

GONZO

Weekly #105

EXCLUSIVE:
Doug Harr meets
Adrian Belew

EXCLUSIVE:

Pete Banks
in Empire

EXCLUSIVE:

Yes in New
Zealand

EXCLUSIVE:

Ant-Bee Billy
James
remembers
Peter Banks

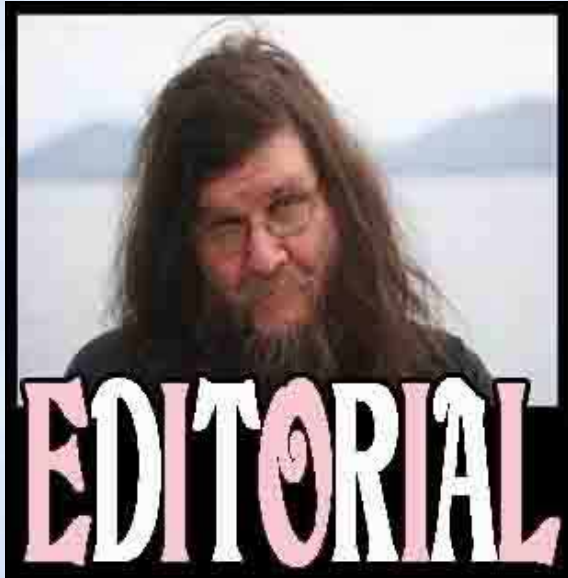


BELEW BOOGIE

THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of the magazine I started just for fun, because I was bored with doing a straightforward record company newsletter.

For reasons which will become apparent in a couple of weeks I spent much of yesterday (when I was not either with a chiropodist, or attempting to breed Japanese fire bellied newts) going through some of the earlier issues of this

magazine.

One of the better things about the ageing process, is that as one finds oneself having 'senior moments' more and more often, and one's memory really does disappear into some weird vortex within the space-time continuum; one finds oneself constantly surprised at things that you knew perfectly well but had momentarily forgotten.

Like what an enormous body of work this magazine has turned out to be.

Of course I knew it intellectually, but I hadn't really taken it on board that over the past 105 weeks I have edited, and Corinna has proofed over 5,000 pages of this stuff, with an awful lot of it having been written by one or the other of us.

The OCD part of my brain would like to work out how many words that is, and I reached a rough figure of 1.9 million, before giving up in disgust. I have never understood mathematics and still - I am afraid - count on my fingers.

Perhaps if I had spent more time working at school, and less time listening to peculiar music, and smoking cigarettes behind the bike shed, my life would have turned out differently. But I



didn't, it didn't, and so instead of having some pointless job in straight society I have had no visible means of support for decades, live in a tumbledown cottage in the middle of nowhere surrounded by rescued animals and peculiar people, and sit down each week to write a missive that several thousand people are kind enough to read.

The first piece of rock music to actually impinge upon my consciousness was in 1970 when Rediffusion TV in Hong Kong played a promotional film of *Black Knight* by *Deep Purple* over and over again during the five minute 'entertainment' slot before the 6:00 News.

I had been aware of pop music before that, but didn't like any of it, and - mainly because my parents said it was - decided it was completely beneath the classical music that my father played at home. To be quite honest I spent much of the 1960s playing Cowboys and Indians, and it was the theme tunes to TV westerns that were the soundtrack to my existence. But *Deep Purple* did something amazing to me. The visceral der-dee-der der der der of the main riff entranced me, swallowed me in, chewed me up, and spat me out again. From then on my life was never the same.

I have tried to analyse it over the years, but I have never been able to work out why music is so important to me, or indeed why I have spent so much of my life following in its path. I still don't know, and every month or so I write a wishy washy spiritual editorial trying to analyse the subject.

All I know is that music *is* important to us both culturally and spiritually, and that we are witnessing an unprecedented change in the music business, with all sorts of peculiar things happening as the way that we, as a culture, consume music is changed beyond all recognition.

So I guess that is why I have spent a considerable amount of my time over the past 105 weeks writing about, thinking about, talking to and ruminating on music and musicians, and why I cannot foresee that changing any time soon.

Slainte



Billy Bragg, Taylor Swift, Bono, Bob Marley, Radiohead, Jack White, Daavid Allen, System 7, Rocket Scientists, Galahad, Barbara Dickson, Strange Fruit, Friday Night Progressive, Jimmy Ruffin, Mike Burney, The Fall, Captain Beefheart and his Magic Band, Mick Farren and The Deviants, Aviator, Mick Abrahams, Joey Molland, Steve Ignorant, Hugh Hopper & Phil Miller, Tony Palmer, Barbara Dickson, Billy James (Ant Bee), Peter Banks, Mark Murdock, Adrian Belew, Hawkwind, Robert Calvert, Yes, Tony Kaye, Bob Hagger, Clive Bayley, Billy Sherwood, Steve Howe, Chris Squire, Bill Bruford, Geoff Downes, Mice on Stilts, Dave Bainbridge, Kiss, ID, Robbie Williams, John Lennon, Beatles, Elton John, Dewa Budjana, Green Violinist, John Bassett, Kev Ellis, Vintersorg

IT'S A LEGAL MATTER BABY

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

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

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

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

Of course if someone objects to our using their material we will be good fellows and take it down, unless (and this is a big unless) we feel that it is not in the public interest to comply.

But normally we shall not stand on ceremony. If you want to read more about this decision go to:

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

Dramatis Personae



THE GONZO WEEKLY

all the gonzo news that's fit to print

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,

(Sub Editor, and my lovely wife)

Graham Inglis,

(Columnist, Staff writer, *Hawkwind* nut)

Bart Lancia,

(My favourite roving reporter)

Thom the World Poet,

(Bard in residence)

C.J.Stone,

(Columnist, commentator and all round good egg)

Kev Rowland,

(Kiwi Reviewer)

Lesley Madigan,

Photographer *par excellence*

Douglas Harr,

(Staff writer, columnist)

Jessica Taylor,

(PA and laughing at drunk pop stars)

Richard Freeman,

(Scary stuff)

Dave McMann,

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

Orrin Hare,

(Sybarite and literary *bon viveur*)

Mark Raines,

(Cartoonist)

Davey Curtis,

(tales from the north)

Jon Pertwee

(Pop Culture memorabilia)

Dean Phillips

(The House Wally)

Rob Ayling

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

and **Peter McAdam**

(McDada in residence)

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

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

Contact us with bribes and free stuff:

