his secretary to “cut a cheque for ten grand for the kid!”

Despite the fact that Levy quite probably owed James many million dollars in unpaid royalties, and was basically a complete bastard to deal with, Tommy seems bizarrely fond of him, and the whole story is book ended by a fictionalised account of how, on the night Levy died, Tommy was telling his life story, in one huge stream of consciousness to a radio interviewer. On the face of it, this sounds like somewhat of a literary conceit, but it works very well, and is surprisingly touching.

Like most musical historians, my knowledge of Morris Levy came from his involvement with John Lennon in the mid 1970s. When John Lennon, in 1969, released 'Come Together' as the opening track of the Beatles final studio album he opened up an entire can of worms he had not expected. The



first five words of the song were: "here comes old flat top" which was also the opening lines of one of Chuck Berry's less well known records, which just happened to be owned by Morris Levy.

Complicated legal shenanigans ensued and, as a result, in 1974 Lennon agreed that his next album would include three songs copyrighted to Morris Levy. However, when the album came out there was only one of these songs included. So the legal turmoil started again.

Lennon, as a direct result of this, resumed work on his aborted album of 1950s covers, and – with a show of magnanimity of sinisterly Dickensian proportions - Levy invited Lennon and his band to rehearse at his rural farm. Lennon and Levy became quite close friends, something which ended when Levy nicked some tapes of unfinished songs from the sessions and put them out as a bootleg. Apart from this, I've hardly heard of the man. But over the years Levy sailed closer and closer to the wind until it finally went tits up for him in 1984. Once again over to Wikipedia for the sordid details:

"Beginning in 1984, the FBI targeted Levy in a 31/2-year investigation into the alleged infiltration of organized crime into the record business. The case against Levy involved the extortion of Darby, Pennsylvania record wholesaler, John LaMonte. LaMonte had agreed to purchase records valued at \$1.25 million from Levy in a 1984 deal, and when LaMonte subsequently refused to pay the full price,

claiming that the best titles had been removed from the 60-truckload delivery, Levy reportedly arranged to extort the money — Lamonte was subsequently assaulted, receiving a fractured eye socket.

Levy's arrest in September 1986 at the Boston Ritz Carlton Hotel was televised nationally. Earlier that year, near the end of the investigation, Levy sold Roulette Records and his publishing rights (reported variously, for \$22–\$55 million). During their investigation, the FBI suspected that Levy had used the Roulette room as a front for Vincent Gigante, allegedly the boss of the Genovese crime family — and that Levy had ties to organized crime for twenty years. Much of the trial evidence came from covertly recorded conversations taken from wiretaps and listening devices planted in the phones and business offices of Levy and Gaetano Vastola. Reportedly, Levy had a sign behind his desk that said, "Oh Lord give me a Bastard with talent" where the FBI had inserted a camera and microphone inside the letter 'O' of 'Lord.' Levy was convicted in December 1988 by a Federal jury in Camden, New Jersey of two counts of conspiring to extort. Also convicted were Howard Fisher (Roulette's controller) and Dominick Canterino (a Caporegime in the Genovese crime family)."

Morris Levy was obviously a most unsavoury character, and despite being fond of him, Tommy James seems truly appalled at his links with the Mafia and his often brutal behaviour. It is, I think, a testament to James' skill as a writer that his descriptions of life on the outskirts of the *Cosa Nostra* are second only, in my eyes, to the two novels of Nelson DeMille on the subject.

Possibly the most poignant episode in the book is James' description of his regrets when he was too late to visit Levy on his deathbed. However, I was also amused by his description of what happened when he and the Shondells were invited to play the Woodstock Festival in August 1969:

"Artie was up and asked if you could play at this pig farm up in upstate New York." I said, "What!?" "Well, they say it's gonna be a lot of people there, and it's gonna be a really important show." At the time James was in Hawaii and was incredulous about being asked to travel 6,000 miles to play a show on an upstate New York pig farm, telling the Roulette Records secretary, "If I'm not there, start without us, will you please?"



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..

However, this week Graham is in St Albans with his Mum, and therefore his place has been ably filled by our old mate Davey Curtis, who was at Hawktoberfest the other week and - remarkably - was just about sober enough to take a load of pictures...

As for the gig. Well, unsurprisingly I cannot remember much about it! Bits filter in and out of consciousness.

I was sitting at an upstairs bar before the gig and it was nice to see Mr Dibbs helping disabled fans out of the lift and making sure they were seated. (Bet there are not many bands will do that to help their fans!)

Evil Blizzard with their 4 bass players were on first and almost brought the house

down (for real) the bloody place was shaking! I had always thought that Motörhead were the absolute in bottom end ear drum battery. But after witnessing this band with their 4 bass players, I may have to adjust my way of thinking. Flare flapping, teeth filling rattling, chest imploding mayhem! Christ on A bike! I thought the ceiling was going to come down! Dressed like Slipknot from the Pound Shop, they blew the crowd away.

Mr Dibbs joined them on stage, so that made 5 basses. They were great. I was so impressed I am going to buy their album. Senser were good in a Hip-Hop Rock Rap way. They went down really well.

Hawkwind had a new trick up their wizard sleeve. A girl came down from the ceiling on two silk ropes and proceeded to perform acrobatics during the songs! That on top of the light show and dancers! Mr Dibbs has all but given up on bass for this show and sang most of the songs.

