

GONZO

EXCLUSIVE:

**Matt Malley on
Counting Crows,
Judy Dyble, Old
Uncle Tom Cobley
and all**

EXCLUSIVE:

**We send Pam Windo to
a desert island**

EXCLUSIVE:

**Hawkwind in Exeter &
Leamington Spa**

EXCLUSIVE:

**Reviving a very old
business model -
the return of
patronage**

EXCLUSIVE:

**Jon critiques the
new albums by
Prince, Leonard
Cohen and
Marianne
Faithfull**

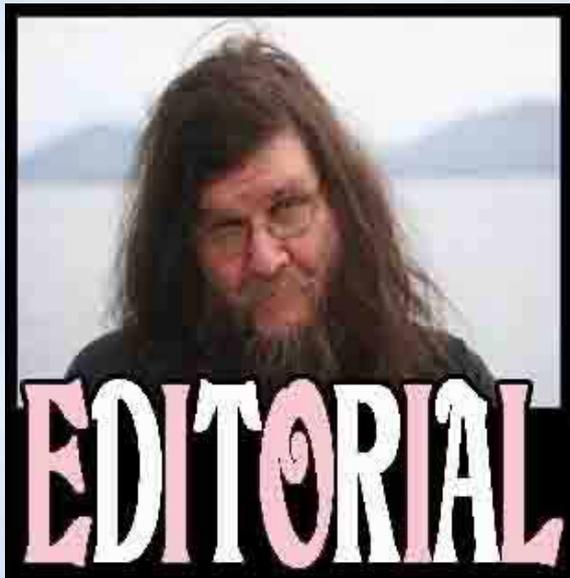


THE ACE ON THE BASS

THE THREE
COMMANDMENTS OF GONZO
WEEKLY:

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

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



Dear Friends,

Welcome to another issue of *Gonzo Weekly* magazine. For the first time in quite a few issues, our own life has quietened down somewhat; Weird Weekends have come and gone, grand-daughters have been born, and we are back in the relative safety of our own little sanctum in North Devon.

Something has been worrying me this week. I

don't understand *why* so many people are angry with the recent iTunes promotion of U2's new album. Now, don't get me wrong. I am not saying this because I am a fan of the band, or because I think it is a remarkable record. It's not, and I'm not. The band have made much better records in the past, and they have made considerably worse ones. That isn't the issue. There have been times in my life when I have been quite impressed with the band's output, although I would never have called myself a true blue fan. But that isn't the issue either.

The issue is why are so many people incensed by the fact that iTunes paid the band an undisclosed sum (said to be in the multiple millions) to send a copy of the record to everybody who had an iTunes account on the day in question? Those beneficiaries included me, by the way – twice.

The album can be removed from your playlists with a couple of clicks of a mouse, and although I believe it is slightly more complicated if you have an iPhone, I truly don't think it is going to be that much of an issue.

Why, therefore, are people treating this event as if the Jimmy Savile Fanclub had taken it upon themselves to flood millions of people's





iPhones, iPads, computers, etc., with a series of unfortunate images? It doesn't make sense to me.

However, on a smaller scale, I have managed to engender this level of outrage in some people; in 2009 when I started the CFZ Daily Blog network, and again a few years ago when I took over the Gonzo Blog and made it daily; I decided that it would be quite a nice thing to do to post daily notifications on to some of the relevant news groups. This provoked a shit-storm of quite peculiar proportions.

The fact that these notifications were made by email, and therefore could be deleted with one click of the mouse, didn't stop some people from objecting so vehemently that you would have thought I was disseminating something quite offensive. I know that some people don't like prog rock, but

Something that makes the whole thing even more peculiar is that this is by no means the first time that people have used this sort of

marketing. I didn't have any Apple machinery back in 2011, so I paid no attention to the promotion that happened when a unique Paul McCartney album was presented through the medium. And I don't remember anyone making a fuss about it.

Then again, staying with Paul McCartney, his album 'Memory Almost Full' was given away for free with one of the Sunday newspapers, as was a Prince album a few years ago. I don't remember similar howls of indignation from *Mail on Sunday* readers complaining of the level of 'Liverpudlian filth which had been foisted on them by their local newsagent.'

No, this appears to be a purely internet-based phenomenon, and I would hazard a guess that like so many other internet-based phenomena that we now take for granted, it has its roots in the fact that although intellectually we know that our computer is in contact with other electronic devices across the globe, because said electronic communications device is situated in the privacy of our own homes, or – if we are talking about a telephone – in the privacy of our own pockets, somehow an unwanted email seems like a

dastardly invasion of privacy. In reverse, this is how, in my opinion at least, (and I am neither a sociologist or psychologist by trade) the 21st Century phenomenon of internet sexuality has become both such a widely indulged-in practice and a potentially worrying sociological happening. Think about it this way:

Most people wouldn't dream of inviting a total stranger that they had known only an hour or so (sometimes less) into their homes, let alone their bedrooms. But if your laptop is by your bed, or your tablet is in your pyjama pocket, it could well seem that you have already attained a certain level of emotional intimacy with the person with whom you are chatting online, and therefore cybersex or whatever does not seem such an illogical next step.

So, following this paradigm, when the *Mail on Sunday* gave away a Prince or a Paul McCartney album then, to the minds of the hapless consumer, it was no different to any other of the other crap that you get with your Sunday newspapers: you either enjoy it or you don't. If you enjoy it you keep it, if you don't it goes in the recycle bin.

However, when iTunes gave away 500 million digital copies of Songs of Innocence, many people perceived it as being as if Bono at his most annoyingly unctuous had turned up with his pals, uninvited in one's sitting room and started playing a load of music interspersed with his pontifications on the state of the world.

This, I think, has been PR mistake for both U2 and iTunes, although I am sure the biggest band in the world, and one of the biggest corporations, will recover from it sooner rather than later. However, it has been a fascinating exercise in cyber-sociology, and one which PR people across the entire gamut of human enterprise would do well to take on board.

Anyway, enough of that for this week, let's get on with the show.



U2, Stevie Nicks, Marianne Faithfull, Thom Yorke, Kate Bush, Aphex Twin, Nick Cave, Daevid Allen, Michael des Barres, Pete Quaife, Steve Hackett, Genesis, George Harrison, Mike Rutherford, Steve Ignorant, Strange Fruit, Sub Reality Sandwich, Friday Night Progressive, Lynsey de Paul, Christopher Jarvis Hogwood, 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, Matt Malley, Elton John, Pamela Windo, Hawkwind, Prince, Leonard Cohen, Jon Anderson, Yes, Rick Wakeman, Jon Davison, Jean-Luc Ponty, Bill Bruford, Trevor Rabin, Steve Howe, Chris Squire, James Brown, Cliff Richard, Abba, 1D, Elvis Presley, Beatles, Michael Jackson, Madonna, Britney Spears, Asia, Sunrise Sunset Project, Synaesthesia, Uncreated Light, Arkona

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

Dramatis Personae



THE GONZO WEEKLY

all the gonzo news that's fit to print

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,

(Sub Editor, and my lovely wife)

Graham Inglis,

(Columnist, Staff writer, *Hawkwind* nut)

Bart Lancia,

(My favourite roving reporter)

Thom the World Poet,

(Bard in residence)

C.J.Stone,

(Columnist, commentator and all round good egg)

Kev Rowland,

(Kiwi Reviewer)

Lesley Madigan,

Photographer *par excellence*

Douglas Harr,

(Staff writer, columnist)

Jessica Taylor,

(PA and laughing at drunk pop stars)

Richard Freeman,

(Scary stuff)

Dave McMann,

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

Orrin Hare,

(Sybarite and literary *bon viveur*)

Mark Raines,

(Cartoonist)

Davey Curtis,

(tales from the north)

Jon Pertwee

(Pop Culture memorabilia)

Dean Phillips

(The House Wally)

Rob Ayling

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

and **Peter McAdam**

(McDada in residence)

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

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

Contact us with bribes and free stuff:

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

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

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

THE ^{gonzo} NEWSROOM

- **STEVIE NICKS BOOKS ABOUT KLEPTOMANIA** Fleetwood Mac singer Stevie Nicks is displaying a collection of self-portraits taken on her Polaroid camera during the Seventies and Eighties. New York's Morrison Hotel Gallery will house the 24 Karat Gold exhibition, presented in accompaniment with her forthcoming October album, 24 Karat Gold: Songs from the Vault. Nicks credits her insomnia for the creation of the photos. "Some people don't sleep at night - I am one of those people," she said in a statement. "These pictures were taken long after everyone had gone to bed - I would begin after midnight and go until 4 or 5 in the morning. I stopped at sunrise like a vampire." **Read on...**
- **RUBBISHY SLUTS** Marianne Faithfull was one of the original wild child 'It' girls of the Sixties, known for her hedonistic excess, rock star boyfriends (Mick Jagger) and drug-dealing exes. But the legendary singer had some strong words on the subject of modern pop stars and the way they present themselves to the world. "I think they are complete rubbishy sluts actually," she told ITV when asked what she thinks about "young stars like Miley Cyrus and Rihanna and the way they dress". "I've no idea what they think. I cannot understand that way of thinking. "That they want to be so much in the music business that they're prepared to make complete fools of themselves. **Read on...**
- **HEAD LIKE A RADIO** Over one million people have downloaded the free BitTorrent bundle Thom Yorke gave away last week (September 26). A spokesperson for BitTorrent confirmed overnight that the album has been downloaded over 1.1 million times through a combination of the free bundle option and paid for purchases of the full album. "By the artist's request, we are not disclosing sales figures," the spokesperson told Consequence Of Sound. "But we have been very happy with what is happening." The free bundle includes the single 'A Brain In A Bottle' and the song's video. BitTorrent users then had the option to pay £3.68 to access the full version of 'Tomorrow's Modern Boxes', Yorke's first solo album since

- **'The Eraser' in 2006. Read on..**
- **LIONHEARTED** Kate Bush played a total of 22 shows at the venue between August 26 and October 1, combining elaborate theatrical devices and stage sets with tracks from throughout her career and an intricate section entitled 'The Ninth Wave', detailing Bush's song cycle about a woman stranded at sea. As reported by BBC News, Bush addressed the audience at the end of the show, saying "We're all really sad as it's the last night. I'm going to miss everyone so much." Audience members have also reported that the singer then briefly nodded to speculation regarding the possibility of future live shows, saying "This is our last night... for a while anyway". **Read on..**
- **TWIN FREAKS** Aphex Twin has discussed a dispute he had with Kanye West in which he felt he was "stitched up" as well as describing musicians like Madonna as being "mentally ill". The issue stems from West's use of Aphex Twin track 'Avril 14th', from 2001 album 'Drukqs' on his 2010 album 'My Beautiful, Dark, Twisted Fantasy'. After receiving a version of the song the rapper was using the sample on, the musician felt it was not good enough and "done really badly". Speaking in the new issue of Q, the musician, also known as Richard D. James, explained: "I felt like they tried to stitch me up. I said to my publisher, 'Just don't fucking give it to them'" However, the sample still made its way onto the album, featuring in 'Blame Game'. **Read ON..**
- **SPELUNKING** Nick Cave has added a second London date to his forthcoming UK tour. The Australian will now play London's Hammersmith Eventim Apollo on May 2 as well as the previously confirmed May 3 date at the Royal Albert Hall. The rest of the tour, is billed as a solo performance but will also feature a backing band comprised of long-term Bad Seeds collaborator Warren Ellis and fellow Bad Seeds members Martyn Casey, Thomas Wydler and Barry Adamson. Cave has stated that the shows will aim to "try to create a unique show - something special and out of the ordinary". **Read on..**

"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...

Stephen Fry: Girls who had sex with rock stars at 14 wouldn't call themselves victims – they were proud of it

Stephen Fry has accused establishment organisations of being "so horrified by their own lack of judgement" over the scale of DJ Jimmy Savile's sexual abuse that they have turned against similar figures in entertainment for less serious offences.

Speaking to Evan Davies on BBC Newsnight about the "huge moral difference" between historical drug use and historical cases of sexual abuse, he made the comments in response to claims he should be arrested after he admitted to taking cocaine at Buckingham Palace and the House of Lords in his new memoir, *More Fool Me*.

"If people think I should be arrested for historical drug abuse, that's fine. I'm the only person I hurt," he said.

"I do personally see a huge moral difference between invading somebody's physical space, raping them, groping them against their will, having sex with when they're under age, and me feeding my face

with stuff that did me harm."

Fry said the case of Savile, a man he described as "an absolutely monstrous, depraved and repulsive piece of work", had left the establishment deeply paranoid about similar figures and their historic sexual activities.

"If you want to talk about rock stars, do we have to name the rock stars that we think almost certainly had sex with 14-year-old children?"

"But those 14-year-old girls were so proud of it that they now in their 50s wouldn't for a minute call themselves 'victims'."

He went to say he believes it is wrong to use the term "victims" for those who claim to have been sexually assaulted "before the case has even come to court, before certain figures have even been charged".

"If they're guilty then quite clearly there should be evidence, but they shouldn't be hung out like fly paper to try to attract other 'oh yeah, I think he touched me too when I was that age.'" **Read on...**

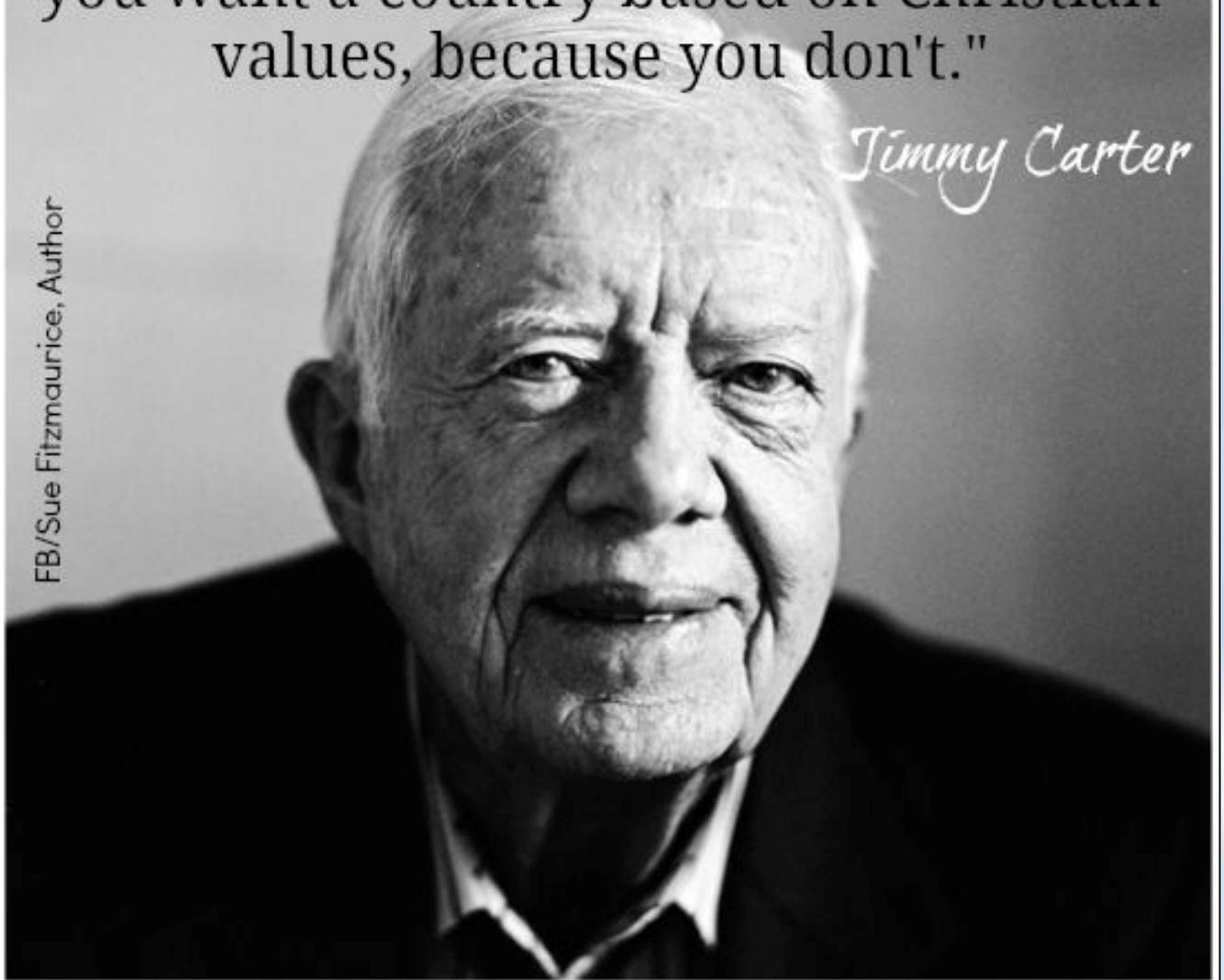


Democracywatch

"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



Once again there is no news whatsoever from Daevid Allen, his family and representatives. I don't think one can ready anything into this, either good or bad. But, it appears from comments that have been made on Facebook that both Daevid and Gilli are deep in radiotherapy.