Jonathan Downes,

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Editor: *Gonzo Weekly* magazine

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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

- **MONEY (THAT'S WHAT I WANT)** Singer and activist Billy Bragg has called Taylor Swift's decision to pull her back catalogue from Spotify a "corporate power play". Swift said she made the move because she did not agree "with perpetuating the perception that music has no value and should be free". However Bragg accused the star of not being honest with her fans. "[She should] say 'sorry, but [Google] gave me a huge amount of money... so I've sold my soul,' he said. Writing on Facebook, Bragg said: "What a shame that Taylor Swift's principled stand against those who would give her music away for free has turned out to be nothing more than a corporate power play. "These worthy sentiments have been somewhat undermined by Swift making her new album and back catalogue available on Google's new Music Key streaming service.....which also offers listeners a free service alongside a premium subscription tier." **Read on...**
- **WHERE THE STREETS HAVE NO NAME** Bono has undergone surgery to repair multiple fractures following his cycling accident. The U2 frontman took a hard spill in New York City's Central Park Sunday and was transported to Presbyterian/Weill Cornell Medical Center. Dr. Dean Lorich on Wednesday told UK newspaper The Mirror the rocker needed reconstructive surgery after suffering fractures to his face, shoulder and arm. The surgeon explained Bono was attempting to avoid another cyclist when the 'high-energy bicycle accident' occurred and left a bone 'tearing through his skin'. 'He was taken emergently to the operating room where the elbow was washed out and debrided,' the doctor said, adding that the musician suffered a 'facial fracture involving the orbit of his eye' and three fractures to his left shoulder blade. **Read on...**
- **AFRICAN HERBSMAN** Bob Marley is to have a brand of dope manufactured in his name. Along with being the king of reggae and one of the most respected artists in music history, Bob Marley's name can be associated with another, less commercial product, marijuana. The family of Marley have built on that latter legacy in partnering with Privateer Holdings for the creation of Marley Natural, the first global

cannabis brand which will be sold in markets where the product is legal. Beginning in late 2015, Marley Natural will be offering 'heirloom Jamaican cannabis strains inspired by those Bob Marley enjoyed.' In addition, the company will also market other hemp infused products such as sun repair creams and lotions containing Jamaican botanicals such as aloe and coconut, as well as accessories, including limited edition products based on those that Bob preferred. **Read on...**

- **A HEAD LIKE A RADIO** Radiohead guitarist Jonny Greenwood has given an update on the progress of the band's next album. Speaking to BBC Radio Oxford, Greenwood said that the band are trying a number of different approaches. Asked whether the band are in the studio, Greenwood said: "I'm late, they've all gone there now. We're currently playing and recording and it's fun to see everyone again, it's been a long time coming, we've been waiting all of us for a long time." Greenwood says the album is in its earliest stages: "It always feels when we start up like we still don't know really how to do it, and we don't know quite what to do. 'Looking down avenues' is a very kind way of putting the kind of fumbling that we do, mainly because every time we try and do it like the last time – because that worked – it never seems to work. **Read on...**
- **A BIT LATE** Jack White played a career-spanning, two-hour set at London's O2 Arena November 19, telling the audience that the venue choice was an attempt to make up for The White Stripes' previously cancelled gig at the same space. The White Stripes were due to play The O2 Arena in 2007 but cancelled the show after drummer Meg White was diagnosed with acute anxiety. Speaking to the audience at his solo gig, however, Jack White made reference to this previous event. "About 10 years ago I had a band called The White Stripes and we had a tour booked here but we had to cancel it, so that's the reason we're playing here," he explained. He then went on to pay tribute to his former keyboardist, the late Ikey Owens. "We're dedicating this to all the beautiful people we lost this year," he began. "Ikey Owens, we lost you so this is dedicated to him today." **Read on...**

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



your  e cards
someecards.com

Nicked from Jaki Windmill's Facebook pages

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

John Maynard Keynes

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

— Desolation Row by Bob Dylan

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

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

ISN'T THIS ALL GETTING A BIT BLADE RUNNER?

Google has become the first company to rent to the world's largest and most expensive digital billboard in Times Square, New York. The billboard is eight storeys high and is estimated to cost \$2.5m (£1.6m) to hire for four weeks.

The screen, which is the size of a football field, is mounted on the side of the Marriot Marquis hotel. Around 300,000 pedestrians are estimated to pass by the billboard every day.

Times Square's brightly-lit billboards are some of the most iconic and well-known outdoor advertising spaces. The new billboard was turned on on Tuesday evening and will show a nature-inspired digital art piece for a week until Google's adverts begin running. Hundreds of tourists watched as the screen was turned on. The screen is also connected to cameras, allowing for interactive content. The US tech giant is reported to have hired the screen until January 2015.

It was in one of Robert Heinlein's books, *Friday* I think that I first got acquainted with the idea of corporate nations capable of



going to war either against other corporations or against entire countries. Forgive me if I am getting a little paranoid in my old age, but the ubiquity of some of the big corporations is beginning to worry me. This week I had cause to try and sort out a problem with one of these corporations (not Goodle BTW) and it took me three whole days just to find a customer service telephone line in order to make my initial complaint.

One is left with more than a sneaking suspicion that truly the only thing that any of these organisations think about is money, and that the wishes and needs of their customer base are of no interest whatsoever.

After all, if there is no alternative, the customers will have no choice but to continue using them. Hark, do I hear the hobnailed boots of corporate stormtroopers kicking down my door?