Dave Brock had ditched his long favoured Westone guitar painted with Warrior album cover and was playing a Les Paul. The sound was 1st class again (they must have a top bloke on the mixing desk).

I just wandered about grinning, with cider in hand, chatting away to everybody and anybody. Bloody good night my Dear Boy!

SISTERS OF MERCY



EVIL BLIZZARD: Christ on A bike! I thought the Ceiling was going to come down! Dressed like Slipknot from the pound shop, they blew the crowd away.



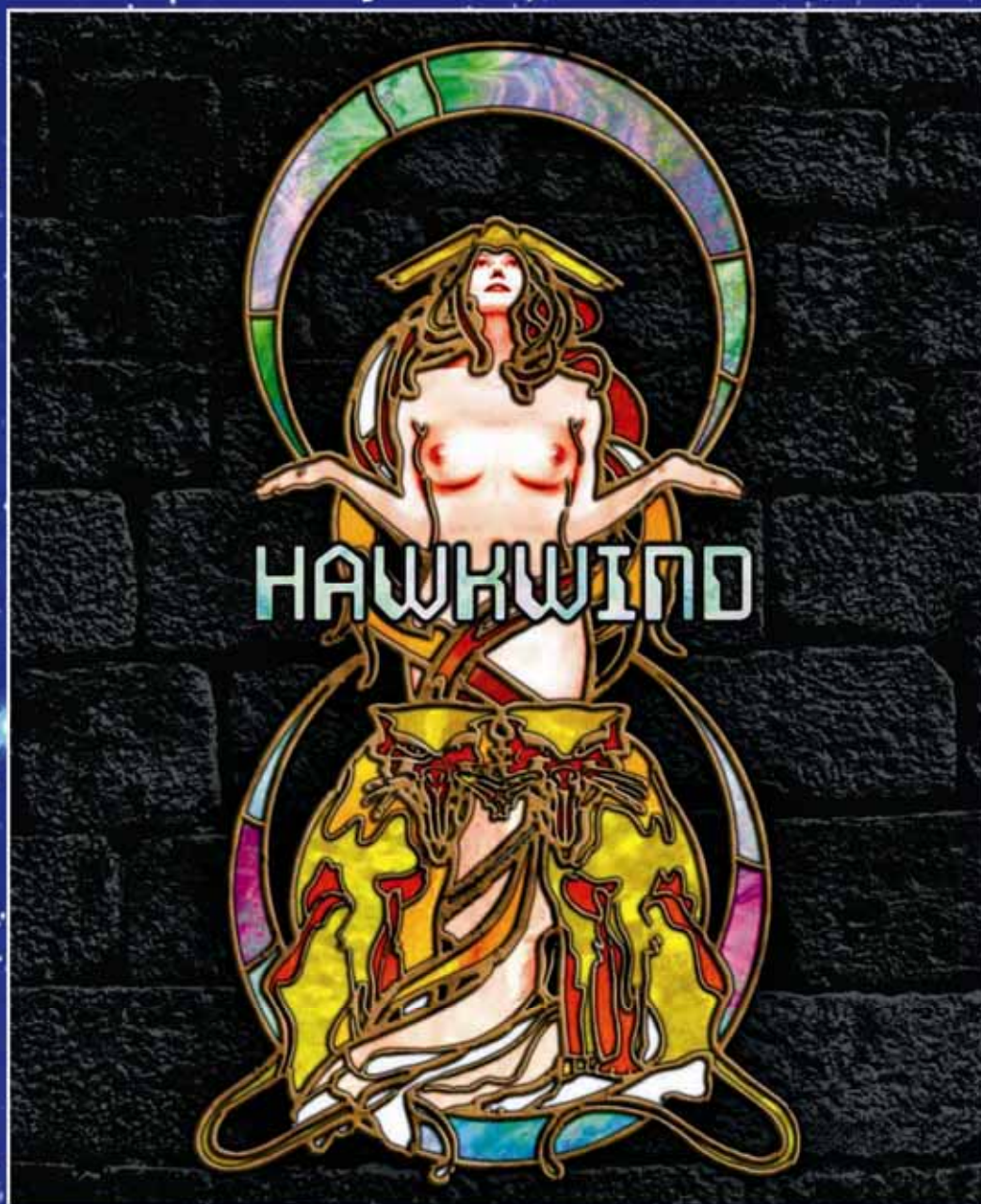




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THE WORLD OF GONZO ACCORDING TO

Mark Raines



THE



CIRCULAR

The Court Circular tells interested readers about the comings and goings of members of The Royal Family. However, readers of this periodical seem interested in the comings and goings of Yes and of various alumni of this magnificent and long-standing band.

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

There have been a number of weird 'heritage' type articles about our favourite proggers this week. There is an amusing article about the heritage of prog art, and in particular Roger Dean.

Three of the musicians responsible talk about the history of *Yes's* biggest hit.

There is also an interesting article about the configuration of Patrick Moraz's synths, and an interview from a couple of years ago which was sent to me by an anonymous reader...

- **Prog rock: the sound of history's future**
- **Trevor Rabin, Jon Anderson + Tony Kaye on the curious legacy of Yes' "Owner of a Lonely Heart"**
- **YES: The Patrick Moraz Double Minimoog**
- **Exclusive interview: One-on-one with Yes**

Also, for the first time in yonks we have a whole slew of stories (well three) about our old mucker Rick Wakeman, which is always a welcome thing to happen.