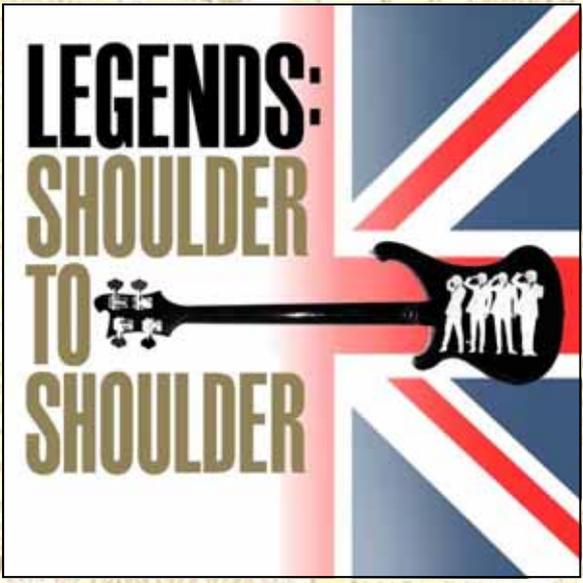
I know from my own experience back when I was a nurse that radiotherapy is utterly exhausting for those people who are undergoing it, and I strongly suspect that Daevid and his family have

too much on their minds at the moment to find the energy to communicate regular news to his fanbase. This is something I quite understand, and empathise with.

However, each week, we will continue to keep Daevid and his illness at the beginning of the Gonzo news pages as part of our ongoing project of sending our good vibes all the way to the Antipodes.

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



Michael Des Barres writes:

I'm so pleased to be included on the "Legends: Shoulder to Shoulder" CD benefitting the Pete Quaife Foundation, helping children who are undergoing dialysis treatment. The CD will be available soon --- check out the spectacular track list here: <http://www.pqfmusic.com/album-vol2.php>

Just in case you haven't heard of it, the Pete Quaife Foundation which celebrates the life of Pete Quaife co-founder of The Kinks who died a



few years ago. Its aims are:

Our Aim is to give children on dialysis treatment some means of enjoyment, interest or entertainment while undergoing their four hours of treatment three times weekly – providing equipment such as portable DVD players, Kindles, etc. that can be sterilized. To achieve this we arrange live music gigs and events and our own PQFMusic record label/publishing company supporting the bands that support us.

The foundation, was started by the late Kinksmen's brother Dave who writes:

"After Pete passed away 23rd June 2010 I wanted to get his book 'Veritas' published, which he had spent many years writing. Penny Pound and myself were successful in accomplishing this and arranged a book launch. I had decided to move back to England by that time and on my return we managed to arrange a Blue Plaque for Pete to be placed at the school where everything started (now called Fortismere) which was well attended.

Returning from this event I mentioned wouldn't it be an idea to use the school as a fund raiser – remembering how hard it was for Pete attending the dialysis clinic every other day for four hours, with nothing to do, due to the new 'everything sterile, no books, etc.' rules. Wouldn't it then be a great idea to supply kindles, play stations and more to the children attending dialysis treatment?

The ensuing fund raiser was a great success, better than we expected, with some very good support not only from the amazing bands but from all the behind the scenes people.

Every year we will now hold similar events and along the way smaller 'gigs' and all in the essence of the amazing 1960's – where Brit music started...and has influenced the music we hear today. Rock On and Pass It On for a good cause!!"

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)

the week that's past

The Gospel According to **BART**

My favourite roving reporter has been busy again this week. He writes that the new box set of George Harrison's music from 'the Apple years' is getting a lot of coverage across the pond:

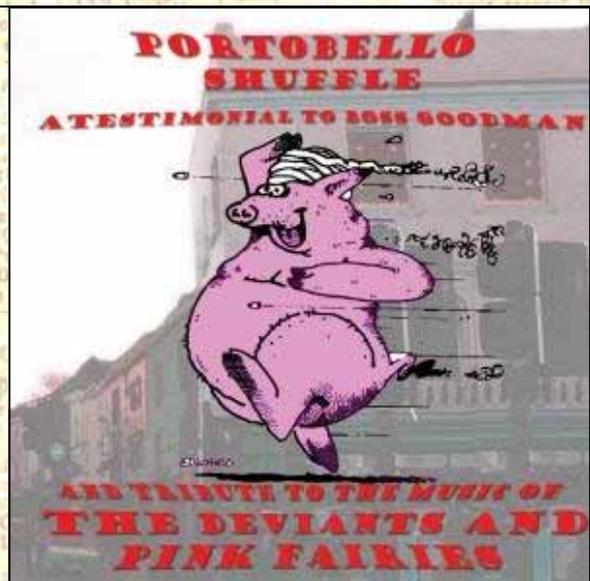
"It's a great forest to explore," Dhani Harrison says of *The Apple Years 1968-75*, the first boxed reissue – seven CDs with bonus tracks and a DVD – of the early solo work of his father, Beatles guitarist George Harrison. "People will be surprisingly pleased with how strange some of it is."

<http://www.rollingstone.com/music/news/the-many-solo-moods-of-george-harrison-inside-the-apple-years-box-20140926>

Ex-Genesis star Mike Rutherford has been in the news this week talking about the Genesis documentary that we have covered elsewhere in this issue. Like the rest of the band, he neither confirms nor denies that a band reunion is on the cards, but he has said that his own band Mike and the Mechanics are going to America for their first tour in many years.

The guitarist has no intention of sitting around waiting for Collins or Gabriel to call. He's spent the last few years touring Europe with a new lineup of Mike & the Mechanics - with Tim Howar and Andrew Roachford taking over vocals from Paul Carrack and the late Paul Young - and next February they're coming to America for their first tour since 1989. "A promoter from America saw the show we did in London and said, 'Look, I'd like to try something out,'" says Rutherford. "We've just become a band. After three years of touring, we're sort of certified. Songs like 'All I Need Is A Miracle,' 'Silent Running' and 'The Living Years' are great live. I've been enjoying it."

<http://www.rollingstone.com/music/news/mike-rutherford-genesis-reunion-return-of-mechanics-20140923>



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.
arsydeede@yahoo.co.uk



Steve Ignorant's *Slice of Life* will be playing in Cardiff this weekend. I really am looking forward to catching him live one of these days, but our life is so complicated at the moment that I don't know when we shall actually get around to being able to do so.

A little bird tells me that the *Slice of Life* album is now complete and I am very much looking forward to hearing it. The bits and bobs that I have seen on You Tube are very impressive, and I have a sneaking suspicion that Steve is finally going to be able to fulfil his long-term ambition of being able to make music successfully outside the anarcho-punk genre.

CONZO CURRENTLY IN STOCK AT CONZO (UK)

CONZO CURRENTLY IN STOCK AT CONZO (USA)

the week that's past

#RESTASOLOQUELLOCHENONC AMBIA



JANUARY 2015





Peculiar News of the Week



GONZO



WEB RADIO

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.

28-09-14 – SHOW 90

The Masked Marauders: I Can't Get No Nookie
Stuart Masters: Heart Shaped Box
Joyce Green: Black Cadillac
Kaukasus: Reptilian
The Flaming Lips: Race for the Prize
Lol Coxhill: I Am the Walrus
Hawkwind: The Awakening
Hawkwind: Lord of Light
Hawkwind: Wastelands of Sleep
Hawkwind: The Secret Agent
The Future Sound of London: Flak
Moura Mint Seymali: Tikifite
X-Ray Spex: Germ Free Adolescence
Captain Beefheart and the Magic Band: Floppy
Boot Stomp
Pure Reason Revolution: The Bright Ambassadors
Pure Reason Revolution: Fight Fire
Clint Eastwood: I Talk to the Trees
Yes: Siberian Khatru
Yes: Step Beyond
Yes: Looking Around
Yes: Going for the One
Frank Sinatra: One for My Baby (and One More for the Road)

[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 is quite possibly the weirdest episode yet. The submarine is in the Caribbean, but Tim and Maisie seem to have been swallowed by a whale from whence they are conversing with Jaki and the rest of us by means of Skype utilising the whale's vocal chords.

They discuss Felix Dennis and the most expensive coffee in the world (except that it is a civet cat not a monkey). They play Wayne Kramer and The Pink Fairies doing a Jimmy Cliff song, and all sorts of other merriment ensues.

There are also various narcotic jokes and quite a lot of reggae. 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:

Jartse Tuominen
http://www.facebook.com/jartsetuominenmusic?ref=br_tf
 Ouroboros
<http://www.facebook.com/ProjectVy>

Karmamoi
<http://www.facebook.com/Karmamoi>
 Karda Estra
<http://www.facebook.com/pages/Karda-Estra/67051130804>
 Neil Alexander
<http://www.facebook.com/NailAlexander>
 Irene Ketikidi
<http://www.facebook.com/ireneketikidi>
 Luiz Bertoni
<http://www.facebook.com/pages/Luiz-Bertoni/100755237964>
 Blacklands
<http://www.facebook.com/Progressive.Melodic.Rock>
 Dead End Space
<http://www.facebook.com/deadendspace>
 Kingbathmat
<http://www.facebook.com/kingbathmat>
 Back Drop art by: Greg P Onychuk — with Johnny Engström, Sonja Sledgehammer Sipilä, Richard Wileman, John KingBathmat Bassett, Neil Nail Alexander, Trili Smith, Daniele Giovannoni, Thomas Kelleners, Jartse Tuominen and Irene Ketikidi.

Listen
Here

Friday Night Progressive



Lynsey de Paul (1948 – 2014)

Lynsey was an English singer-songwriter. Craig Harris, journalist with Allmusic, described her: "One of the first successful female singer-songwriters in England, de Paul has had an

illustrious career." Lynsey de Paul studied classical music with a tutor from the Royal Academy of Music, and took a Diploma in Art and Design course at the Hornsey College of Art. She worked as a commercial artist and designer for 3 years before writing her first top ten hit in 1972. From many years she concentrated on working in the Music Industry, but went on to include acting, radio and television presentation work, and television and video production in her

THOSE WE HAVE LOST



varied career.

Although never married, at various times de Paul was romantically linked with Ringo Starr, Roy Wood, James Coburn, Sean Connery, Bill Kenwright, Bernie Taupin, Chas Chandler and Dudley Moore.

Known for her sharp sense of humour, de Paul was labelled "Looney de Small" by Spike Milligan. She was a patron of the Spike Milligan Statue Memorial Fund.

De Paul suffered a brain haemorrhage on the morning of 1 October 2014 and died in a London hospital. Her niece, Olivia Rubin, told *The Times* that her death was "completely unexpected", adding: "She was a vegetarian, she didn't smoke, she didn't drink - she was amazing, in fact."

Broadcaster and friend Esther Rantzen, for whose television series *Hearts of Gold* De Paul wrote the theme, said: "She was a renaissance woman. She could do everything: she could sing, she could compose, she was an immensely talented artist. She became a huge star but she was also a loyal and generous friend. It's an absolutely tragic loss."



Christopher Jarvis Hogwood CBE (1941 – 2014)

Hogwood was an English conductor, harpsichordist, writer, and musicologist. Founder of the early music ensemble the Academy of Ancient Music, he was an authority on historically informed performance and a leading figure in the early music revival of the late 20th Century.

In 2012 Hogwood's musicological activities came to the attention of a wider public when he announced his discovery of a "previously unknown" piano piece by Johannes Brahms. However, it emerged that the work in question, *Albumblatt*, was already known. Hogwood died in Cambridge on 24 September 2014, aged 73. At the time of his death, he had recently separated from his civil partner, the film director Anthony Fabian.