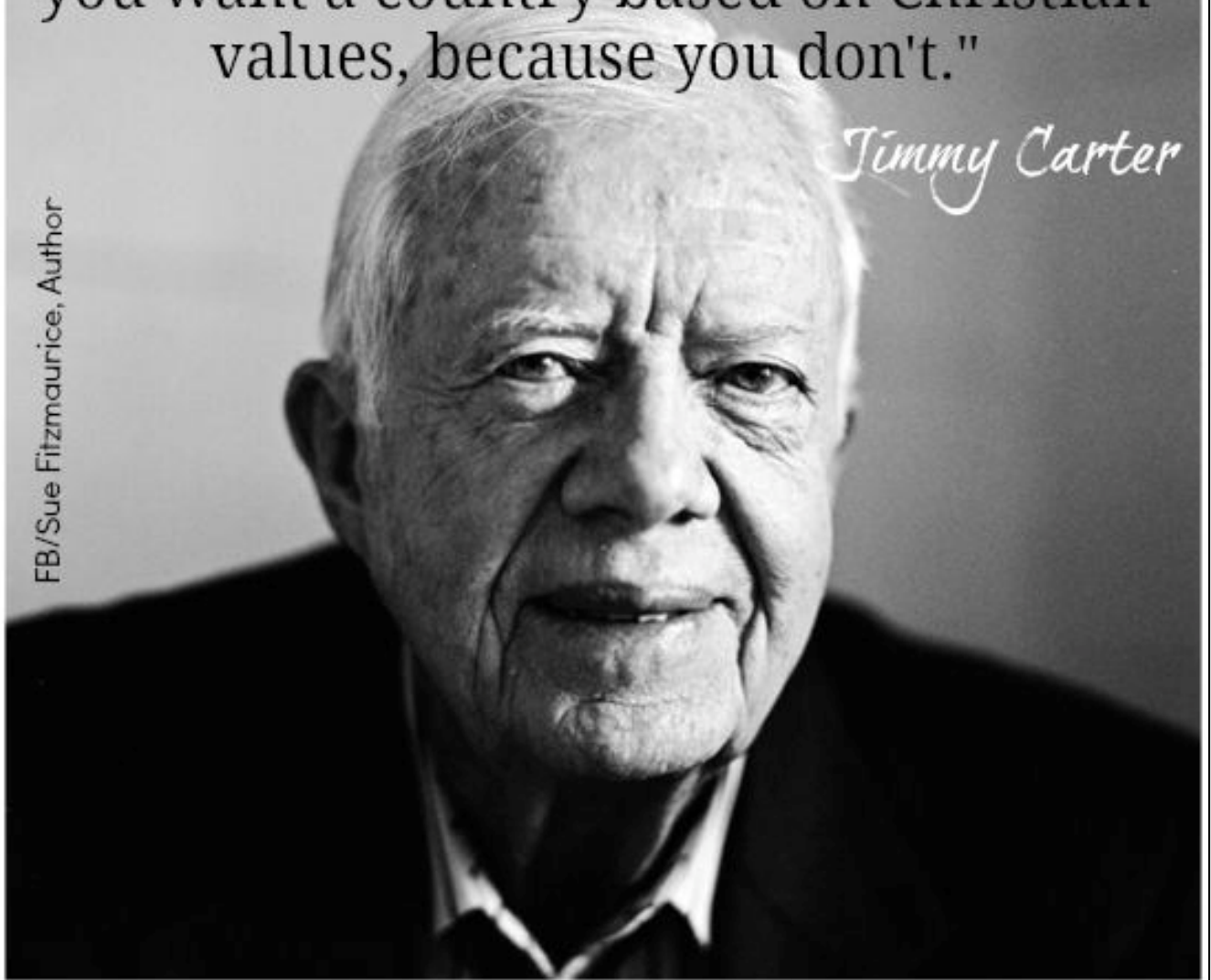


Democracywatch

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



THE LAST WEEK AT GONZO DAILY

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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



DAEVID ALLEN UPDATE



There is news from Daevid this week, but it comes in the form of a letter from his son Orlando posted on his Facebook page to mark the release of *I See You* - the latest Gong album.

He writes:

Daevid's greatest wish for his retirement was to say Thankyou and give a beautiful Gong album with all the classic gong quirkiness for all the dedicated punters and fans who have kept him alive through all the shifts and line up changes Gong has gone through in its solid influential 40 + years of history in the

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

The subscribers, by appointment from the Commission
of Patents, urgent of the U. S. Patent Office to re-
ceive and forwarding to the said models, without or
manufactures to be patented, & deposited there, which
will be sent free of expense, and risk and will dispen-
se the prepare Certificates Specifications, Assignments and all
the necessary Papers and Drawings, will mail gratuitous
into American and foreign mails, to test validity inventors
and provide service.



Freight Line.
New York.
Arrangement.
New York
Monday at 4 o'clock P. M.
Wednesday at 4 o'clock P. M.
Thursday at 4 o'clock P. M.
Saturday at 4 o'clock P. M.
Propeller 63
The Captain's Board,
CONVERSE & CO., 1 New-
Hampshire Co., which
City
of AGRICUL-
IMPLEMENTS AND
Fields and Flour
of Western
the above men-
examines his stock,
will find a choice selection,
and.

OTIS CONVERSE.



the week that's past

at 4 P. M., lodge in Springfield, leave at 9:41 morning
and arrive in Albany at 11 P. M.
The train for Troy leave on the arrival the train
at Greenbush.
The train for Buffalo leave Albany at 7:41 A. & 7 P. M.
The train of the Springfield and North Adams Road
connect at Pittsfield.
The train of the Hudson and Berkshire connect at
Westchester, Nov 23.

REGULAR LINE OF PACKETS
Between Norwich and Philadelphia.
Sail on **WEDNESDAY** of each week.
The line is composed of the following Packets:
New Bed. James L. Day, 1 : 1 : Capt Nash.
Mary H. Chappell, 1 : 1 : Capt. Griffin.

The subscriber, by appointment from the Commission
of Patents, agent of the U. S. Patent Office, for re-
ceiving and forwarding to the said models, designs or
inventions to be patented, & deposited there, which
will be sent free of expense and risk and will dis-
pose of the same. He prepares Claims, Specifications, and all
the necessary Papers and Drawings; will make and re-
new the American and foreign trade, to test validity of in-
ventions.

NORWICH & ALBANY
The above route
commanded by ex-
press freight from Nor-
wich Goods for the
line over the North
Adams Road directed to
Albany.
ACCOMMODATION
Leave Worcester
Leave Norwich
connecting with the
Vermont, and Freetown
NEW YORK
Leave Worcester at
depart Sunday, on the
Albany at 8 P. M.
Leave Albany's Point
at 10:30 (Monday) at
Albany.
Leave Worcester at
depart the New York
the same.
Norwich, July 22.

PROVIDENCE & ALBANY
The Grafton and
Albany Worcester at
Books kept at the
Box, N. E. Village,
the Capital Stage
Office.

Leave Worcester at
leave Providence at
morning and evening
express boats.
morning and evening
connect with train
tickets sold at Freetown
and Worcester
RIGHT TRAIN
Philadelphia Depot, Green-
bush.
Leave Uxbridge at 7:30
leave Providence for
the 6:30 A. M. train
that will train for
the 5:40 P. M. train
set with train from
the class tickets
and train stop at Mil-
waukee, Northville,
Waterville, Water-
town, Ashford, Lunenburg,
Pawtucket.
RIGHT NOTICE
after they are re-
No freight receipt.