- **Rick Wakeman Accepts The Live Event Award - The Prog Awards 2014 | TeamRock**
- **Rick Wakeman Takes Requests At Planet Rock**
- **Rick Wakeman to return to the Regent after sell out Edinburgh Fringe season**

And that is about it for this week, but I am sure that there are all sorts of things on the horizon...

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
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Based on the novel by Jules Verne, which will also mark its 150th anniversary in 2014, the album is one of the rock era's landmark achievements - a record that sold 15 million copies and rewrote the rules.

"This is the start of a new Journey," says Rick Wakeman, "the original score for the album had been lost for so many years, making any new performances impossible, but after it turned up without warning, we managed to restore it and add previously missing music that was not included in the original performances."

Return To The Centre Of The Earth was originally released in 1999 as a sequel to 'Journey'. The album has been out of print and unavailable for many years, 'Return' has now been re-issued and re-packaged to complement the newly extended and re-recorded edition of 'Journey To The Centre Of The Earth'

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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 Daavid Allen, Gilli Smyth *Mother Gong* are well known and highly regarded. It just felt right to include a daily poem from Thom on our Gonzo blog and when I approached him to do so, he replied with in seconds!!! Thom is a great talent and just wants to spread poetry, light and positive energy across the globe. If we at Gonzo can help him do that - why not? why not indeed!!!"

Modern Medicine Changed the Way We Die, and Not Always for the Better

We were talking about decline-age,deterioration,endings
About euthanasia and that 21 year old who shifted to Oregon
so she could "die with dignity"(her condition incurable
About Brompton's Mixture,morphine,pethidine,cocaine
and starving oneself via refusing food/drugs/treatment
About choice and when is it fully informed
About clearing out hospital beds of elderly comatose patients
About self-suicide,assisted suicide,institutional neglect
About homicide,fratricide,matricide and wills
About hospice care for the families dealing with grief
About what each of us will do when we are no longer
ambulatory,conscious,capable of self-care
About those we know who are gone-
either by their own hand,or some doctor
or illness,or hospital failure/and how technology
may keep a body alive/but all our minds wish to know
WHY?



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

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

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

So, it seems that a milestone for this magazine is upon us, and I have a corker (and that is an intended pun....one that will become perfectly obvious in a moment or two) amongst this issue's cabinet additions. Again, I have to apologise that the majority of this week's chosen items concern the usual suspects, but I guess you have to be really famous to attract the 'tring' of cash tills operated by the money-grabbing tendrils of the big business charlatans, and for the round-the-clock news hounds to earn their daily bread. Notwithstanding those amongst us who fall for the trap of course.

Beatle Doll - £0.99

"PAUL McCARTNEY DOLL 1960s

This doll measures approx 12.5 cm tall. It has a slightly discoloured face and the gold paint on the guitar is faded in places but despite that, it is in a generally good condition and still has its own (nylon) hair!"

If it isn't designers/modellers/manufacturers taking the piss out of Ringo's facial attributes, it seems that Paul's baby-face cuteness is just too irresistible not to market; big Disney eyes, big, pearly white grin, cute little snub nose, and boyish pudding-basin



haircut.

<http://www.ebay.co.uk/itm/Beatle-Doll-171496974339?pt=UK Music Music Memorabilia LE&hash=item27ee042803>

Elvis - Doll (Corkscrew) - BRAND NEW - £0.99p

"I'm offering a really quickly Elvis Prestley figure which is forms a Cork Screw.
Great for a collector or a Christsms Present. Brand New in Box."

A few spelling errors there, but I think – considering the 'quality' of the item – we can gloss over those on this occasion. There are so many things I could say here, but I am restraining myself – and, if I may add, admirably - at the moment.

Okay, so I slept on it. Not the corkscrew you understand; that would have been silly and painful. I really had to rid this item from my thoughts for a



bit, so I decided to come back to it today fresh and willing to view it in a different light, in other words as the humorous novelty corkscrew as advertised on the packaging.

But I can't.

Here you have a so-called icon of the music industry with what seems to be a pained expression on his face with a corkscrew attachment emerging from between his legs. "But where else could it go?" one may ask. And, in answer to that hypothetical question, I really have no suggestion other than on top of his head. But that is not the point. I am no Elvis fan; yes he had a good voice and some of his songs were good, but that's about as far as I can go. But, there are many Elvis collectibles out there – some good, some bad, some downright awful. This, however, has to take the biscuit in the tawdry stakes. And if I were ever to pen my top ten of the year's most tasteless or crude items of the cabinet's inclusions, this would have to be right there on the number one pedestal.

<http://www.ebay.co.uk/itm/Elvis-Doll-Corkscrew-BRAND-NEW-171498168424?pt=UK Music Music Memorabilia LE&hash=item27ee166068>

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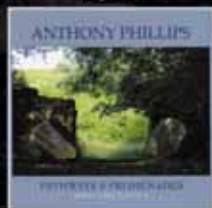
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RICK WAKEMAN
Past, Present and Future
MFVP115CD