THOSE WE HAVE LOST



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Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



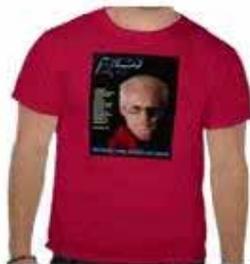
Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



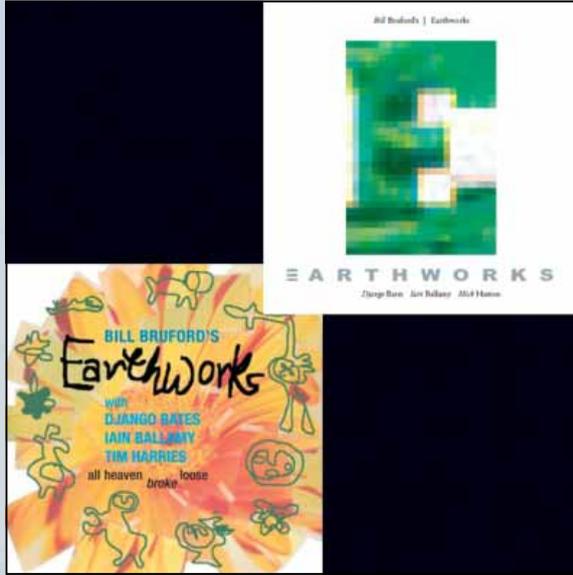
Yer original Gonzo Weekly shirt

actions



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

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



Artist 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' Cozey, 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



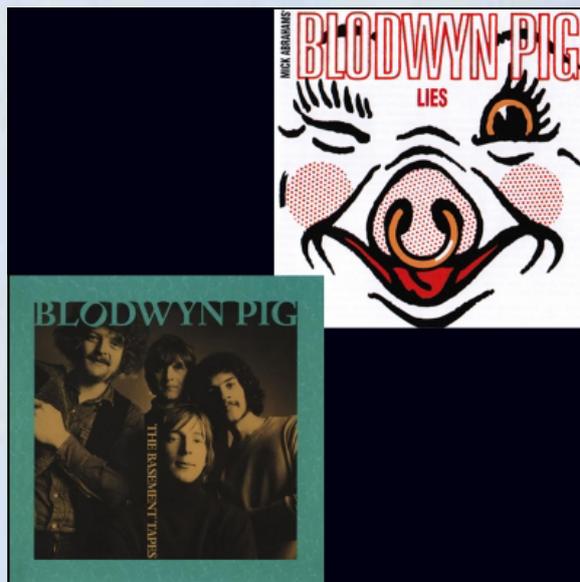
Artist Don Cornell/Eddy
McDonald
Title I'm Yours/When I'm Calling
You
Cat No. BC241-44
Label Bat Country

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 Abraham. *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 *Daavid 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 *Daavid 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

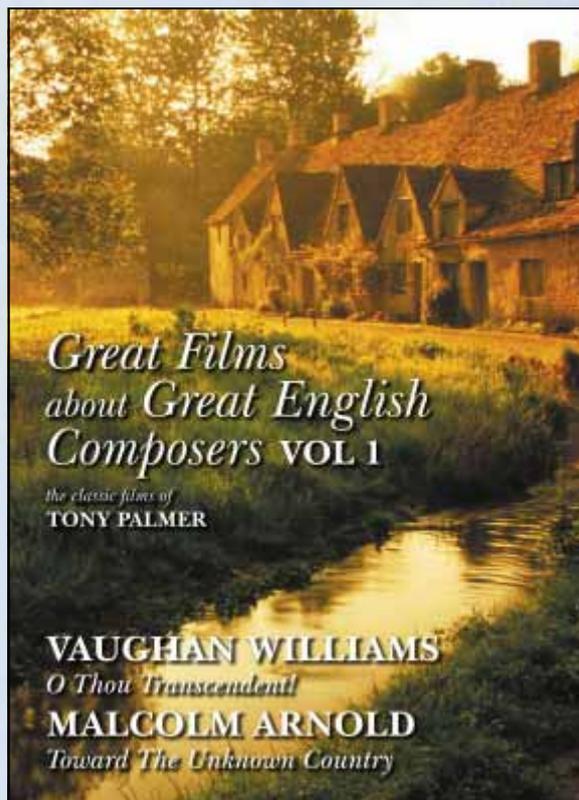
accept as 'Progressive'. Once smitten I undertook to follow and purchase a spate of seriously inventive record albums that Hugh Hopper released and appeared on, namely; Hoppertunity Box, Rogue Element, Soft Heap, Cruel But Fair and Two Rainbows Daily. Throughout these works I found Hugh's textural bass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



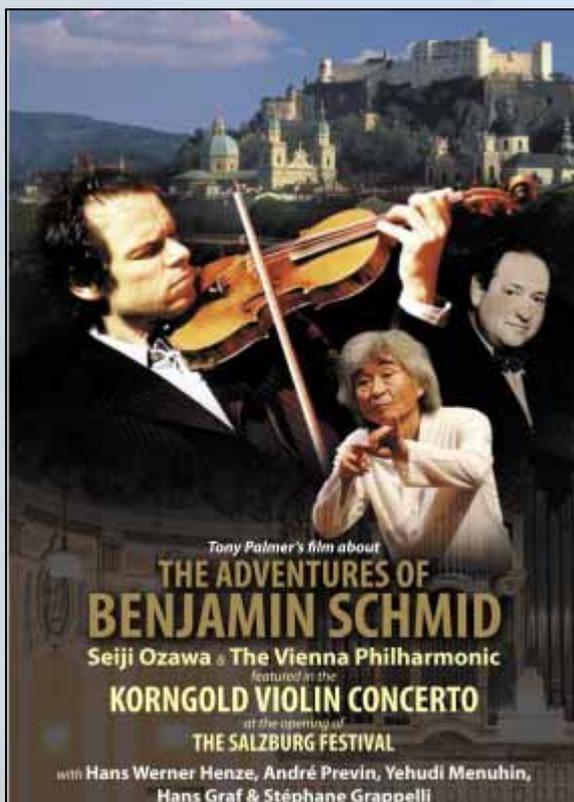
Artist Tony Palmer
Title Vaughan Williams/Malcolm Arnold - Great English Composers Vol 1
Cat No. TP241-01
Label: Tony Palmer

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

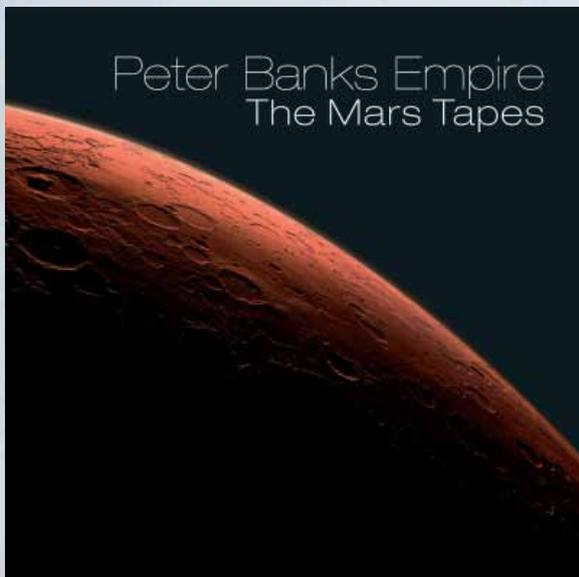
3DVD package featuring The Wagner Family, Carl Orff and Hindemith with a duration of over 3 hours long

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

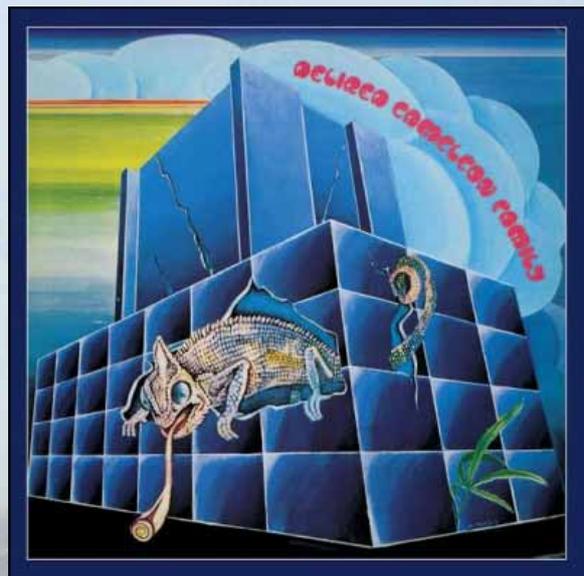


Artist Peter Banks Empire
Title The Mars Tapes
Cat No. HST245CD
Label Gonzo

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**

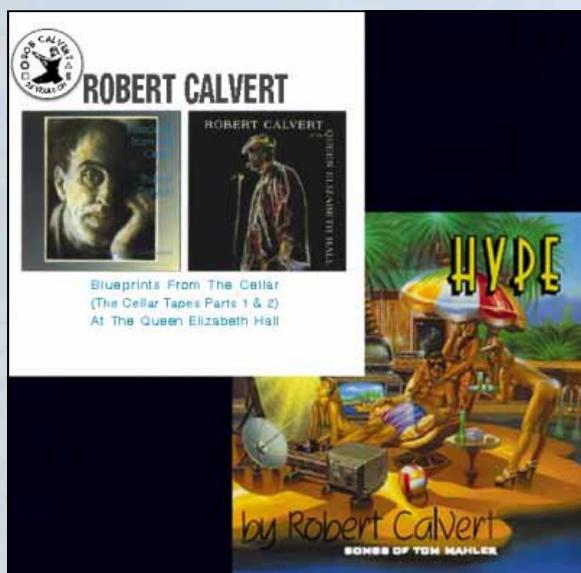
Modulator - Famed *King Crimson* *Alumnus* and Tap Guitar Visionary explores new compositional and rhythmic dimensions with *Modulator*.

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 bands latter-day releases such as *Thrak*. They were also part of the offshoot *Projekts'* 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 Noose 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

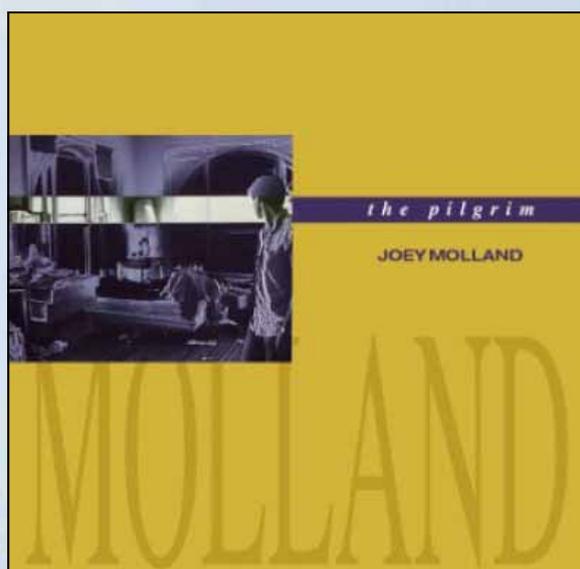
The music combines the awesome Goodsall/Thompson fire power with a metallic edge. The guys make a lot of noise, do some fantastic playing and have exciting grooves. Imagine a more aggressive and electric version of BRAND X and you'll have an idea of what they sound like.

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.

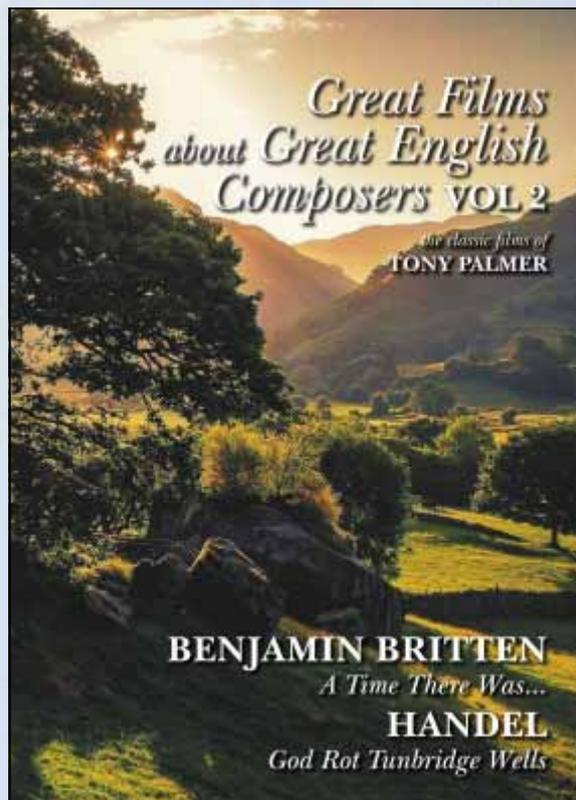
Joey Molland, who had written the vast majority of the group's later output, remains an immensely under-rated and very talented songwriter, whose career has been blighted by the appalling catalogue of disasters which had overtaken his band. He put out a string over massively under-rated solo albums including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

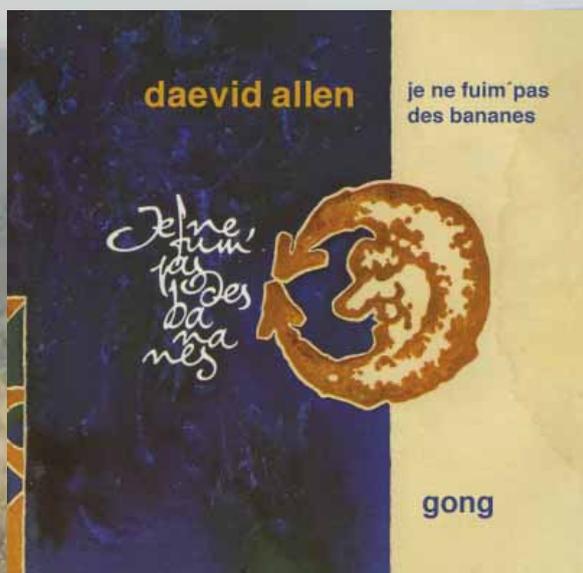
In early 2012, after some planned Japan gigs were cancelled because of visa issues, Levene

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



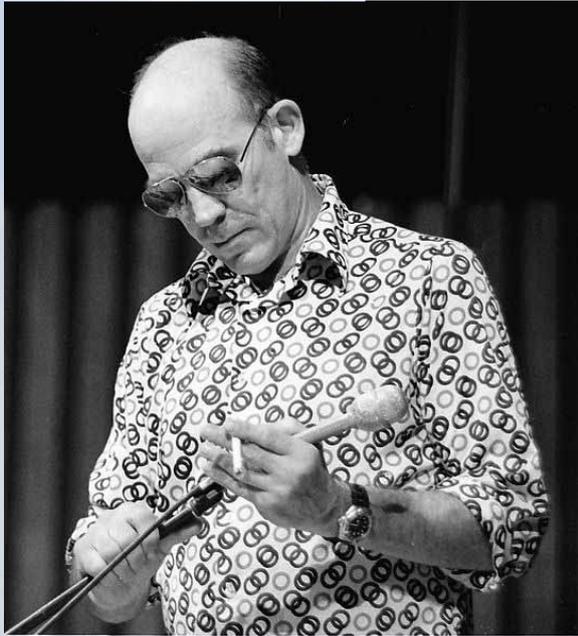
Artist Rick Wakeman
Title Fields of Green/Always With You
Cat No. BC241-58
Label Bat Country

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:

“Good news is rare these days, and every glittering ounce of it should be cherished and hoarded and worshipped and fondled like a priceless diamond.”