Worcester, South
team Prop
NEW
Garden Blo
Worcester
HE subscriber has
No. 44 Front Street
FAMILY
our prepared to fur-
amer Arrange
THROUGH
on Worcester at 4
The last on the
of a train with
trains will leave
trains will leave
of a train with
up passengers.



New Year's Eve 2014-15

inspiral

SYSTEM 7

Celebrate the new year in the intimate and cozy
inSpiral lounge with SYSTEM 7 and friends

This is an intimate affair and tickets are limited so get the
first wave of advance tickets while they are available.

Tickets: £18.50 advance (including booking fee)
£25 on door (LIMITED)

inspiral 250 Camden High St, London NW1 8QS
www.inspiral.co.uk | 0203 370 3797

by System 7 + Friends: Nanoplex, Calemma, Josko, Morph, Aliji The inSpiral New Year celebrations have gained a solid reputation for quality music, and good vibes. Headliners System 7 will perform a live set at the chime of midnight featuring Steve Hillage playing guitar and Miquette Giraudy on synths. This in itself is a special moment in time and will be complimented by lots of other other awesome music all night long. Steve and Miquette's NYE set will preview a few new tracks from their forthcoming System 7 / Mirror System dual album release for 2015. The twin albums - provisionally titled N-port / X-port - celebrating their Fire and Water dual albums of 21 years ago will be preceded by a taster EP in March.

Admission will be limited for everyone's comfort, so get your tickets, while they are available. We have the beats and the treats for music lovers and conscious connoisseurs in the intimate party setting of inSpiral lounge - the perfect start to 2015. Tickets: £18.50 advance (including booking fee) £25 on door (LIMITED) System 7 play on the stroke of midnight.

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

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

the week that's past



The mystery of the new *Rocket Scientists* album has been solved with this brief news from Erik:

REFUEL is the brand new album from Rocket Scientists available NOW as a digital download at Bandcamp.com or through the Bandcamp Player right on our Facebook Page. The CD ships on December 9, 2014. Fantastic graphic design by our friend, Amber Tidwell Cartier! — with Erik Norlander, Mark McCrite, Sandy Serge and Don Schiff.

But if you look on their Bandcamp page you can find out lots more about the record:

ROCKET SCIENTISTS LOOKING FORWARD WITH "REFUEL"
California prog rockers begin their third decade

with a new studio masterwork

(El Dorado Hills, California, 18 November 2014)
The enduring trio of Erik Norlander (keyboards), Mark McCrite (guitars and vocals) and Don Schiff (Sticks and strings) are delighted to release their 7th studio album, "Refuel." The full-length album combines both vocal and instrumental songs with the band's signature songwriting, performance and production style in 12 unforgettable songs. Refuel also features stellar performances by guest musicians Gregg Bissonette (drums), vocalists Lana Lane, Kelly Keeling and Emily McCrite along with others including the brass players from the band's previous release, *Supernatural Highways*, and Norlander's *Hommage Symphonique* album which also featured Schiff and McCrite.

the week that's past

Refuel started in 2012 with the idea of marking the band's 20th anniversary of their 1993 debut release. Producer / keyboardist Erik Norlander notes, "We decided to write some new music at the end of 2012 to celebrate 20 years of Rocket Scientists. We wrote a lot. Too much, in fact, for a single album!" The band released a 30-minute all-instrumental EP, Supernatural Highways, earlier this year which represents the first part of those creative efforts.

Refuel contains the balance of those 20-year anniversary recordings and is a more traditional album mixing vocal and instrumental tracks in the style that so identifies the group. A video for "She's Getting Hysterical" will closely follow the Refuel release.

Guitarist / vocalist Mark McCrite takes his craft to new heights on the Refuel album. Says vocalist Lana Lane, "Mark is one of the most musical people I know, and Rocket Scientists wouldn't exist without him. He is always up for the challenge of creating meaningful music and delivers incredible work. The songs he has contributed over the past 20 years to both the Rocket Scientists and Lana Lane catalogs are definitely some of the most memorable."

Keyboardist Erik Norlander turns in another production full of depth and color. Don Schiff comments, "Erik is a never-ending source of master keyboard wizardry. His tones are the best, and his choice of harmony is flawless. As for his keyboard technique, it's the stuff of the timeless legends that we know and love."

Norlander's keyboard work especially shines on the instrumental, "Galileo," keeping alive the RS tradition of naming an instrumental track after a famous scientist. Norlander was even persuaded to step out with more vocals to the Refuel effort. Mark McCrite notes, "I'm really excited to have Erik return more prominently as a lead vocalist this time out. This was an important element of our first album, Earthbound, and I'm happy to see it come back!"

Don Schiff performs his usual Stick and bass guitar magic in addition to penning 2 of the album tracks, "Regenerate" and "Reconstruct." He also plays contrabass, cello and viola throughout the record. Norlander comments, "In the few years since the Rocket Scientists Looking Backward project, Don taught himself to play the cello!"

He had been experimenting with various bowed guitar-like instruments on the Hommage Symphonique album and even on the last 2007 studio recordings like "Earthbound." Those sounded great, but I think Don decided that he needed to learn the real thing ... and he did!" Schiff's cello is prominent on the 26-minute opus, "Traveler on the Supernatural Highways," released earlier this year, and the Refuel album takes his string-player role even further on nearly every song.

Guest vocalists on Refuel include symphonic rock chanteuse, Lana Lane, and long-time Norlander collaborator, rock icon, Kelly Keeling. Mark McCrite notes, "It's also great to feature the inimitable Lana Lane. Singing at the same mic with her was one of the highlights of these sessions, and I love that our signature blend is featured as the very first vocals you hear on the record."