SPIRITS BURNING
Crazy Fluid
VP492CD

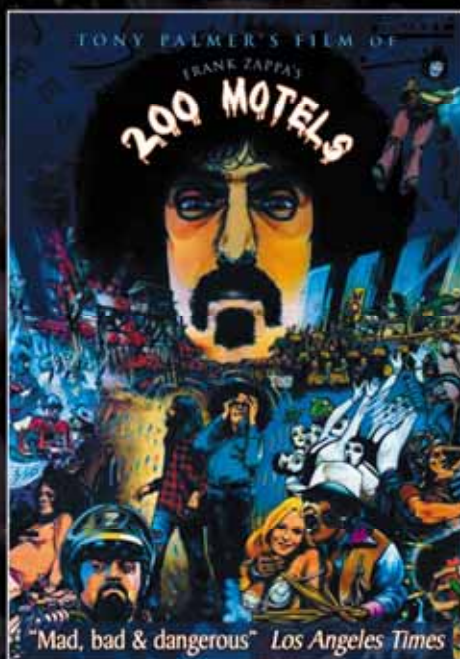


HAWKWIND
San Francisco 1999
HAWKVP48CD

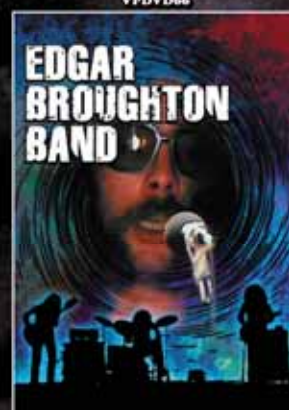


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STRAT - VERY COOL PIECE INDEED."**

This is one of the rare occasions that I have to express a positive reaction on this section of the magazine. This is actually rather cool. And, as at



the time of writing this, it is only 99p, with 4 days to go. I find myself sorely tempted. However, by the time those 4 days are up, I am sure the price will have reached into silly figures.

[http://www.ebay.co.uk/itm/JIMI-HENDRIX-WITH-STRATOCASTER-MONTEREY-ACTION-FIGURE-MCFARLANE-TOYS-RARE-/311129432709?](http://www.ebay.co.uk/itm/JIMI-HENDRIX-WITH-STRATOCASTER-MONTEREY-ACTION-FIGURE-MCFARLANE-TOYS-RARE-/311129432709?pt=UK_Music_Music_Memorabilia_LE&hash=item4870c26285)
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**THE BEATLES animated SALT AND
PEPPER shakers pots OFFICIAL APPLE
figures new box - £42.99
"THE BEATLES "ANIMATED SALT AND
PEPPER SHAKERS".**

At first look, I thought 'animated'? How can salt and pepper shakers be 'lively, spirited, high-spirited, energetic, full of life, excited, enthusiastic, eager, alive, active, vigorous, vibrant, vital, vivacious, buoyant, exuberant, ebullient, effervescent, bouncy, bubbly, perky, sparking, sprightly, or zestful'?

And then I realised what was meant:

**They are glazed pot figures (not plastic), using
The Beatles likeness from their animated TV
series."**

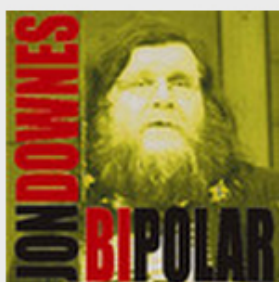
Ah, all is revealed. But there are those Disney looks and the nose again!



<http://www.ebay.co.uk/itm/THE-BEATLES-animated-SALT-AND-PEPPER-shakers-pots-OFFICIAL-APPLE-figures-new-box->

SHAMELESS SELF PROMOTION TIME

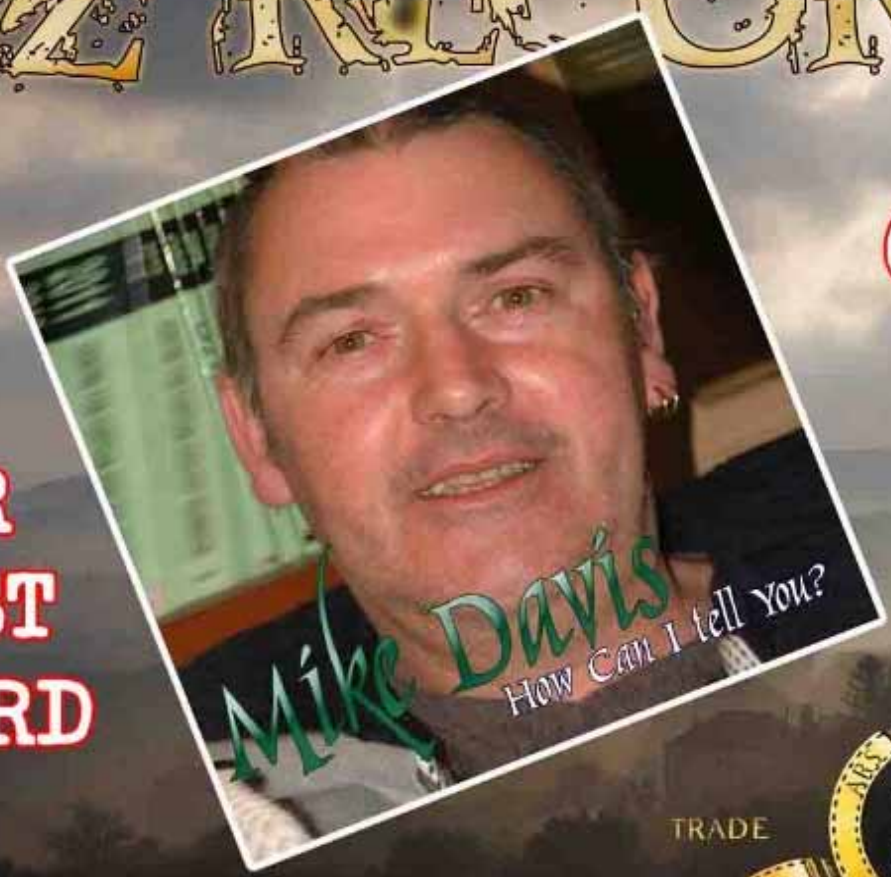
Just in case you are interested, here is yer beloved Editor at iTunes



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Vintage Take That Dolls Robbie Williams and



Mark Owen – £9.99
“Vintage Take That Dolls Robbie Williams and Mark Owen from 1994 in great condition. Any questions please ask.”