Hunter S. Thompson

ver GONZO Weekly BACK ISSUE BONANZA

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

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

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

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

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

GONZO
weekly #22

EXCLUSIVE
Interview with the
legendary
rockabilly
pioneer
and
Gonzo
legend
Bill Haley
and
the
comedian
and
more



NEW SINGLE FROM ANOMALY BCS GAMES

GONZO
weekly #23

EXCLUSIVE
Interview with
Rockabilly
legend
Bill Haley
and
more



A BLAST FROM THE PAST: BILL HALEY'S PAST

GONZO
weekly #25

EXCLUSIVE
Interview with
Rockabilly
legend
Bill Haley
and
more



NO APRIL IN A STORM IN A STORMY CLAY

GONZO
weekly #26

EXCLUSIVE
Interview with
Rockabilly
legend
Bill Haley
and
more



JUDY DYALE NEW ALBUM EXCLUSIVE

GONZO
weekly #27

EXCLUSIVE
Interview with
Rockabilly
legend
Bill Haley
and
more



A STUNNING NEW PERSPECTIVE ON FROG

GONZO
weekly #28

EXCLUSIVE
Interview with
Rockabilly
legend
Bill Haley
and
more



THE WARRIORS STILL A REVOLUTIONARY

GONZO
weekly #29

EXCLUSIVE
Interview with
Rockabilly
legend
Bill Haley
and
more



THE KING'S MICROSPHERES INTERVIEW

GONZO
weekly #30

EXCLUSIVE
Interview with
Rockabilly
legend
Bill Haley
and
more



LIVING THE GOONS WITH ROCK ACADAMUS

GONZO
weekly #31

EXCLUSIVE
Interview with
Rockabilly
legend
Bill Haley
and
more



The Life & Times of Miss Crystal Grenade

GONZO
weekly #32

EXCLUSIVE
Interview with
Rockabilly
legend
Bill Haley
and
more



REMASTERING 'THE DUTCH WOODSTOCK'

GONZO
weekly #33

EXCLUSIVE
Interview with
Rockabilly
legend
Bill Haley
and
more



HUGH HOPPER REVISITED

GONZO
weekly #34

EXCLUSIVE
Interview with
Rockabilly
legend
Bill Haley
and
more



TAM TON LANGER: The Times They are a Changin'

GONZO
weekly #35

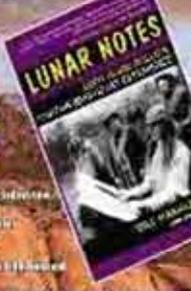
EXCLUSIVE
Interview with
Rockabilly
legend
Bill Haley
and
more



ROCK AND ROLL MADNESS

GONZO
weekly #36

EXCLUSIVE
Interview with
Rockabilly
legend
Bill Haley
and
more



LIVING WITH THE SPARKING ROCKERS

GONZO
weekly #37

EXCLUSIVE
Interview with
Rockabilly
legend
Bill Haley
and
more



AGONY IN THE DEATH OF AN ANWAR HUSE

GONZO
weekly #38

EXCLUSIVE
Interview with
Rockabilly
legend
Bill Haley
and
more



EVERYBODY HAS A SECRET

GONZO
weekly #39

EXCLUSIVE
Interview with
Rockabilly
legend
Bill Haley
and
more



VANGELIS: THE MUSIC OF THE SPHERES

GONZO
weekly #40

EXCLUSIVE
Interview with
Rockabilly
legend
Bill Haley
and
more



THINK YOU CAN COME OUT FROM UNDER

GONZO
weekly #41

EXCLUSIVE
Interview with
Rockabilly
legend
Bill Haley
and
more



ANT BEE

GONZO
weekly #42

EXCLUSIVE
Interview with
Rockabilly
legend
Bill Haley
and
more



ANT BEE

GONZO
weekly #43

EXCLUSIVE
Interview with
Rockabilly
legend
Bill Haley
and
more



HERE COMES THE JUDGE

GONZO
weekly #44

EXCLUSIVE
Interview with
Rockabilly
legend
Bill Haley
and
more



ANDY COLQUHOUN REVISITS DR. CROW

GONZO
weekly #45

EXCLUSIVE
Interview with
Rockabilly
legend
Bill Haley
and
more



CONVERSING WITH CRYSTAL

GONZO
weekly #46

EXCLUSIVE
Interview with
Rockabilly
legend
Bill Haley
and
more



IN THE COURT OF THE CRIMSON JUNKO

GONZO
weekly #47

EXCLUSIVE
Interview with
Rockabilly
legend
Bill Haley
and
more



ERIK'S ON THE ROAD AGAIN



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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

JON MEETS MATT

The other day I had a long and cheerful conversation with one of my favourite bass players



Matt Malley will best be known as the bassist and founder member of American rock band, *Counting Crows*. Whilst Matt was with the band between the years 1990 and 2004, it achieved massive worldwide success, releasing a number of hugely successful albums and touring the world. Matt also received nominations for an Oscar, Grammy and a Golden Globe award

Since leaving *Counting Crows* Matt has concentrated on his craft as a bassist and working in his recording studio on his own projects and on production for others.

Right after leaving *Counting Crows* in 2004, Matt purchased recording equipment with the plan of making his first solo record.



While learning to record at home, he made his first solo CD titled "The Goddess Within". Matt played all instruments and sang all vocals.

The Goddess Within was released in 2008 and will appeal to fans that have followed his career with *Counting Crows* and beyond.

Being a fan of World Music, Matt recorded a CD in his studio with Grammy-Winning Indian Slide Guitarist Vishwa Mohan Bhatt. This was released worldwide on the "Harmonia Mundi World Village" record label.

In 2009 he spent time recording with former *Yes* and *Moody Blues* keyboardist Patrick Moraz, and joined up with singer / song writer Emitt Rhodes playing bass.

**Listen
Here**

Douglas Harr

Ear Candy for the Hungry Audiophile

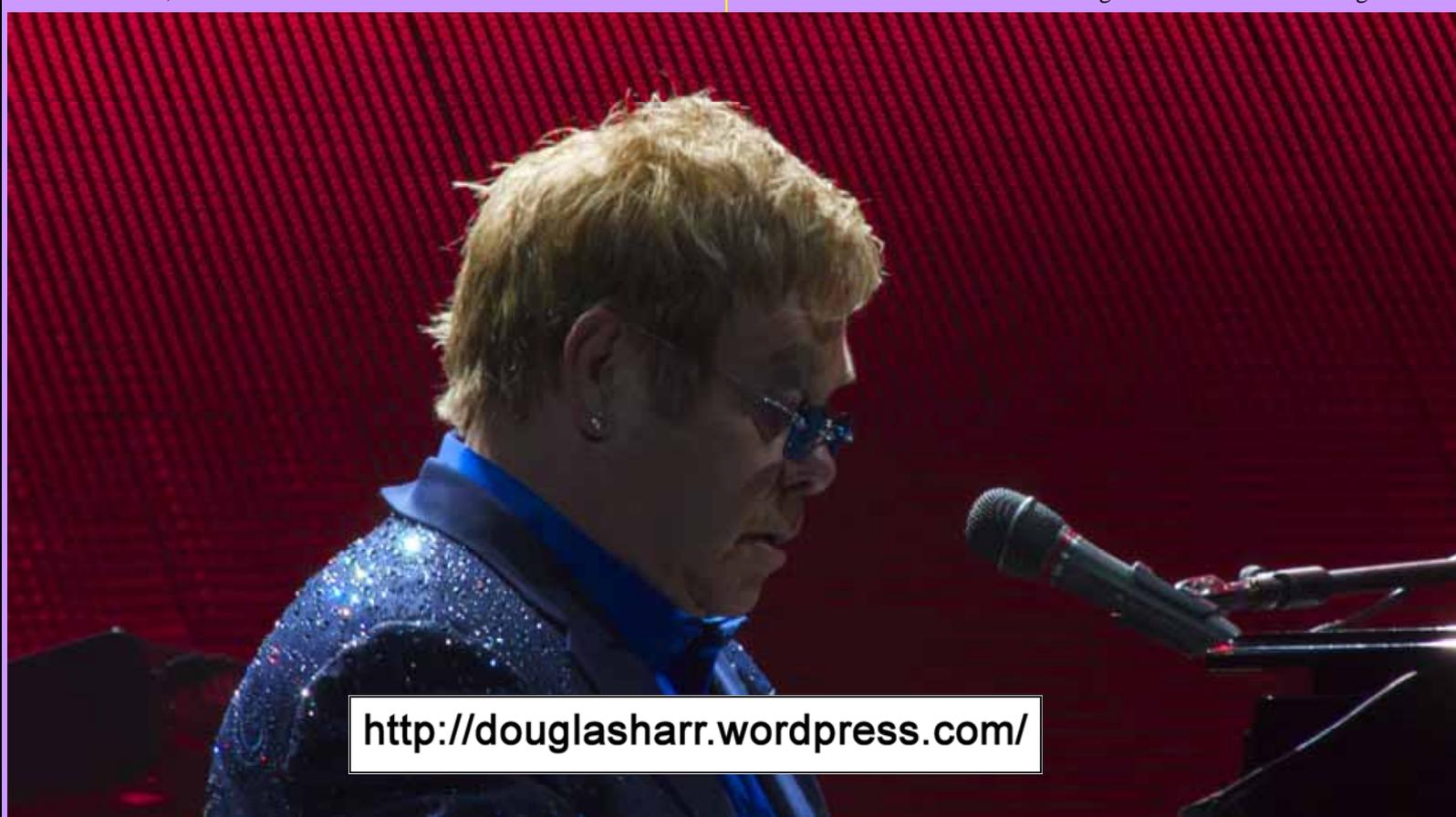
Elton John is one of those British exports that we in the states took very closely to heart. His phenomenal success here echoed globally – but there was always something that seemed so American about him. Lyrics and themes from Bernie Taupin – songs about Marilyn Monroe, Hollywood, Philadelphia, along with frequent inclusion of honky-tonk piano and 50's pop rock sensibility spoke to us. He had seven consecutive number one albums in the US. The sprawling *Goodbye Yellow Brick Road* (1973) is his rich and varied masterpiece while *Captain Fantastic and the Brown Dirt Cowboy* (1975) is the most musically adventurous and so became a long lasting personal favorite. I grew up during his formative decade and been a dedicated fan of his melodic, emotive work. In fact one major reason I gave up playing the piano was due to having made the effort to learn “Funeral for a Friend” on piano, with sheet music - taking six weeks to master it – then finding out it was originally written and recorded in a day!

Due to the large number of progressive rock concerts I attended in those days, I never did get around to seeing Elton John perform live, despite his reputation for staging outrageous, exciting rock concerts. But last night, on October 2, 2014, we did see Elton John at our local arena in San Jose, in a tour a local ad claimed would include “All

His Hits.” There was truth in that advertising.

Elton's stellar band entered to the tolling church bell that begins “Funeral for a Friend” and went on to play the rest of what was side one of the *Goodbye Yellow Brick Road* album – continuing on during the show to play “Grey Seal”, “All the Young Girls Love Alice,” “Saturday Night's Alright for Fighting” and the title track when we were asked to sing along during the chorus. The rest of the set list was similarly filled out with hits from his back catalog, along with only a couple of new tracks – a very pretty “Oceans Away” and also “Home Again” from *The Diving Board* (2013). The show ended with “Circle of Life” which Elton introduced after exclaiming how his children have so enriched his life. Only complaint on the set list from this fan was the focus on only "hits" and possibly therefore lack of any tracks from *Captain Fantastic*. Otherwise a nice blend of mostly older selections played with precision and energy.

Elton sings in a lower register these days, but has adapted the songs by half notes, keys, and octaves to suit his range. His falsetto is completely gone, making vocal delivery more forced and gravelly, yet able to be tuneful and melodic. Elton still likes to rock these songs out – even “Your Song”



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





concludes with the band swelling it's backing sound to full volume. Surprising in a way he does not back them down more frequently, and sing in a more quiet way for some of the ballads. He kept stories short last night - mentioning Bernie, his kids, and his appreciation to fans who have kept him in the business for so long, adding that he loves performing now more than ever before.

Elton played all the songs last night from behind his beautiful Yamaha grand piano. His skills on the instrument are well known, and were highlighted during several interludes and codas when he executed runs that only the

most dexterous trained hands could accomplish. This is a man who can play one chord, stand up, and smile as everyone shouts "Bennie!" After each song, Elton rises from his bench to enjoy the audience reaction, and stoke more, shaking his fists in the air and making the "ohhh" face! It's hard not to miss the younger, bawdy performer with the huge glasses, feather boas and costumes, but then we've all grown up a bit too. At this stage, the performances are still stellar, and befitting his position as one of the most successful pop stars of our time.



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

YAMAHA



YEP GONZO ISLAND DISCS

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

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



Pamela Windo was born in Brighton, England, in 1942. She left school at 16 to travel, first to Paris and Berlin, then to North Africa, where she lived with the family of a Tunisian student she had fallen in love with in London. While there, she worked in the U.S. Embassy and as a radio operator on the construction of a dam. Back in England, after a first marriage and divorce, and with two young sons, she married childhood friend Gary Windo, a gifted saxophone player who'd just come back from New York, and who encouraged her to play piano. Soon, she found herself alongside musicians like Soft Machine's Robert Wyatt, Brotherhood of Breath's Louis Moholo, and Pink Floyd's Nick Mason, with whom she recorded and played her first gig. When the couple emigrated to Woodstock, New York, Windo joined the Gary Windo Quartet with bass player Steve Swallow. She went on to form a band of her own, Pam Windo & the Shades, and after a showcase at the Whisky-a-Go-Go in L.A., was signed by Albert Grossman. In 1987, Windo bowed out of the music scene and began to write. In April 2014, Windo released her new book, *Him through Me: making love and music in the Sixties & Seventies*. She lives and writes in Santa Fe, New Mexico.

Pam's Top 10

MY TOP TEN ALBUMS (OFF THE TOP OF MY HEAD):

KIND OF BLUE	-	Miles Davis
A LOVE SUPREME	-	John Coltrane
JEWELS OF THOUGHT	-	Pharaoh Sanders
SPIRITUAL UNITY	-	Albert Ayler
NATURALLY	-	J.J. Cale
BLONDE ON BLONDE	-	Bob Dylan
THE KICK INSIDE	-	Kate Bush
BLUE	-	Joni Mitchell
RUMORS	-	Fleetwood Mac
TAPESTRY	-	Carole King



c.j.stone

Weird is the English Word for Fate

It was meant to be

Is your glass half full, or is it half empty? Mine's neither. It's either full and being drunk, or it's empty and waiting to be refilled.

I was talking to an old friend of mine this morning. She takes an optimistic view of life. She's a half-full person. She said, "I know I get on your nerves by being optimistic all the time."

Well I thought about that. It's true I could sometimes be mildly irritated by her. She was so constantly breathlessly hopeful and enthusiastic. But it wasn't the optimism that got on my nerves. It was the platitudes.

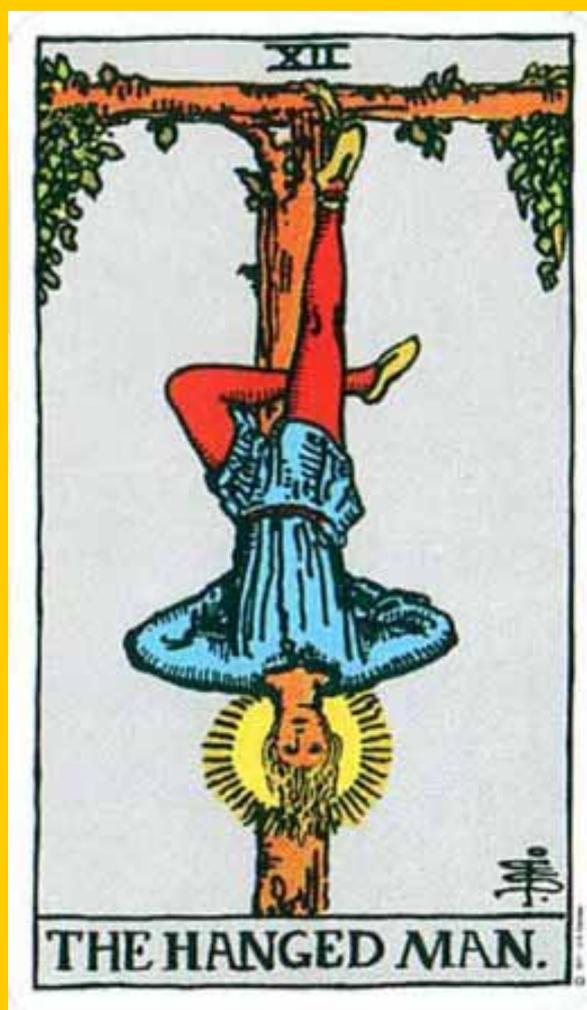
The one I hated the most was, "it was meant to be".