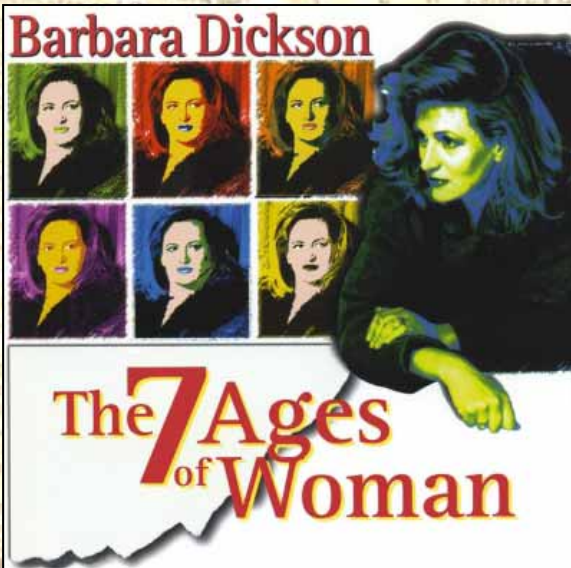
And Don Schiff adds, "Kelly's vocals embody all the characteristics of legendary vocalists in style, power and control. On top of all that he also is 'Kelly Keeling,' a legendary voice on his own. It's always a great pleasure to hear his artistry." Keeling provides guest vocals to the horn-driven anthem, "Cheshire Cat Smile," and Lane concludes with album with a stirring delivery of the symphonic gem, "The Lost Years." credits released 18 November 2014

- Mark McCrite - vocals, guitars
- Erik Norlander - keyboards, vocals
- Don Schiff - NS/Sticks, bass guitars, cello, viola, mandolin
- with
- Gregg Bissonette - drums
- Lana Lane - vocals
- Kelly Keeling - vocals
- Emily McCrite - vocals
- Jon Papenbrook - trumpet
- Rich Hofmann - piccolo trumpet
- Eric Jorgensen - trombone

**CURRENTLY IN STOCK
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the week that's past



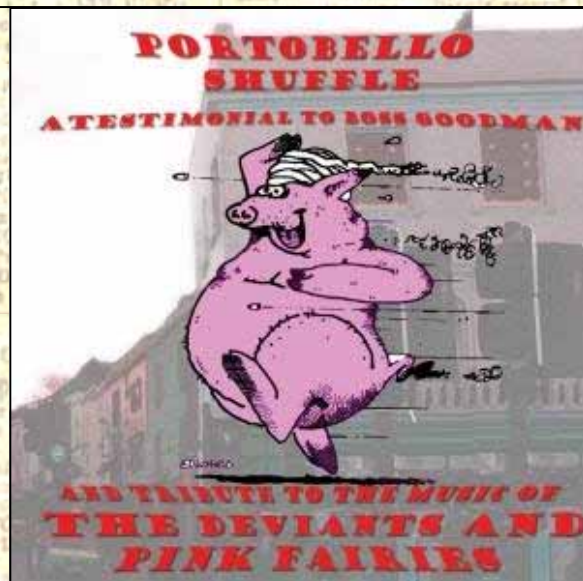
During the seventies and eighties Barbara Dickson enjoyed huge success in both the pop field and also moved into acting and was featured in a number of high profile stage and television productions.

This is the original soundtrack album to accompany her one woman stage show. Features many of the songs from the show, including several Beatles numbers, including the perfect "She's Leaving Home". The album has so many different songs in different styles and is a must buy.

In 1998 the Derbyshire Times wrote:

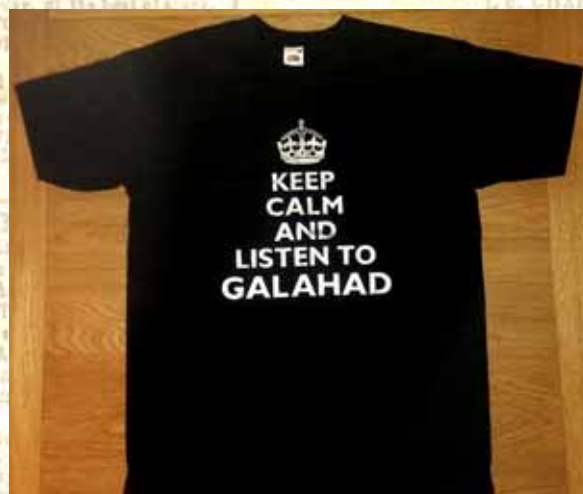
"As she and her top-notch instrumentalists took the show through its fascinating paces, she assumed a myriad of roles, from the frightened child to the reluctant bride, the hard-up mother to the whore to the junkie. Sometimes it was so touching it hurt, like Lennon and McCartney's 'She's Leaving Home'; deliciously funny, as with 'The Worst Pies in London', or raunchy and upbeat with 'It's Money That I Love'...

It's a brave show with music and words showing women as they are and what they often have to endure. I admired such honesty as much as the production's considerable polish."



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

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



This has to be one of the wittier adaptations of the 'Keep Calm and Carry On' meme which has been going around the country, and indeed the electronic world for some years now.

Galahad have a history of witty promotions, and this is up with the best of them



the week that's past

Peculiar News of the Week



A US company has launched the Scroguard, a latex girdle targeted at swingers which covers the entire genital region.

When used in conjunction with a condom it's still not officially designed to protect against STDs like herpes, but is for "couples and individuals who love to swing."

Scroguard co-founder Addison Sears-Collins **told the Huffington Post:** "When we started developing this product, we thought, there's gotta be a need for people out there who want an extra layer of security or peace of mind.

"People who are using it say it's brilliant. Phenomenal."

[http://web.orange.co.uk/article/quirkies/
Condom_pants_swing_onto_the_market](http://web.orange.co.uk/article/quirkies/Condom_pants_swing_onto_the_market)

#RESTASOLOQUELLOCHENONCAMBIA



JANUARY 2015





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

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

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

STRANGE FRUIT



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.



09-11-14

SHOW 96

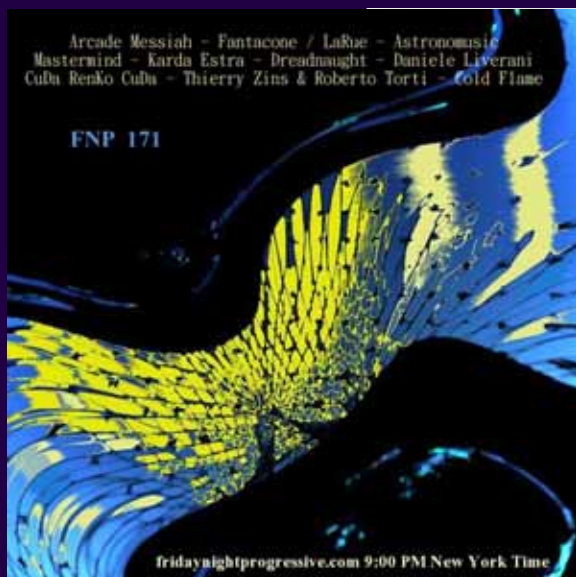
Thom Yorke:	Skip Divided
Kay Martin and Her Bodyguards:	Fever
Dead Kennedys:	Viva Las Vegas
Mark Fry:	Aeroplanes
Suzi Quatro:	The Girl from Detroit City
John Lennon McCullough:	Box of Tricks
Sable Noir:	Chew
John's Children:	Jagged Time Lapse
Bill Nelson:	End of the Season
Rachel Zeffina:	Letters from Tokyo
Aphex Twin:	Acrid Avid Jam Shred
Mark Fry:	I Lived in Trees
Mark Fry:	Dreaming with Alice
Simon Warner:	Moody (from the album Waiting Rooms)
Brad Berwick:	I'm Better Than the Beatles
Haiku Salut:	Sounds like There's a Pacman Crunching Away at Your Heart (album Tricolore)