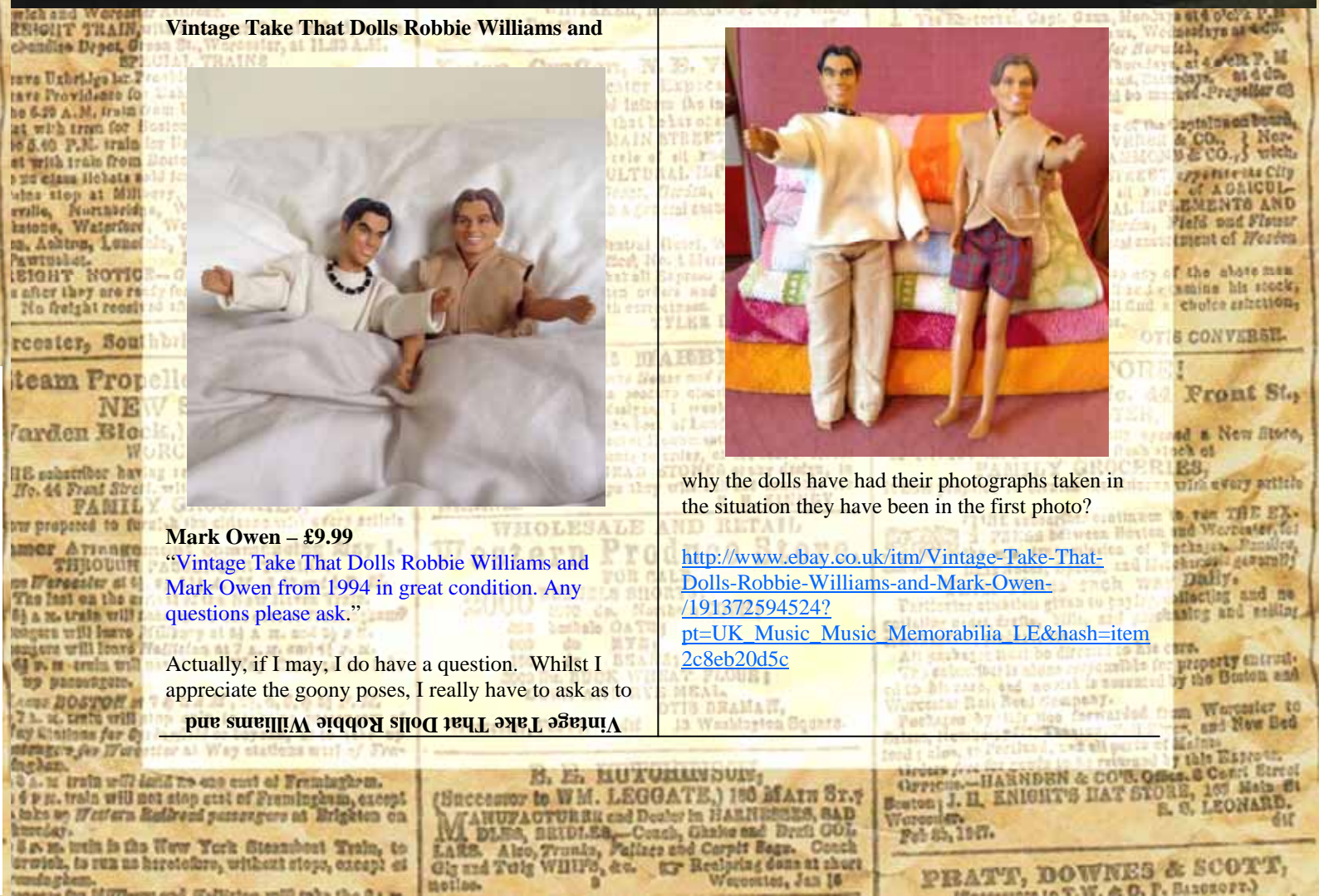
Actually, if I may, I do have a question. Whilst I appreciate the goony poses, I really have to ask as to

Vintage Take That Dolls Robbie Williams and



why the dolls have had their photographs taken in the situation they have been in the first photo?

http://www.ebay.co.uk/itm/Vintage-Take-That-Dolls-Robbie-Williams-and-Mark-Owen-/191372594524?pt=UK_Music_Music_Memorabilia_LE&hash=item2c8eb20d5c



Harry Styles' sick shrine

"Dedicated One Direction fans have created a shrine where Harry Styles vomited."

That's just sick! Well, come on – you know it just *had* to be said.

"The 20-year-old boy band favourite now has love-heart emblazoned signs dedicated to him on the side of the road where he emptied his stomach on Saturday."

Now that *is* dedication, love, infatuation or whatever you want to name it. To be adored so much as to cause fans to actually create a shrine where you have evacuated your stomach contents is just ...well ... wow really. I can only hope that he had not been dining on pasta, or chunky chips, peas and carrots during the party.