Whenever anyone says that to me I want to punch them in the face. "There," I am inclined to say, "was THAT meant to be too?"

Don't worry, there's no truth in that last statement whatsoever. I never have punched anybody in the face for anything, let alone for saying "it was meant to be." I'm not a punching-in-the-face kind of a person. So maybe that much really is meant to be. I never was meant to punch anyone in the face.

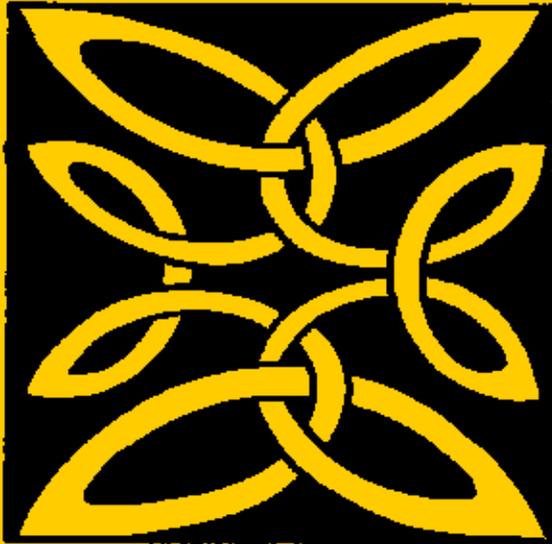
It's just such a smug phrase, that's all. "It was meant to be." It's always the statement of someone who is well-off and comfortable. No one ever says "it was meant to be" when they're down-on-their-luck and miserable. Sleeping rough tonight? Cold, hungry, tired, desperate for a kind word? It was meant to be.

Do we choose our lives? Well yes and no and



maybe.

It was Robert Anton Wilson - that wisest and funniest of all the spiritual writers - who clarified the matter for me. He said that if someone is knocked down by a car, say, and hospitalised, he or she can choose what attitude they take to their



misfortune. They can see it as a chance to catch up on their reading, or they can bemoan the loss of valuable time. But anyone who says they chose to have the accident is clearly talking through their proverbial parts.

Nothing is meant to be. Nothing is determined. Or rather, what is meant to be is a matter of choice. It is up to us humans to determine our lives through the decisions we make, collectively

and individually. Fate is a mystery, not a resolution. When fate casts its strange shadow – as it does sometimes – over the ordinary processes of our lives, it does so with reason. Fate is the question we ask of ourselves. Fate is the choice we are given. Once we have made that choice, then our lives are determined by it. But the moment of fate itself is actually the moment of greatest freedom.

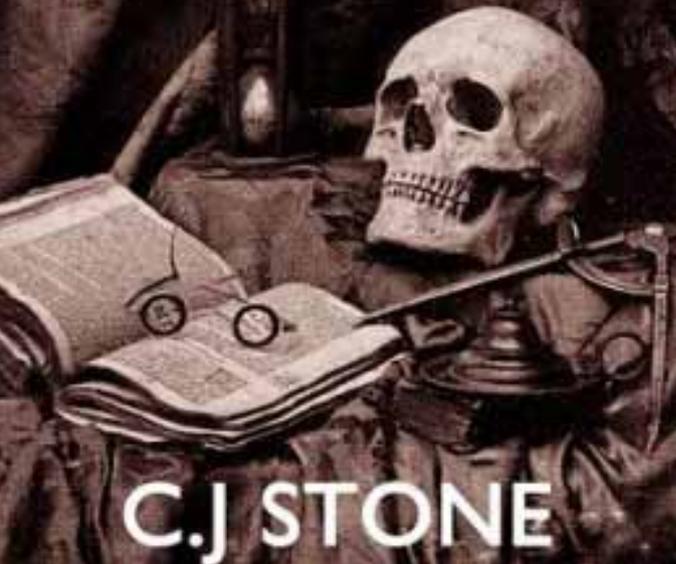
Macbeth

All of the previous paragraph came to me in a pub. You can call THAT fate if you like. I was walking passed the pub one afternoon, when I saw someone in there I hadn't seen in years, and joined him for a pint. One pint turned into seven (he was buying) and I ended up, several hours later, setting light to the pizza I'd popped into the oven before promptly falling asleep on the settee. It was the charred inevitable pizza of destiny.#

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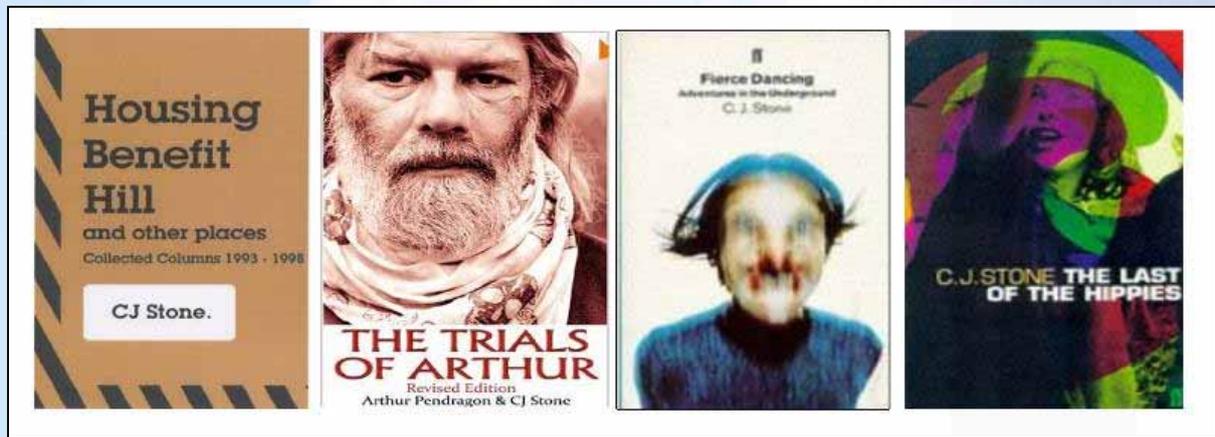
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Independent on Sunday



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

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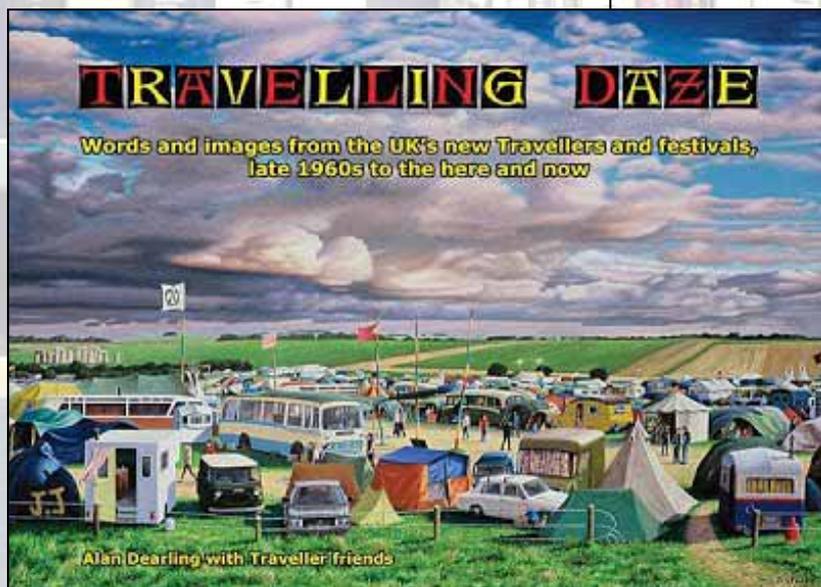
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**OTHER BOOKS BY
C.J.STONE**

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: 200 pages
Publisher: Enabler Publications and Training Services (28 Aug 2012)
ISBN-10: 0952331691
ISBN-13: 978-0952331698

I want to introduce you to the jolly nice people at Enabler Publications who are doing a sterling job issuing books (amongst other things) on the free festival and 'traveller' culture of Britain, which has largely disappeared in the past twenty years. Alan Dearing sent me a copy of their new book,

Travelling Daze which tells the story of the Free Festival and Traveller movement from then until now.

First of all, let's get the review bit out of the way. This book is a magnificent achievement from a socio-cultural point of view; it documents a period of British social history that would otherwise have been forgotten, and it is essential reading for anyone who has ever turned their wild staring eyes towards the open road, or even put

Hawkwind or Gong onto the CD player. That means approximately 98% of the people who read the Gonzo Daily. So go out and buy it.

But it also opened a whole slew of emotional cans of worms which I had thought were buried deep in my psyche, never to be opened again. Because, for many years, I was almost a traveller. I say 'almost', because I always had a house of bricks and mortar to come back to. And in a body blow to my anarchist credibility, I owned said house (or rather - at the time - Abbey National PLC owned it). But for great stretches of time for about twelve years from the late 1980s, I spent a lot of my time (and what is more important, my happiest times) on the road between various

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events at which I sold my wares and danced like an idiot. There are people and places in this book that I had nearly forgotten. The descriptions of the Treworrey Tree Fayre, for example, were spot on, and brought back all the glorious insanity of those days with an immense rush of joy and pain.

Because of the very nature of the book, it celebrates what was good, creative and positive about the scene, which is exactly what it should do. It doesn't attempt to gloss over the negative aspects, but it doesn't dwell on them. I stopped being part of the culture because of people such as 'The Brew Crew', a bunch of filthy dirty brigands off their heads on Carlsberg Special Brew, the dole fraud, the widespread use of heroin, the sexual promiscuity and violence amongst some traveller children, and the low-life scum (including grave robbers, amateur pornographers, and car thieves) who ended up part of the scene once it was no longer able to police itself effectively.

The book has done something very important for me, and something for which I can never thank

Alan Dearing enough. It has reminded me why I first got involved in the Traveller Culture, and what I had first found attractive, nay irresistible, about it. It encapsulates a beautiful part of our shared history; a time when people of integrity preferred a shared communal existence in the open air, and turned their back on the increasingly unpleasant face of Thatcher's Britain.

The fact it all went wrong wasn't their fault. In fact, it could be argued that the scum who ended up forcing so many people, including me, to turn away, were actually just as much children of Thatcher's policies as the yuppies, the outsider dealers, and those annoying women with ponytails who used to say "OK, Ya" a lot. They were selfish, unbridled capitalists, with no thoughts or care for the society in which they had planted themselves. Pure Thatcherites, in other words.

This is a fantastic book, and I cannot recommend it highly enough. Go to the Enabler Publications website. Knock three times and say Jon Downes sent ya!

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(The Masters of the Universe do seem to have a steady stream of interesting stories featuring them, their various friends and

relations, and alumni). Each week Graham Inglis keeps us up to date with the latest news from the Hawkverse..)



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8.00pm (doors 7.15)

Hawkwind

Exeter Corn Exchange

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Mr David Gibney

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Friday 26th September 2014

8.00pm (doors 7.15)

Hawkwind



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There's been some variations across the just-finished Hawkwind tour in support acts, set content and also band members. One night was described as "a mix of newer material with a smattering of classics" whereas Exeter's set was nearly three-quarters full of 70s tracks including Orgone Accumulator, Reefer Madness, and Silver Machine with the last 30 years represented by a mere three tracks and one short narrative. Later shows saw jazz guitarist John Etheridge perform with Hawkwind and also play support in Bedford and Chatham. The Pink Fairies did support duties in Leamington; Tom Hingley opened on two nights; Exeter had no support act at all; and Arthur Brown kicked things off in Nottingham.

On current MP3 download release is 'Sonic Attack' featuring Brian Blessed doing the narrative, but at the shows it was Mr Dibs who carried the main narrative, with backing interjections by Dave Brock. The possibility of a CD release of the track was floated by the band, but so far CDs have been limited to promo handouts to DJs and the like. One copy turned up on eBay, sparking an ethical discussion about the sale of "not for resale" musical items. Collectors often love this sort of stuff, so it's as well the original recipients don't all throw them in the bin during their next spring-clean of their record boxes, or dump the old freebies in the attic.



RISTERS & MERCY



SISTERS OF MERCY



We had a very welcome e-mail late last night. It was from the *Gonzo Grande Fromage* himself, Obercheesenführer Robin Ayling. He was in Leamington Spa, a place that one of my aunts (actually some sort of cousin of my mother) lived in many years ago, and which I only have the vaguest idea where it is.

However, he had been doing far more interesting things than visiting my long dead maiden aunt...

One of my favourite times of the year is autumn, the long shadows, golden

sunsets and of course a Hawkwind tour. I am intending seeing several dates, tonight the first being The Assembly at Leamington Spa.

Dave and the boys didn't disappoint. With 7 musicians on stage the Hawkwind dense wall of sound left no one untouched (not even in a sound proof shelter). Such a joy to hear old classics like; Steppenwolf, Golden Void, Motorway City, It's So Easy, Sonic Attack, Orgone Accumulator, Reefer Madness Etc.



Having been going to Hawkwind shows for over 33 years now, it always feels like I am coming home in some way, bumping into a few people I know in the hall. Now that John Etheridge is in the band, I remember him from previous musical adventures, so our times cross again, along with Tim Blake; he and I go back decades. Not forgetting the good Captain Dave Brock himself!

In many ways the band remain timeless, yet they get still get better (and tighter) the more I see them :) and so does the light show. Even

though the band played for close to two hours, it still is never long enough for me or the crowd of eager fans.