John Martyn:	I'd Rather be the Devil
Roy Rogers:	Devil Got my Woman
Mark Fry:	Little Flashing Light
Bridget St John:	If You'd Been There
Mark Isham:	Tibet Part V
Bob Harris:	End Title – Love Theme from Lolita
Mark Fry:	River Kings
The Beatles:	Goodnight

**Listen
Here**



I had a very disturbing e mail from Jaki this week. Apparently Tim and Maisie are lost in the bowels of Alcatraz island, and Jaki has had to stay in San Francisco to look for them. There will, therefore, be no show this week...



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:

Arcade Messiah

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

Fantacone - LaRue

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

Astronomusic

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

Mastermind

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

Karda Estra

<http://www.facebook.com/pages/Karda-Estra/67051130804>

Dreadnaught

<http://www.facebook.com/pages/Dreadnaught/135886783102455>

Daniele Liverani

<http://www.facebook.com/Daniele.Liverani.Page>

CuDa RenKo CuDa

<http://www.facebook.com/chris cudamusic/timeline>

Thierry Zins & Roberto Torti

<http://soundcloud.com/thierry-zins>

Cold Flame

<http://www.facebook.com/coldflameuk?fref=ts>

Back Drop art Ron Marquiss — with Chris Cuda, Bill Berends, John KingBathmat Bassett, Thierry Zins, Richard Habib, Richard Wileman, Roberto Torti, Lisa LaRue Baker, Cold Flame, Daniele Liverani, Federico Fantacone, Zózimo Rech, John Baker and Adrianne Simioni.

**Listen
Here**

Friday Night Progressive



**Jimmy Lee Ruffin
(1936 – 2014)**

Ruffin was an American soul singer, and elder brother of David Ruffin of The Temptations. He had several hit records between the 1960s and 1980s, the most successful being the Top 10 classics "What Becomes of the Brokenhearted",

and "Hold On (To My Love)".

Jimmy Ruffin was born in Collinsville, Mississippi, and was approaching his fifth birthday when his brother David was born. As children, the brothers began singing with a gospel group, the Dixie Nightingales.

In 1961, Jimmy became a singer as part of the Motown stable, mostly on sessions but also

THOSE WE HAVE LOST

recording singles for its subsidiary Miracle label, but was then drafted for national service. After leaving the Army in 1964, he returned to Motown, where he was offered the opportunity to join the Temptations to replace Elbridge Bryant.

However, after hearing his brother David, they hired him for the job instead so Jimmy decided to resume his solo career. Jimmy Ruffin recorded for Motown's subsidiary Soul label, but with little success.

In 1966, he heard a song about unrequited love written for The Spinners, and persuaded the writers that he should record it himself. His recording of "What Becomes of the Brokenhearted" became a major success. The song reached #7 on the Billboard Hot 100 and #6 on the R&B Chart.

It also initially reached #10 in the UK singles chart, rising to #4 when it was reissued in the UK in 1974. "What Becomes of the Brokenhearted" remained Ruffin's best-known song. Follow-ups in the US were successful, with "I've Passed This Way Before" and "Gonna Give Her All the Love I've Got" reaching the US charts in late 1966 and early 1967.

Following the 2010 release - on CD for the first time - of his 1970 album *I Am My Brother's Keeper*, Jimmy Ruffin had been writing and recording songs for a new album that he had planned to release during 2013. It was never issued.

In 2012, a compilation album titled *There Will Never Be Another You*, including his hit songs "What Becomes of the Brokenhearted", and "Hold On To My Love", had been released.

Living in the Las Vegas, Nevada area, on October 17, 2014, it was reported that Jimmy was gravely ill and had been taken into an intensive care unit in a Las Vegas hospital. Ruffin died on November 17, 2014, in Las Vegas, aged 78.



Mike Burney (1944 – 2014)

Burney was an English jazz saxophonist, most notable for his tenure in Roy Wood's Wizzard. Between 1968 and 1970, Burney was in Billy Fury's backing band.

Following this, he was a member of Wizzard, playing on records such as "I Wish It Could Be Christmas Everyday". He also wrote its b-side, "Rob Roy's Nightmare (A Bit More H.A.)".

More recently, he worked with the Million-Airs Big Band & Concert Orchestra and spent eight years with The Syd Lawrence Orchestra.

He also worked on a joint project with other Wizzard members called The Old Horns Band. He had a residency at Miller & Carter in Sutton Coldfield. He died on 13 November 2014, weeks after his 70th birthday.