"With one reading 'Harry Styles threw up here', it seems there's nothing the British heartthrob can do wrong.

One fan's placard is decorated with a photo of the star and the date that the illness overcame him: '10-12-14'.

Harry was forced to ask his driver to stop his black Audi on the busy 101 freeway in Los Angeles this weekend apparently being hit with a wave of nausea. He was pictured leaning over and throwing up on the edge of the road as traffic continued to pass by."

Blimey I wouldn't fancy being hit with a wave of nausea. I mean, and let's be perfectly up front about this, how vomit-inducing would *that* be! Surf's Up!

"The embarrassing incident occurred the morning after the singer had apparently spent the night partying with Lily Allen at a bar called Nice Guy following her concert in Hollywood."

I don't think it should really be referred to as an embarrassing incident. After all, he could have pretended he was just leaning over to admire his shoelaces. I think it would have been more embarrassing if the event had occurred in the middle of a performance. Can you imagine the frenzy *that* would have caused? I am not going to go into details, but suggest that you just close your eyes, get a feel for the atmosphere thick with hormones, the teenage passions, and the irresistible urge to take home a part of your hero. Just use your imagination.

"Just two weeks earlier, Harry's friend Ed Sheeran sang the One Direction star's praises and declared he was not an alcohol drinker.

'If I'm being totally honest I've never seen him drink in America,' Ed revealed to The Metro. 'And that's not me being politically correct. He's come round

my flat and I've had a Corona and he's had a diet coke."

Oh well, perhaps it was just a bad vol-au-vent. Everyone knows they can be a bit on the dodgy side. Then again, it may have been too much diet coke – I hate to think what one glass of the stuff does to your insides, let alone an evening's worth of consumption.

At the end of the day, the sacred spot will, no doubt, become added to many a fan's bucket list. There may even be pilgrimages to the hallowed site on the 101 freeway, which will probably end up causing severe traffic hold-ups or even – heaven forbid – causing horrendous accidents to occur.

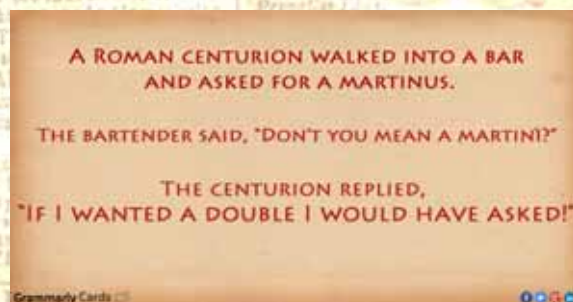
I have just had a thought. I wonder if little sample pots will eventually turn up in auctions or on eBay? Ha! That'll knock Bieber's hair, Elvis' dirty underwear and Britney's masticated chewing gum into a cocked hat.

<http://www.music-news.com/shownews.asp?H=Harry-Styles-sick-shrine&nItemID=84176>

And to finish this week, did you know that.....

"Monaco's orchestra is bigger than its army." (Is it up a member of the brass section's sleeves?)

"A song that gets stuck in your head is called an "earworm"." (My earworm whilst cooking dinner on Wednesday was the theme song from the TV series *Banana Splits*. Just sayin')




weird
weekend
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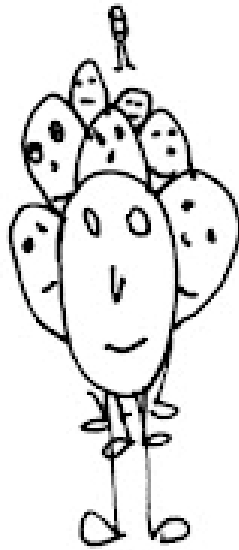
Three days of Monsters and Mysteries



For the second year running.....

HARTLAND, YOU'VE NEVER HAD IT SO WEIRD

THE NINE HENRYS



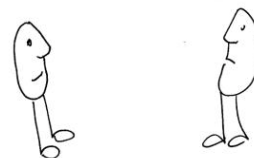
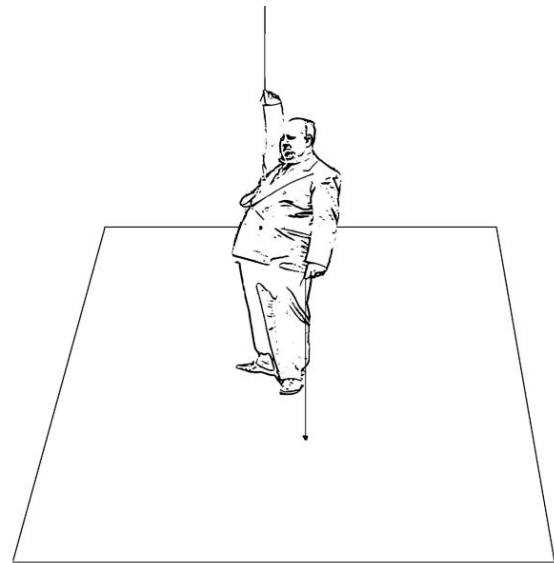
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks to Gonzo Multi-Media the Nine Henrys are brought together in a compendium of line art craziness.

"a five ya aad can draw better than that"
Authors brother.

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

There are nine Henrys, purported to be the world's first cloned cartoon character. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. They mooch around in their minimalist universe suffering from an existential crisis with some genetically modified humour thrown in. I think Peter McAdam is one of the funniest people around, and I cannot recommend his book *The Nine Henrys* highly enough. Check it out at Amazon. Each issue we shall be running a series of Henrybits that are not found in his book about the nine cloned cartoon characters who inhabit a surreal world nearly as insane as mine...