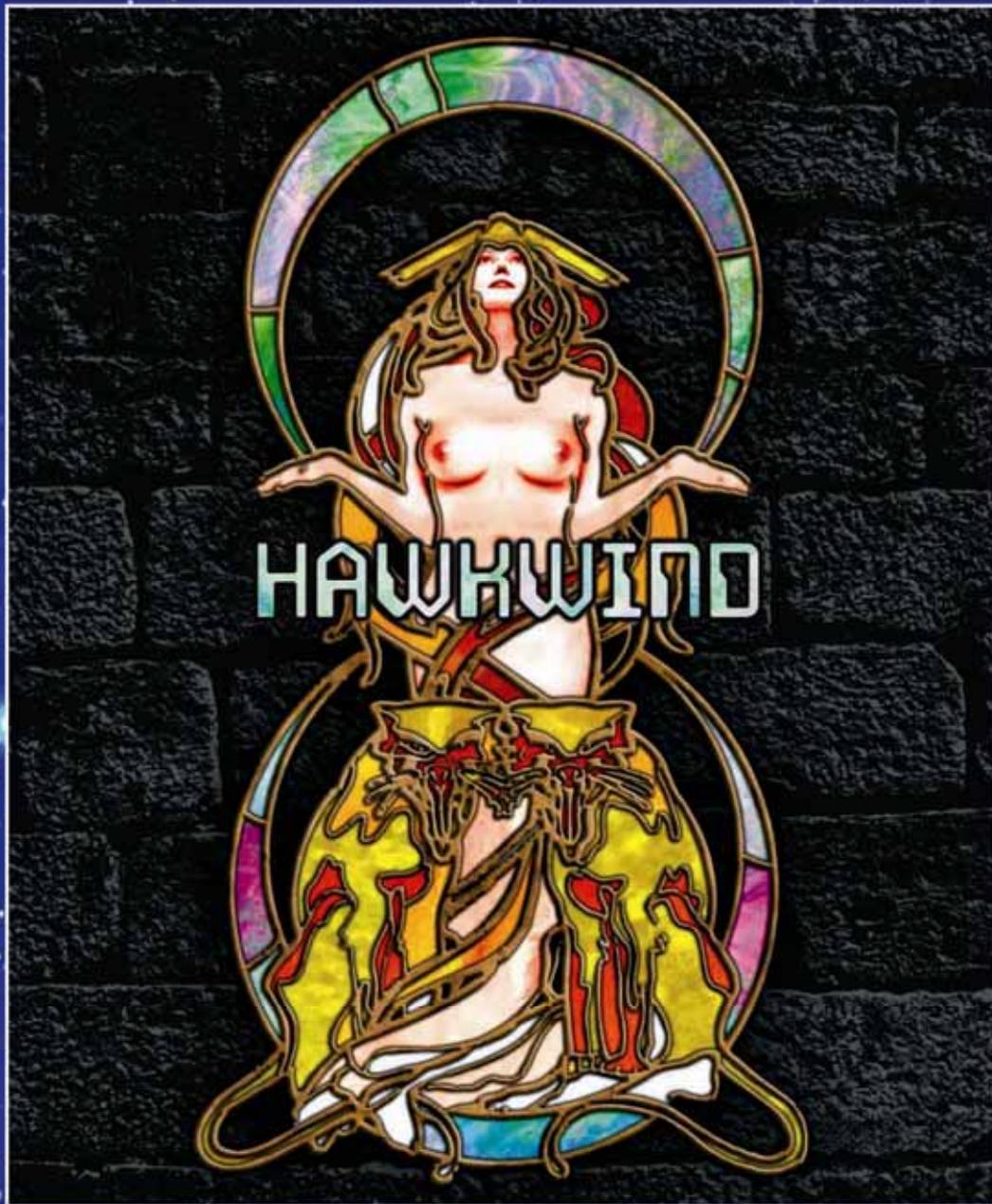
I recommend, if you haven't got a ticket to see them, you do so immediately!



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eyes on the world



I am surprised by the negative vibes being directed towards the two new Prince albums (OK, if you want to be pedantic, the Prince album and the Prince with 3RDEYEGIRL album). Personally I think they are both smashing and grow on me with each subsequent playing.

Prince is a weird little bugger, but I have been a big fan for the last twenty years, and although he

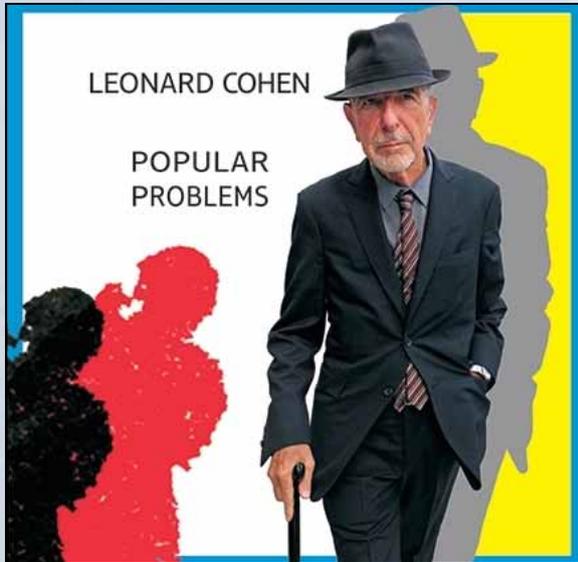
has his off periods, like Neil Young and the late Frank Zappa, he is so prolific (when he wants to be) and covers so many bases that he is never gonna be able to please all the people all of the time. I think I prefer the solo album to the 3RDEYEGIRL one, but that may just be because I heard it first.

There is no doubt that Prince is a consummate musician, and his guitar playing is excellent. In fact, he first came to my notice in the late 1980s when none other than Keith Richards was extolling his virtues, following which – a few months later – various Rolling Stones shared a stage with the Purple One at an after show gig.

But the 3RDEYEGIRL album provides a chance for Minneapolis's favourite diminutive guitar god to unleash his inner stadium rocker and produce riffs which would not have been out of place 40 years ago played by Paul Kossoff. This isn't a criticism, I like Paul Kossoff, particularly his work with Free, but the most successful bits of the Plectrum Electrum album are the bits when the heavy guitar stylings are fused with (and sometimes give way to) Prince's trademark bedroom funk.

However, on both of these albums there is scientific proof that there is, indeed, a male menopause because, for the first time in my experience, Prince's lyrics are no longer entirely written by his cock. One of the things that mildly irritated me about him has been the fact that an enormous majority of his lyrics have been about his sex life. Sexual reproduction, is, of course, the primary concern of every multi-cellular life-form because – it may well be argued – that the prime duty of any multi-cellular life-form is to pass on its DNA to the next generation. I am a firm believer in Darwinism, which is where this theorem originates, but even the originator, Chuck Dee himself, would probably have balked at 'sexy motherfucker'.

But I am not going to be over-critical here. These two records are amongst the best I have heard all year, and – unusually for someone who is generally considered to be a heritage act – this new album is quite possibly as good as most of the things he has recorded in the last 35 years. It is not quite Sign O the Times or Lovesexy, but then again, what is?



The new Leonard Cohen album is particularly impressive. I enjoyed the previous one which was basically him reciting poetry over a musical backing, but on this one he is singing again and often sounding like Frank Zappa. The tone is much darker, and more to my taste. It is gloriously bluesy, and I have to wonder whether the reviewers who have described it as a folk album have actually listened to the bloody thing!

This is the nastiest he has been in decades and the music is all the more improved for it. Leonard Cohen has always been at his best when he has assumed the role of a sexualised auteur, and - to my mind at least - he never fitted into the role of the Zen elder statesman half as well.

To me at least, Cohen's voice has always been like a mixture of dark chocolate and some unspecified opiate, and it is wonderful to hear him singing again.

Cohen was eighty a few days ago, and - just according to the laws of nature - he must be nearing the end of his career. However, on the evidence of this magnificent record, one thinks that as long as his ageing body holds up, he will be able to produce several more astounding records to top off what has - by anyone's standards - been an astounding musical career.



The new Marianne Faithfull album is a little odd. 'Give my Love to London' opens with the title track which is ragged as hell and comes over like a stoned bunch of folkies playing 'Waiting for the Man'.

On first listen, such a rag tag opener does not set the scene well for the rest of the album, but it soon tightens up and tracks like 'Late Victorian Holocaust', which was written by Nick Cave, are magnificent. The whole album has a peculiarly unfinished feel to it with count ins left in and fragments of studio noise. However, when you go back to the beginning and start again the title track now does not sound out of place at all. In context with the rest of the album it makes perfect sense.

Against a peculiar amalgam of Waterboys and Velvet Underground she sings:

"The river's running bloody, the Tower is coming down
I'm singing Pirate Jenny, while the black ship's bearing down"

and one wonders whether she has read the Alan Moore novella of a few years ago when characters from the League of Extraordinary Gentlemen universe live out their own drama to the interactive soundtrack of Seeräuberjenny.

This zeitgeist of fantasy and impending horror is a recurrent theme throughout the album, and even the love songs are a portent of some unspecified horror lurking just around the corner for the hapless protagonists of the song.

We are living in strange and disturbing times, and this paranoid and unsettling album provides rather a good soundtrack to them.

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***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...**

With the end of the Rick Wakeman and Yes tours, and the Anderson/Ponty tour still some way away, although there have been quite a few stories this week for those people interested in the comings and goings surrounding Yes and their various alumni, I will be the first to admit they are a bit of a ragbag.

The most important piece of news is that Jon Anderson is once again lending a hand to help musicians far further down the rock and roll food chain than he is. What a nice bloke he is.

- **Jon Anderson of Yes fame lends voice to Acadian group's album**

Next we have an interview with Jon Davison, but even this actually took place in June and it so happened that for some reason we missed it at the time.

- **INTERVIEW – Jon Davison, YES – June 2014**

And the final bit of new news for this week is the release of a DVD celebrating the late and very much lamented Jon Lord, which features our very

own Caped Crusader tinkling the ivories. And whilst on the subject of new releases, there is also a story about the recently released 30th Anniversary Tour DVD.

- **RICK WAKEMAN CELEBRATES THE LEGACY OF JON LORD**
- **YES MAKE MOVE ON ANNIVERSARY DVD**

The other stories this week are a real miscellany of stuff from the archives, including a vintage interview with Bill Bruford, an article about Trevor Rabin and a video which I hadn't seen in very nearly 40 years with Steve Howe and Chris Squire on *The Old Grey Whistle Test*.

- **Interview with Bill Bruford-Seconds #28 (1994)**
- **Yesterday's Papers review – when music mags ruled**
- **1001 South African Songs You Must Hear Before You Go Deaf - Fantasy – Trevor Rabin**
- **Steve Howe & Chris Squire Old Grey Whistle Test 1975**

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

RICK WAKEMAN

JOURNEY & RETURN TO THE CENTRE OF THE EARTH

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

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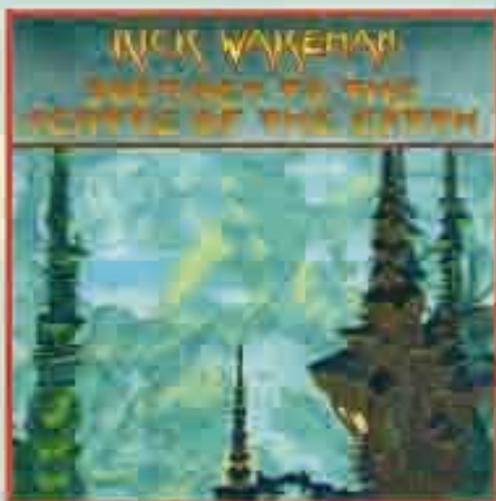
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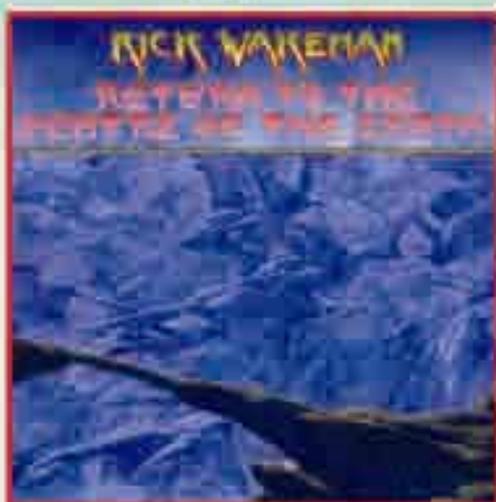
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<http://uk.freecycle.org/>



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!!!"

TONGUE -TIED&TWISTED

NOVELS STILL WRITTEN,PUBLISHED,REVIEWED

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Cabals in self-referential literary circles

promoting their students through MFA studies

Outside-50 shades of gray and Stephen King get made

into movies with huge circulations.Fantasy and vampire "novels"

sell by the buckets of blood load-@WALMART and Half-Price Books

who never under estimate what we will actually look @.Standard cliches include-

"everyone has (at least)one book inside them""want to write The Great American Novel"

(which has probably already been over written-depending on your choice of reading

Miller,Burroughs,David Foster Wallace?Faulkner,Hemingway,Steinbeck,Mailer?

or those soap opera airport novellas with gold trim names and numbered titles?

Demographics or democracy?We delegate to others our PERCEIVED reading

while gloating over RECEIVED texts happily.What we say and what we see

are two different industries,with divergent audiences.Me?Make mine trash!

Dashell Hammett,Tony Hillerman,paperbacks of populist plagiarists

fill my shelves to overflowing.When it comes to reading and re-reading-

second hand my influences!First rate my crime fiction detective James Ellroy choices!



ROCK and ROLL

a cabinet of curiosities



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

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

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

Straight into them this week; no waffle or preamble.

James Brown "I Feel Good" Singing and Dancing Doll/Figure - £25.00



"James Brown (1933-2006) known as 'The Godfather of Soul' novelty doll which dances and sings at the push of a button. The doll uses synchro-motion technology which plays 58 seconds of 'I Feel Good', dancing in time to the music whilst moving lips in

time with the words. Guaranteed to liven up any party."

Not wishing to be a party pooper, but I think I would rather have a root canal than to be 'livened up' by a novelty doll that looks a bit like James Brown. I am still recovering from the singing fish.

http://www.ebay.co.uk/itm/James-Brown-I-Feel-Good-Singing-and-Dancing-Doll-Figure-/331331394586?pt=UK_Music_Music_Memorabilia_LE&hash=item4d24e3dc1a

One Direction Dog Tag - Liam - New - £1.50



"CONTAINS 1 DOG TAG AND 1 CHAIN"

Well, I showed this to both our dogs, Pru and Archie, and received a mixed reaction in return. Pru just looked at the picture and burped (well she had just eaten dinner) and Archie immediately ran under the nearest blanket and howled. Mr. Ed then sat me down, and quietly explained that "it is not that kind of dog tag and chain, dear".

PETS ROCK ABBA PARODY KEY RING TAKKODA - £3.99



"THIS IS A COOL PETS ROCK ABBA PARODY KEYRING. ABBA PLAYED BY CATS AND GUINEA PIGS. FROM THE COMPANY TAKKODA."

Ooooookkkkaaaayyyy. Whatever.

http://www.ebay.co.uk/itm/PETS-ROCK-ABBA-PARODY-KEY-RING-TAKKODA-/400781262165?pt=UK_Music_Music_Memorabilia_LE&hash=item5d506cbd55

CLIFF RICHARD Wade porcelain ceramic plaque - £15.00

"Delightful and rare Cliff Richard porcelain 3-D wall plaque made in England by Wade. The plaque is in excellent condition with no chips or cracks. It features young Cliff at his moody finest with shiny brown slicked-back hair and his classic rock 'n' roll snarl. The plaque's base is maroon with gold edging, and Cliff's face is finely painted in true flesh tones."

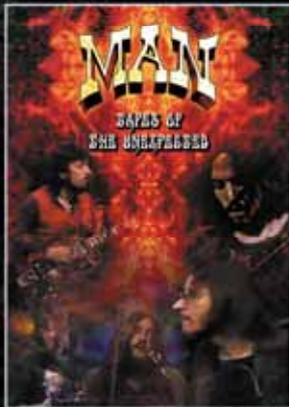


For some reason, there are a lot of Cliff Richard items popping up at the moment. I am sure I have no idea as to the reason, but for all those Cliff fans

THE BITCH IS BACK

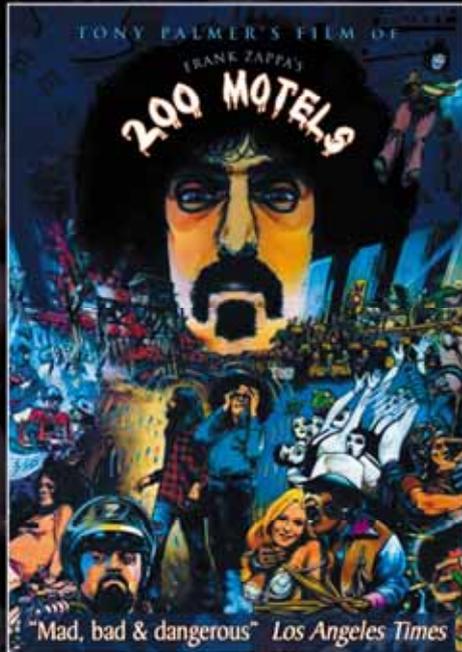
If it's groovy...it's in!