THOSE WE HAVE LOST



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

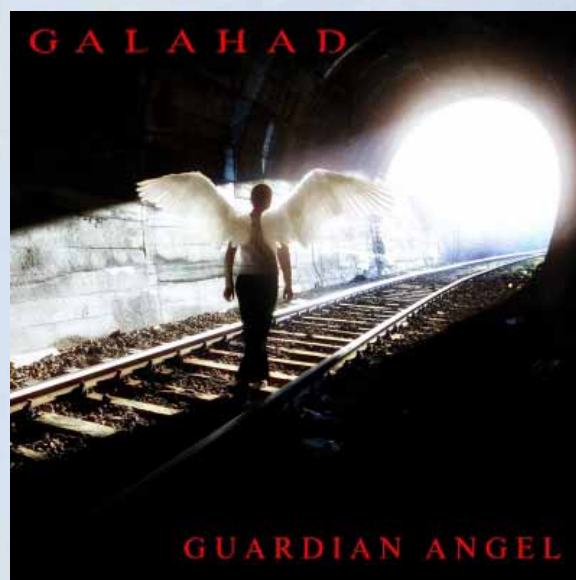
<http://www.zazzle.co.uk/gonzowebkly>



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

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

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



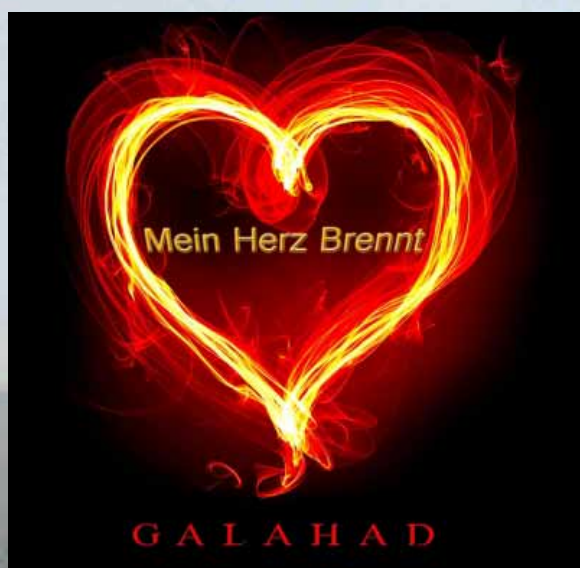
Artist Galahad
Title Guardian Angel
Cat No. GHEP2
Label Avalon

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



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

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



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

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

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

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

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

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



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

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

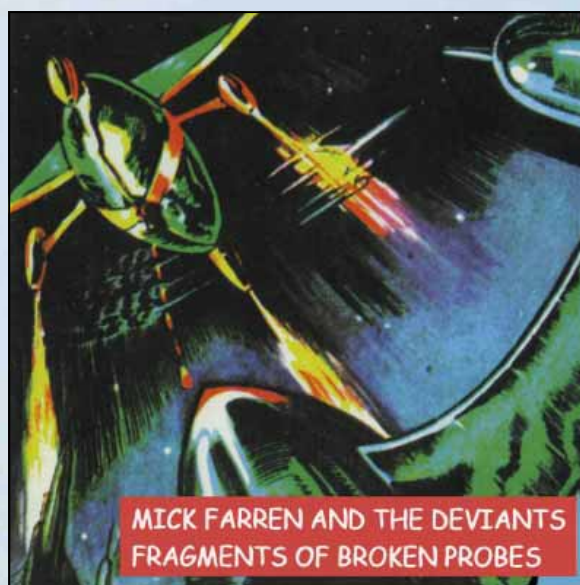
by the stage name Captain Beefheart. His musical work was conducted with a rotating ensemble of musicians called the Magic Band (1965–1982), with whom he recorded 13 studio albums. Noted for his powerful singing voice with its wide range, Van Vliet also played the harmonica, saxophone and numerous other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

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

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

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

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



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

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

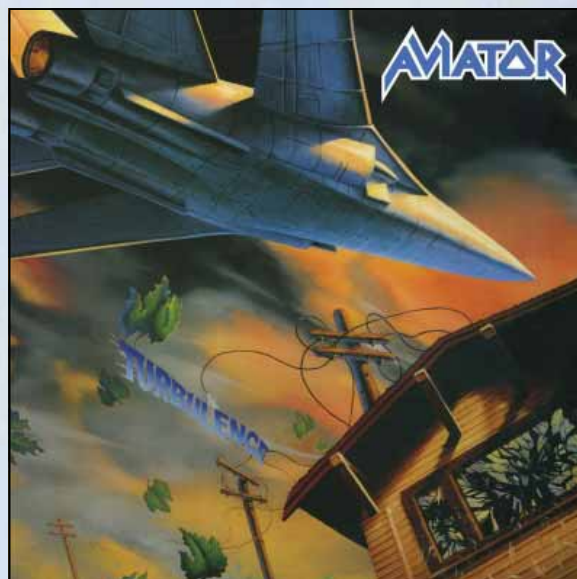
Rees left the band in June 1967 to be replaced by Farren's flatmate Duncan Sanderson (born 31 December 1948, in Carlisle, Cumbria) and the band released a second album Disposable through the independent label Stable Records.

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

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

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

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



Artist Aviator

Title Turbulence

Cat No. HST236CD

Label Gonzo

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

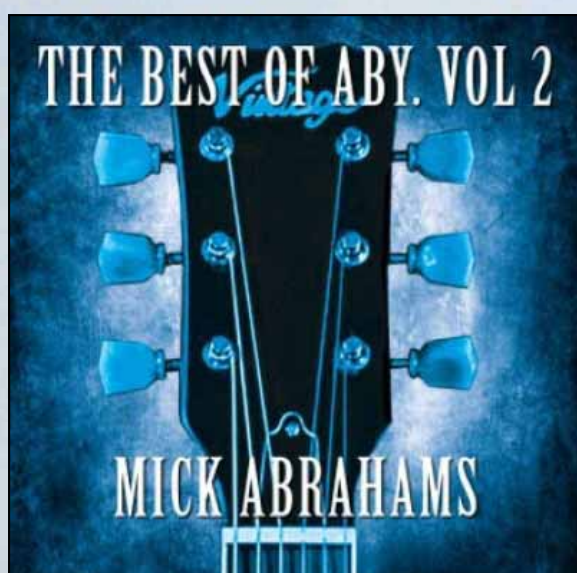
Martin Horst takes up the story on the Prog Archives:

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

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

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

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



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

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

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

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

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

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

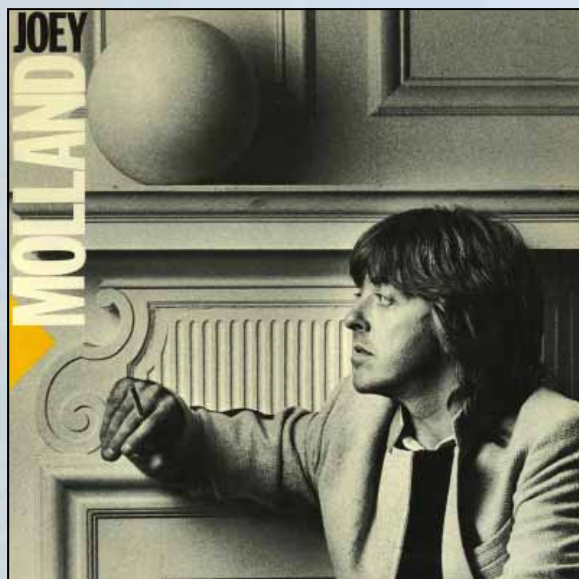
Unsurprisingly, there was a massive falling out between the pair, and Abrahams left the group. He was replaced by Martin Barre (after brief tenures by Toni Iomni, later as Black Sabbath, and Davy O'List of The Nice) and Jethro Tull did their own inimitable thing for the next four decades.