Henry showed off his suspended ceiling

CLASSIC LOST BROADCAST RELEASES FROM

GONZO

HS10310 DVD



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THE LOST BROADCASTS

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

HS10480 DVD



THE LOST BROADCASTS

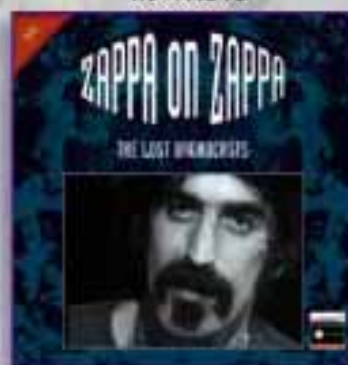
INCREDIBLE STRING BAND
HS10660 DVD



CAPTAIN BEEFHEART & HIS MAGIC BAND
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FRANK ZAPPA
HS11090 DVD



CURVED AIR
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ALL AVAILABLE FROM
www.gonzomultimedia.co.uk



THE WORLD OF KEV ROWLAND



EDISON'S CHILDREN ***THE FINAL BREATH BEFORE NOVEMBER*** **(INDIE)**

When I was playing this for the first time I could already imagine what had been written about it, and when I checked I found that I wasn't disappointed. Yes, many seem to be saying that this is one of the finest albums that one is likely to find anywhere on the planet, so it looks like I am in the minority again. This isn't a bad album, but neither is it a particularly good one. Unlike the debut, which featured the rest of Marillion as guests, here we are down to the core duo of Pete Trewavas (Marillion, Transatlantic) on bass, vocals, guitar, synth and programming and Eric Blackwood on vocals, guitar, synth and bass with Henry Rogers (DeeExpus, Touchstone) on drums and Wendy Farrell-Pastore on backing vocals.

I was supplied with this as a download to review, so I am not sure if this is the case with the CD, but there are only three songs, with "Silhouette" coming in at 67 minutes long, and it isn't possible to play just parts of this as it hasn't been broken up (although the track listing does denote 12 sections). Now, I'm a proghead, and have no issue with long songs per se, but I don't believe that this is a long song. To me this is a number of songs that have been put together in such a way that they can have an 'epic', but there isn't enough interrelation or repetition of refrains or key musical hooks to make one think that this is indeed one piece of music. And what's worse, is that for the most part it is just plain boring.

There are some truly magnificent sections on the album as a whole, which had me doubting my own comments, but there are others where I just wanted to turn the whole thing off and play something that was far more interesting. I kept thinking back to The Flower Kings, who have produced some albums where they really need an outside set of ears to cull the material and provide some judicious editing, and the same is very much the case here. Looking at the chart for 2013 on PA, before I post this, I can see that this is ranked at #13 so there are a great deal of people who think that this is incredible. I'm just not one of them.



SATANIKA ***NIGHTMARE*** **(IRON SHIELD)**

Satanika was founded by Cristian (vocals) and Gilberto (guitars) in Rome in 2009, with the aim of playing 'straight-in-your-face' Thrash Metal with a strong 80's feeling. Direct, without compromise and oldschool! Boy have they nailed it. The current line-up is completed by Diego on drums and Antonio on bass, and together the quartet have produced an album that easily could have come out thirty years ago. Powerful, dramatic and intense, here we have thrash that at times also brings in elements of both Black Metal and Death which only adds to the overall powerful effect. But, as with the very best of bands they don't take themselves too seriously, so we get some voiceovers that sounds as if they come from Hammer, with comments about witches and Satan etc.

But, that just makes the listener smile even more, as in many ways it reminds me of how Venom were reported by the rock press back when they first came out, as here is a band that are obviously in a very similar vein with even the provided band photo looking as if it has come through a photocopier with lettraset writing, but it is still possible to make out the heavily studded forearms, just like the old days! It may not be doing new, and in fact their aim is definitely not to do that, but their playing is strong, they are a very tight outfit, and overall this their third album ticks all the boxes.

True, this isn't as extreme as it would have seemed to be back in the day, as this sound is becoming ever more mainstream, but they nailed it and if you want some good old fashioned thrash then these guys really know what they are doing.
www.satanika.bravesites.com

THE WORLD OF KEV ROWLAND



ANGRENOT
PLANET MUSCARIA
(CODE 666)

My normally infallible filing system let me down badly with this particular album as I only noticed the other day that it hadn't been reviewed, yet it was sent to me in August last year but somehow fell through the cracks. But given how long it took for the band to actually produce their debut full-length album then this is actually a fairly short time frame. The Portuguese band aNgreNOST (their use of capitals in the band name carries through into the song titles as well) was formed back in 1995 by Pursan and Ainvar (Sirius), and together they released the EP "Evil" in 1997 but in 1998 they broke up. After a mere twelve years Pursan decided that the times was right to resurrect the group, without Ainvar, and brought in Erdsaf and Enobólíco from Wavelength Satan to create the trio that recorded the album.