MAN
Tapes of The Unexpected
VPDVD68

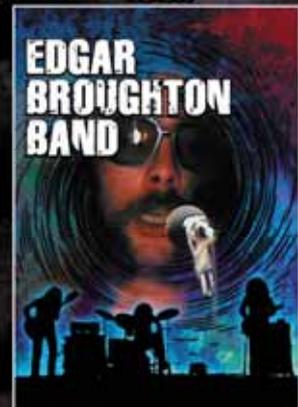


"Mad, bad & dangerous"
(Available for the first time on DVD)

FRANK ZAPPA'S 200 MOTELS
TPDVD127



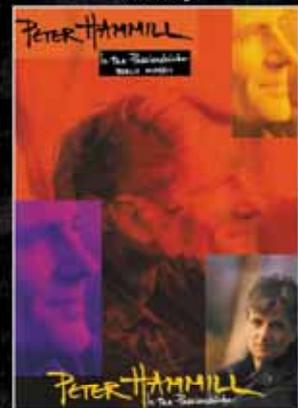
EDGAR BROUGHTON BAND
Live
VPDVD66



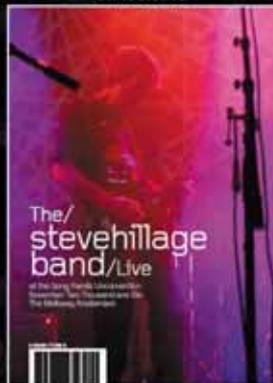
RENAISSANCE
Kings & Queens
VPDVD67



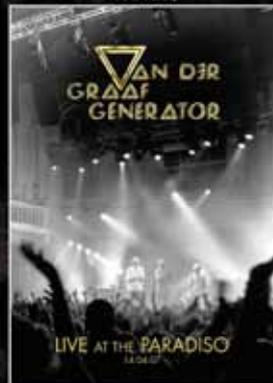
PETER HAMMILL
In The Passionkirche Berlin
VPDVD65



THE STEVE HILLAGE BAND
Live at The Gong Family Unconvention
GWVP208DVD



VAN DER GRAAF GENERATOR
Live at The Paradiso
VPDVD64



PANIC ROOM
Satellite
FMCDD01



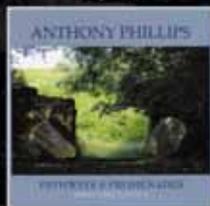
KARNATAKA
The Gathering Light
KTKCD005



PARADE
The Fabric
NAUTCDD04



ANTHONY PHILLIPS
Pathways & Promenades
VP216CD



RICK WAKEMAN
Past, Present and Future
MFVP115CD



SPIRITS BURNING
Crazy Fluid
VP492CD



HAWKWIND
San Francisco 1999
HAWKVP48CD



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VOICEPRINT
GROUP OF COMPANIES

out there, it must be just like Christmas and their birthday all mulched into one. However, I am not going to recommend that this is one to add to their collections, because – quite frankly – it looks nothing like him. And as for him being at his moody finest, meh?

http://www.ebay.co.uk/itm/CLIFF-RICHARD-Wade-porcelain-ceramic-plaque-/251663274343?pt=UK_PotteryPorcelain_Glass_PotteryPorcelain_China_SM&hash=item3a984cd167

Flashing Elvis Presley Style Rock N Roll Duck Bathroom Accessories Toy 1950 style – £1.99



“Battery powered light up flashing Elvis duck,

never been out of box. Enjoy the company of this delightful flashing duck as you soak in a hot bath.”

I am sitting here rubbing my hands in anticipatory delight. If I fork out the princely sum of £1.99, can I, at last, really try out my remote controlled submarine? Be still my pulsating heart.

http://www.ebay.co.uk/itm/Flashing-Elvis-Presley-Style-Rock-N-Roll-Duck-Bathroom-Accesories-Toy-1950-style-/131310313728?pt=UK_Music_Music_Memorabilia_LE&hash=item1e92b46100

Dad Draws The Beatles With Pancake Batter, Makes His Own Good Day Sunshine The Huffington Post

I have not included these for any other reason than that they are pretty skilful.

“We could eat these eight days a week. Artist Nathan Shields sketched the Beatles with pancake batter for his kids and captured the process in one rockin' time lapse.”



Watch the master at work here:

http://www.youtube.com/watch?v=9rQNsOfkV_Q

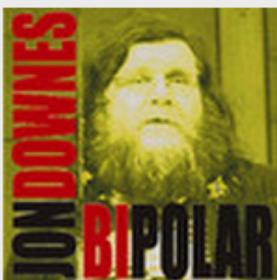
http://www.huffingtonpost.com/2014/09/29/beatles-pancake-batter_n_5901672.html?utm_hp_ref=weird-news

Couple create 'security guard' Cliff Richard doll

“He sang about a walking, talking living doll, but its unlikely Sir Cliff Richard ever imagined he'd be turned into one himself.

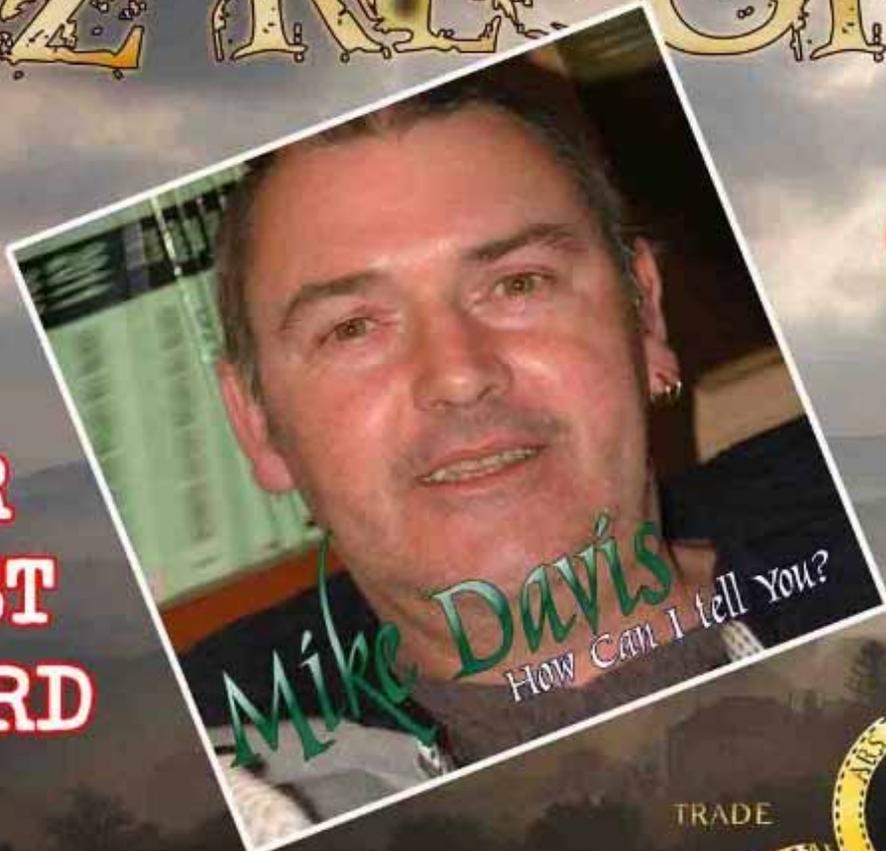
SHAMELESS SELF PROMOTION TIME

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



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

CRZ RECORDS



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VERY
SOON**

**OUR
FIRST
RECORD**

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



But Norfolk man David Stolworthy has created a life-size replica of the pop star – to make his wife Jill feel safer driving alone at night. Security guard ‘Sir Cliff’ originally kept her company in the car so that she would feel less vulnerable, but he soon became part of the family and now regularly travels with the couple, even joining them on trips to Europe. David fashioned the doll himself out of MDF and a cushion, topping it with a plastic head found at a car boot sale.

But surely the fact that this article has now been printed in the press negates its purpose? And isn't there a risk of duped ladies of a certain age storming the vehicle – after all, from the side view, at least, it is quite a good likeness. Ooooh there could be handbags at dawn and tears before bedtime; it will only take one slightly short-sighted fan to raise the alarm and there will be mayhem from the broads in the Norfolk Broads.

<http://www.telegraph.co.uk/news/newstoppers/howaboutthat/11137922/Couple-create-security-guard-Cliff-Richard-doll.html>

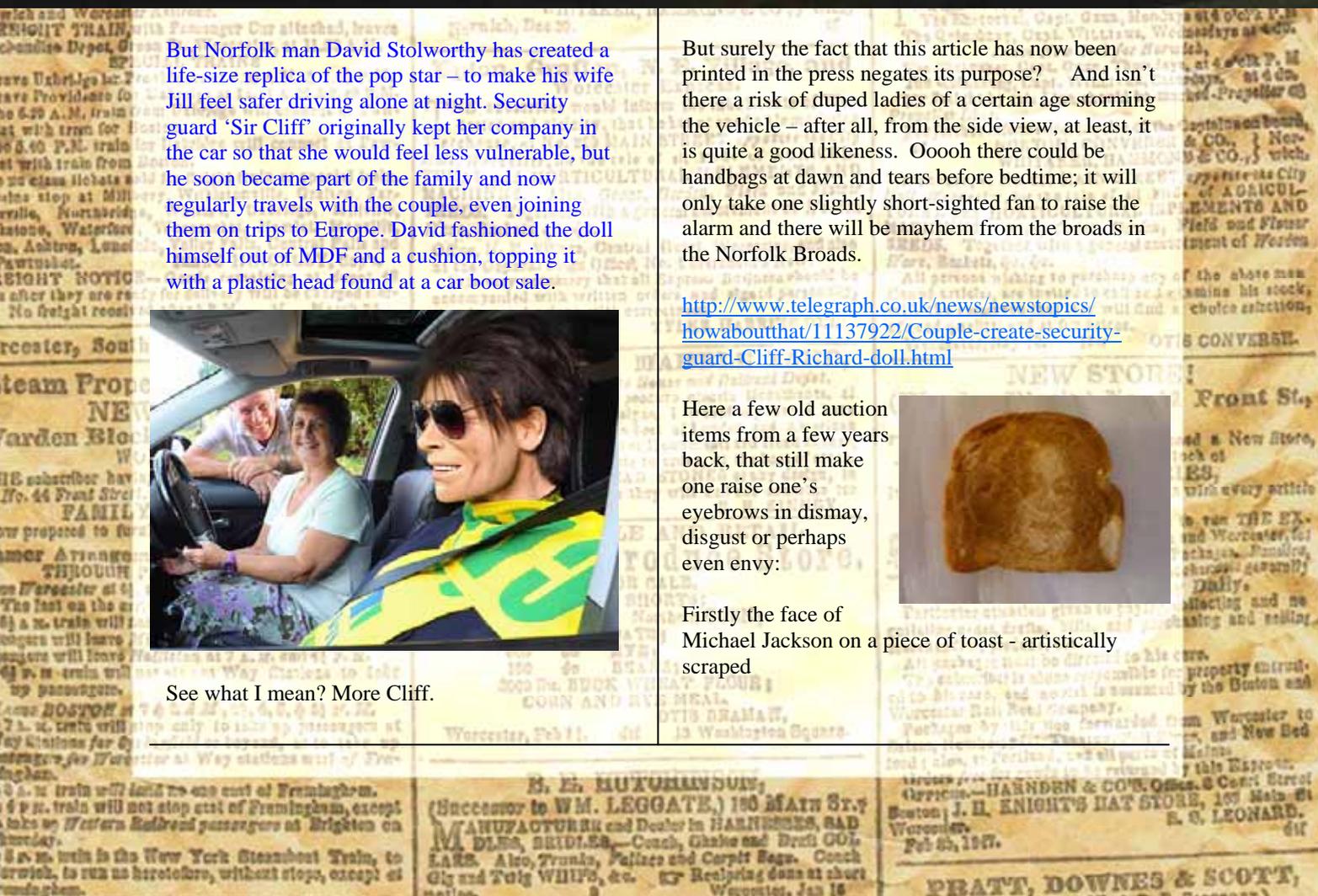


See what I mean? More Cliff.

Here a few old auction items from a few years back, that still make one raise one's eyebrows in dismay, disgust or perhaps even envy:



Firstly the face of Michael Jackson on a piece of toast - artistically scraped



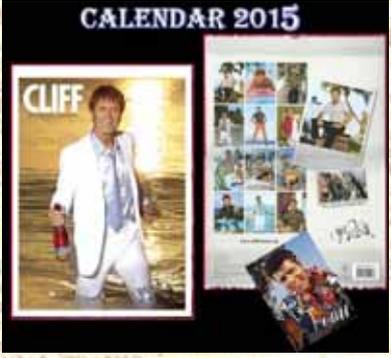


Britney Spears sandwich and half eaten corn dog.

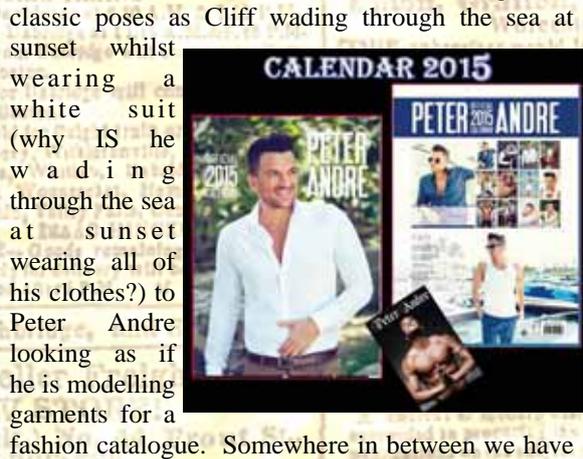
And Madonna condoms.



<http://www.gigwise.com/photos/52676/10/13-weird-items-of-rock-n-roll-memorabilia#gallery>



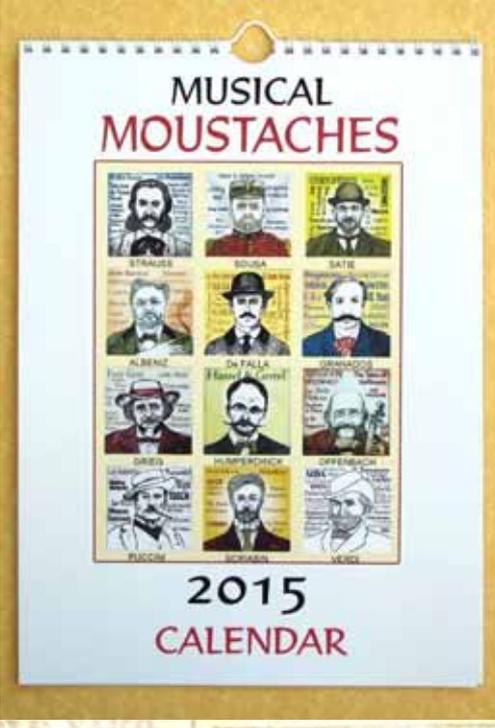
And to finish this week, I cannot help but notice that 2015 calendars are making an appearance on eBay, with photographs of all your favourites, containing such



classic poses as Cliff wading through the sea at sunset whilst wearing a white suit (why IS he wading through the sea at sunset wearing all of his clothes?) to Peter Andre looking as if he is modelling garments for a fashion catalogue. Somewhere in between we have



Justin Bieber looking insipid as usual, Marc Bolan looking elfin-gorgeous, and we even have a musical moustaches calendar. Oh yes we do! Roll on the New Year eh?