Musically this is Black Metal through to their very core, although there are some science fiction and industrial influences going on as well. It is violent, it is oppressive, with some over the top effects that really add to the bleakness and iciness coming out of the speakers. The more I listen to this the more I am reminded of the mighty Anaal Nathrakh, as they have a similar approach in some ways, with some elements of Axis of Perdition thrown in for good measure. This is extremely powerful stuff, and there is no room at all for the fainthearted, as the only way to listen to this is at full volume, and when played like this there is a demonic brutality that is plain for all to hear. This is an incredible debut in many ways, and one can only hope that by being signed to Code 666 they will get the recognition they so obviously deserve and come back with some more material in the near future.
www.code666.net



BLACKBIRD
OF HEROES AND ENEMIES
(PURE ROCK)

Imagine AC/DC, Rose Tattoo and Cold Chisel all joining forces to produce an album, and you may just get close to just how good this is, and the style of music they are playing.

I'm still having hard times coming to terms with the fact that this is a debut, and it is even harder to realize that these guys are German, as they sound as if they have been brought up playing in the same pubs as Bon, Angry, Jimmy et al.

This is good time rock 'n' roll, with stacks of balls and plenty of bravado. They know that they are going to be accused of following in the footsteps of Airbourne, and that anyone who plays music in this style are following a safe and trusted path, but there are elements of harmony in what they are doing that not only lifts this to a new level but away from the straight road that one might expect from this style of band.

Every song on here is a sure fire winner, and with an album that is under 40 minutes long the only thing to do when this comes to an end is to play it again. I sincerely hope that they come down to this part of the world and play some gigs as they sound as if they are going to have a party every night.

There are times when all wants from music is a good time, and this albums delivers that from the beginning to the very end. This is something to make you smile and move to the beat, and who could want anything else?

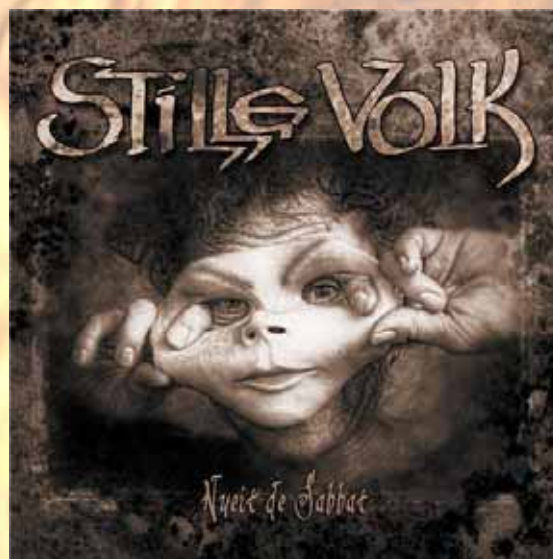


Stille volk

From the central Pyrenees in France, and formed in 1994, Stille Volk are listed in the genre of pagan and primal music, under the influence of Celtic and medieval music. "Stille Volk" means "silent people" in Dutch, and "silence people" in (ill-formed) German.

Many instruments from all origins and all ages are played : hurdy-gurdy, arabic lute, violin, bouzouki, bagpipes, chalemie, mandolin, portable organ, bombarde, various flutes, and other stringed instruments.

They sing in French and Occitan. (also known as lenga d'òc by its native speakers. It is spoken in southern France, Italy's Occitan Valleys, Monaco, and Spain's Val d'Aran; collectively, these regions are sometimes referred to unofficially as Occitania - Wikipedia)



Current members are:

Lafforgue: vocals, hurdy gurdy, flutes, bagpipes, cornamuse, shawm, bombard
 Roques: choirs, nyckelharpa, mandolin, bouzouki, mandocello, Arabic lute, violin, guitars
 Sarg: vocals, guitar, boudègue, caremère
 Arexis: percussions, samples

Website

<http://www.stillevolk.org/>

Facebook

<https://www.facebook.com/Stille.Volk.Officiel>

La Forêt Gorgone (Official Video)

https://www.youtube.com/watch?v=6Ay6GILeT_A#t=42

La Peira Negra

<https://www.youtube.com/watch?v=tMBhqWsuiSM>

And so, dear friends, we come to the end of another issue. For all sorts of reasons, with which I shall not bore you, but which are to do with iTunes and the Jon Anderson and Matt Malley charity single that we wrote about elsewhere, this issue is coming out a day later than usual.

It can't be helped, but in the big picture of things it doesn't matter a jot or tittle.

I am very proud to have stayed at the helm of this magazine for the past 100 issues, and hope that in roughly 100 weeks time (I say roughly, because we missed one week once because the internet was down across our part of North Devon, and because as a new Grandfather I am taking Christmas off this year) I will still be sitting in this chair grinning smugly at my own cleverness and writing something suitably self-congratulatory.

But it is not all down to me. Far from it. The two other people who bear the biggest brunt of putting this magazine together are Corinna, my lovely and long-suffering wife, and Doug Harr, who is rapidly becoming my collaborator and co-conspirator in making this the anarchic journal of music and letters that I have always dreamed of editing.

I also want to thank Rob Ayling for basically letting me have a free hand in doing essentially what I want to, and looking on from the sidelines in a



mildly amused manner. There is also Mark Raines my gardener and peculiar cartoonist, Wally Dean, Davey Curtis and Thom the World Poet who comes up with obituary poems sometimes with only ten minutes notice. Thank you to all these people and quite a few more.

But above all, thank you to YOU, the readers, who support this magazine each week. There is no point in putting your heart and soul into publishing a magazine that no-one reads, but I am happy to say that there are quite a lot of you Gonzofolk out there.

Thank you to all of you. I am now going off to watch *The X Files* with my 85-year-old Mama-in-law.....



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