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HARNDEN & CO'S Office, 8 Court Street, Boston. J. H. KNIGHT'S HAT STORE, 105 Main St. B. G. LEONARD. PRATT, DOWNS & SCOTT, (W. W. & O. P. BARONOFF.)


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THE NINE HENRYS



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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



**KEEP
A
FALM**



The Nine Henrys Available on [amazon.co.uk](https://www.amazon.co.uk)

CLASSIC LOST BROADCAST RELEASES FROM

GORNZO

HS10370 DVD



ROCK OF THE 70's

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

THE LOST BROADCASTS

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

HS10680 DVD



THE LOST BROADCASTS

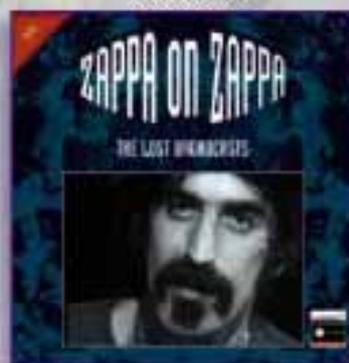
INCREDIBLE STRING BAND
HS10660 DVD



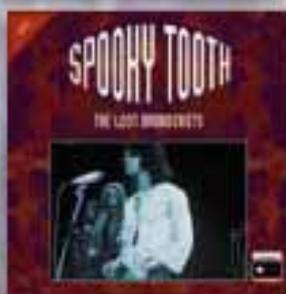
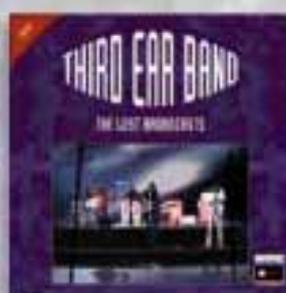
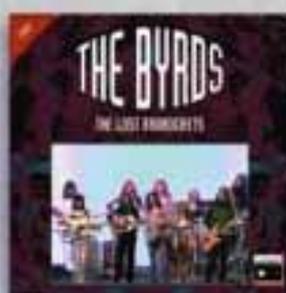
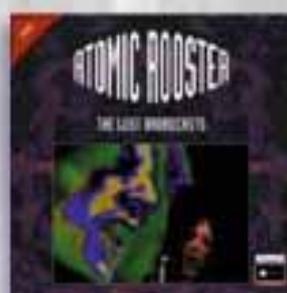
CAPTAIN BEEFHART & HIS MAGIC BAND
HS11420 DVD



FRANK ZAPPA
HS11090 DVD



CURVED AIR
HS10580 DVD



LIVE 355 WHY NOT TUNE INTO
GORNZO WEB RADIO

ALL AVAILABLE FROM
www.gornanmultimedia.co.uk



THE WORLD OF KEV ROWLAND

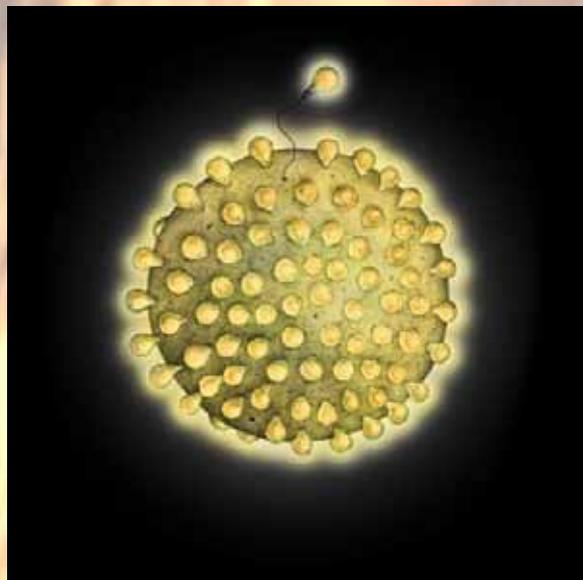


ASIA *GRAVITAS* (FRONTIERS)

Probably best to start this review with a couple of admissions. Firstly, when the first Asia album came out it was purchased immediately and I very nearly wore the needle out playing it (yes it was vinyl, yes I really am that old). But, to me it was a state of diminishing returns as each album wasn't quite as good as the last and I soon lost interest. It was only later that I listened to some material and realized that there were still some good songs, but that it wasn't really working for me. But, when I heard that the original line-up was going to get back together then of course I was excited, but while 'Phoenix' and 'Omega' did have some good bits here and there, 'XXX' had little in the way to save it. So, when I was offered this album I was quite in two minds, especially when I saw that Steve was no longer involved and instead they now had Sam Coulson (who has worked with Paul Gilbert and Walter Trout).

After I had played the album a few times I found myself questioning how to actually review it. If one is looking for groundbreaking music then this isn't it, but if one wants an album filled with anthems that just beg the listener to sing along then maybe it is. Although this has Asia on the sleeve, and is filled with Asia-style harmonies and songs, there is a real feeling that this is actually a Downes-Wetton album. Carl always played a more subdued role with Asia than ELP due to the style of music, and Sam seems to be content to provide backing riffs and has little to do with the way of lead roles (although they do throw him the occasional solo and he does a great job) and this makes the album somewhat one-sided. But, did I enjoy listening to it? The answer to that has to be a resounding yes, and I know that if they deigned to tour down here then I would be delighted to go and see them. So, for pure listening pleasure (and I know that this is weighted

with sentiment) it has to be 4/5, but I wouldn't be surprised to see others rate it much lower than that. But, it is a million miles better than 'XXX', although, to be fair, that wasn't too hard.



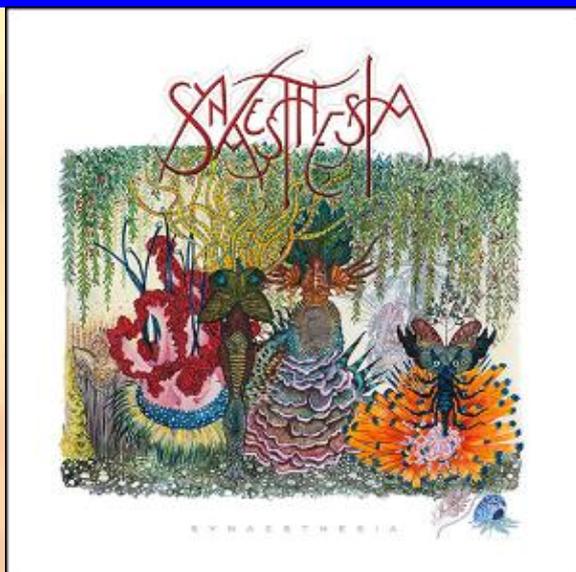
SUNRISE SUNSET PROJECT *SUNRISE SUNSET* (MALS)

According to Facebook, Sunrise Sunset Project is a multigenre progressive rock band from Saint-Petersburg, Russia. A combination of classical progressive and art rock, electronic music, jazz, trip-hop, ambient, atmospheric rock. The only result to date is this debut album, which was released in 2009. It is instrumental, so there are no lyrics, so instead each page of the booklet contains a painting representing a song. This care and effort in the presentation is carried through into the music as well, which is very Floydian in nature, although there are also some elements of Wakeman as well. It is dreamy, ethereal, dynamic, beguiling and entrancing all at once. The more one plays this, the more there is to hear, as layer upon layer becomes apparent.

It is a complex and extremely structured album where the guitar is often the instrument that cuts through to provide edge and power, but the arrangements are always sublime and it takes no effort at all to gain a great deal from listening to this. Unfortunately their website and Facebook pages don't appear to have been updated for quite some time so I would guess that they are no longer active. That is a real shame as this album has a lot to offer, and is well worth seeking out.

www.mals.ru

THE WORLD OF KEV ROWLAND



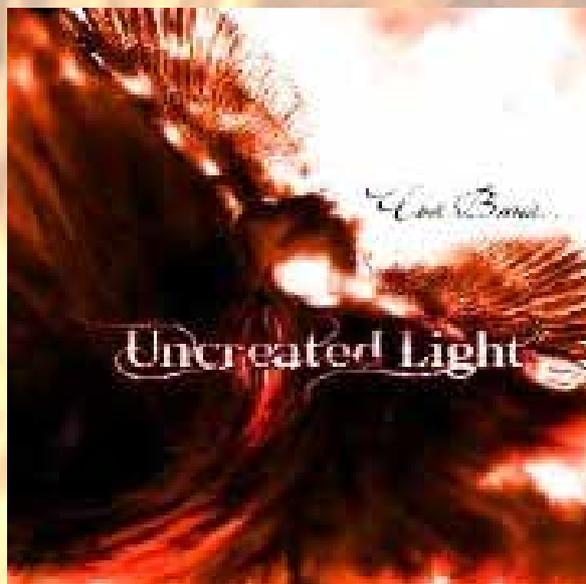
SYNAETHESIA
SYNAETHESIA
(GIANT ELECTRIC PEA)

As soon as I saw that this band have released their debut on GEP I was excited to hear what they are about. The label may not have released many different artists over the years, but given that their roster has included bands such as Jadis, Threshold and Big Big Train, as well as of course the mighty IQ then my excitement is fully justified. Then I realized that it had been produced by none other than Mike Holmes himself, so I became even more intrigued. Add to that the fact that the opening song is some 22 minutes long and all the signs were definitely pointing in the right direction. The fact that this band has been put together by a young unknown keyboard player, Adam Warne, who also wrote all the songs and sang them only added to the interest.

I felt that there was no way that I could possibly be disappointed by this, and boy was I right. Slightly more Crossover than Neo, this is an album that is immediate and for me hearkens right back to the Nineties when the UK scene was just exploding with incredible bands and great albums. This has pretty much all one could wish for from a progressive rock album: it turns and twists, allowing everyone to take the spotlight when the time is right, and always driving forward. Although Adam is a keyboard player this is not an album that is overtly dominated by keys, but is incredibly well balanced and allows the twin guitars to shine and dominate when the time is right. But he also has a Steven Wilson approach to vocals, and there is clarity and emotion in all that he does in that arena, shining above the music with real passion and vitality.

There have been some standout debuts in the last

six months or so (Mice on Stilts and Perfect Beings for example) and this is yet another. Their links with IQ have already seen them benefit in terms of gigs, but they have to stand on their own right and with this album they definitely do it. No doubt this is going to feature in many end of the year lists, it is that good. www.synaesthesiahq.com



UNCREATED LIGHT
WHOM SHOULD I BLAME?
(MALS)

Artem Mokry (guitars, keyboards, writing, arrangements) and Helen 'Eldiva' Musienko (vocals) formed Uncreated Light in 2008, following on from their previous band New Land. Here the line-up is completed by Iliia Mamikin (bass) and Viktor Bilan (drums), and the Ukrainians released this their debut album in 2009. The ten songs on the album are sung in Russian, with four of them then repeated as English versions. Stylistically this is mid-period Nightwish, with Helen's vocals being very much in the style of Tarja Turunen, but the main difference between the two bands is down to the quality of the songs. The musicianship is good, and the arrangements generally okay, but there is just nothing here to really grab the listener. Songs in a foreign language are not an issue for me, and those in their native tongue seem to work better than those that have been Anglicized, but I found my attention drifting, even with the occasional power riffs. It is symphonic metal with extremely operatic vocals, but it just doesn't seem to have any soul or depth, and there are times when it seems singular as opposed to multi-layered.

I normally really enjoy this style of music, but this never really lifts out of second gear and perhaps it isn't surprising that as of yet there hasn't been a follow-up.



ARKONA

From Moscow, folk/pagan metal band Arkona was founded in February 2002 by two members of the Dolgoprudny Slavic Neopaganism Society: Masha "Scream" Arkhipova and Alexander "Warlock" Korolyov.

Arkona's albums have been widely acclaimed and the band has repeatedly been called one of the best pagan metal acts. All the members except Vladimir "Volk" have another band named "Nargathrond", a Pagan/Goth Rock band that they put on hold since the international success of Arkona. (Wikipedia)

Current members are:
Masha "Scream" - voice \
Sergei "Lazar" - guitar \
Ruslan "Kniaz" - bass \
Andrey Ischenko - drums \
Vladimir "Volk" - wind ethnic instruments



Read:

Facebook

<https://www.facebook.com/arkonarussia/info>

Website

<http://www.arkona-russia.com/>

Wikipedia

[http://en.wikipedia.org/wiki/Arkona_\(band\)](http://en.wikipedia.org/wiki/Arkona_(band))

Listen/watch:

Yarilo (Official)

https://www.youtube.com/watch?v=Tt6_65LDZ60&list=PLDBF67A75C4B053FC&index=20

Goi, Rode, Goi! (Official)

<https://www.youtube.com/watch?v=A7fuuDc2hH0>

And so dear friends we come to the end of another issue. This last week has been no where near as fraught as the one before but, even in our peculiar lives one doesn't have grand-daughters born every week.

We have a house guest at the moment; Jules the Cornish ghost hunter moved house recently with her partner Dougie, but the new house is so noisy that she can't get any sleep. So for a couple of nights at a time she will be kipping at Casa CFZ. All very good in theory, but when in practise we stayed up until gone five chatting about cabbages and kings, she had less sleep than one would have hoped....

My old friend Mike Davis was due here this weekend to carry on recording songs for what will be his ridiculously delayed debut album. I say 'ridiculously delayed' because I first met Mike and became impressed with his songwriting when I picked him up hitch-hiking back in the summer of 1982. Thirty-two years later we still haven't got the record out.

However, he has broken his foot and so won't be down this weekend. We do, of course, feel very sorry for him and it will be a pity not to see him, but we have so much on our plate at the moment that in many ways it is a blessing in disguise.



The news from Hong Kong is worrying, and I sincerely hope that events don't get out of hand there.

I still think of the place as my home, even though I lived there a lifetime ago when it was still the jewel in the crown of a rapidly fading British Empire. I hate to see a place I love, and that I still dream of (in Cantonese) most nights, being torn apart by this sort of disruption.

Christ alone knows what will happen, but I don't think it's going to be good!

But enough of the doom and gloom. There are all sorts of exciting things in the offing, and the next few months look as if they will be interesting ones.



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Somewhere Over Detroit

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ON STAGE 20.30

FROM HARPOS CONCERT THEATRE, DETROIT

11 DEC 1980
ON STAGE 20.30

CAPTAIN BEEFHEART



& The

Magic Band

ERIC DREW FELDMAN * ROBERT WILLIAMS * RICHARD SNYDER * JEFF TAPIR/WHITE * JEFF MORIS TEPPER

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