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

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

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

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



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

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

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

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

The band were the last non-Beatles artists to

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

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

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

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

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

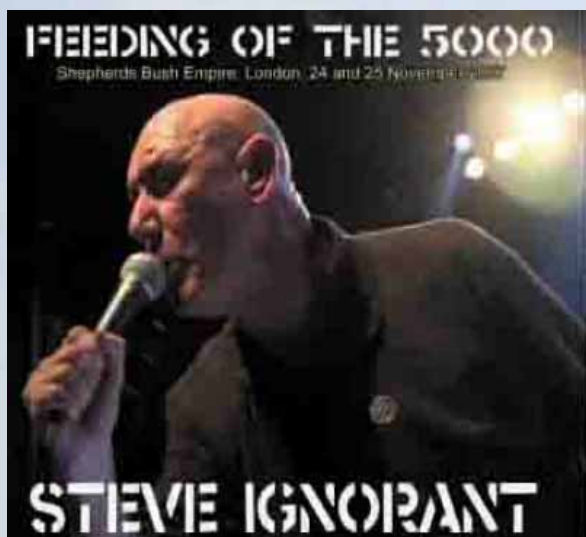
Musically, the band is tight, and the music is well arranged and well produced. Fans will note the inclusion of "Mean Jemima," which was originally recorded by Badfinger for the No Dice album (known as "Mean Mean Jemima").

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

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

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

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

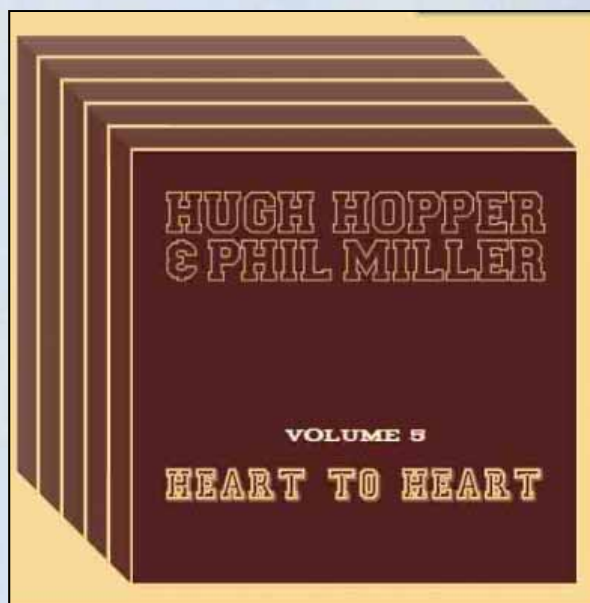


Artist Steve Ignorant
Title The Feeding of the 5000
Cat No. DIM-GZ002CD
Label Gonzo

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

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

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



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

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

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

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

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

Machine.

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

He writes:

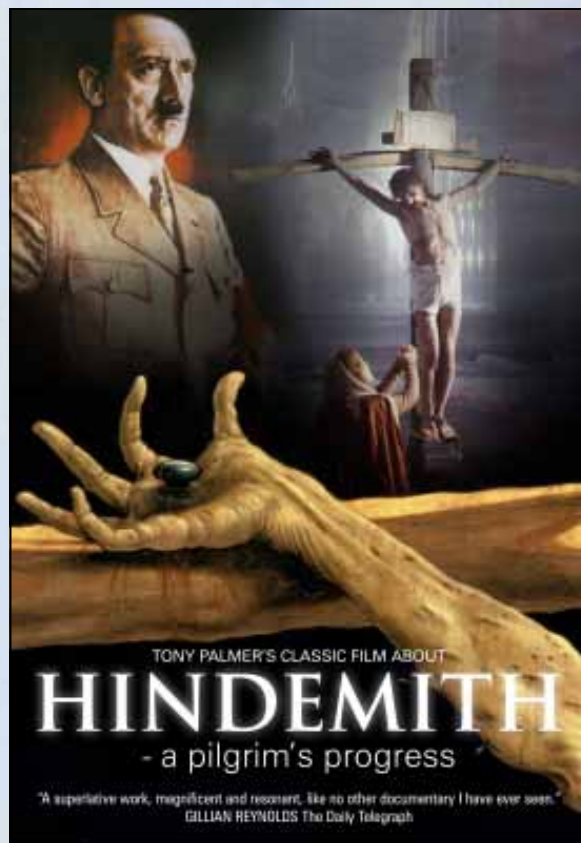
“My first encounter with the music of Hugh Colin Hopper backdates to the summer of 1976. While visiting a friend I was intentional played a record titled Volume Two from a British rock group about whom I knew little, The Soft Machine. The experience was staggering and prompted a radical reappraisal for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

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

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

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

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



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

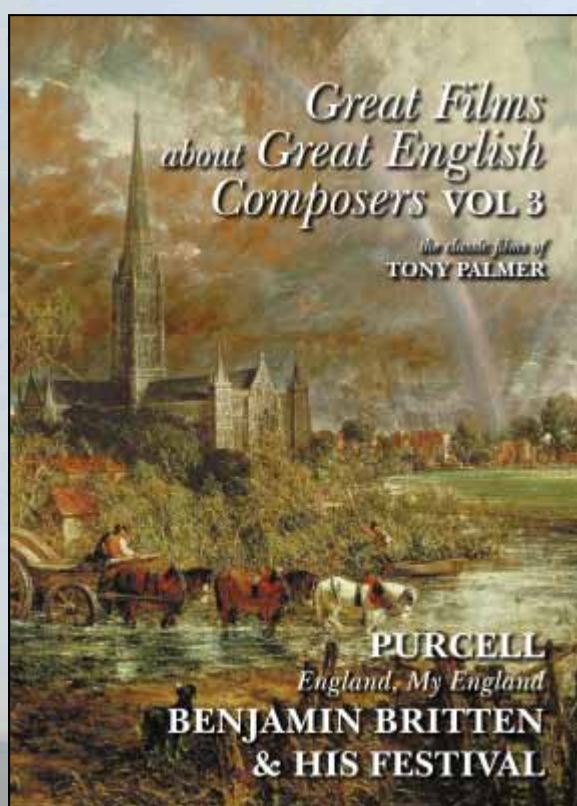
The film was first shown on Melvyn Bragg’s South Bank Show. The critics were divided. Stephen Johnson, writing in *The Listener*, admitted that while the various thematic strands undoubtedly related, the story of Hindemith tended to get lost in the welter of allusions.

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

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

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

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



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

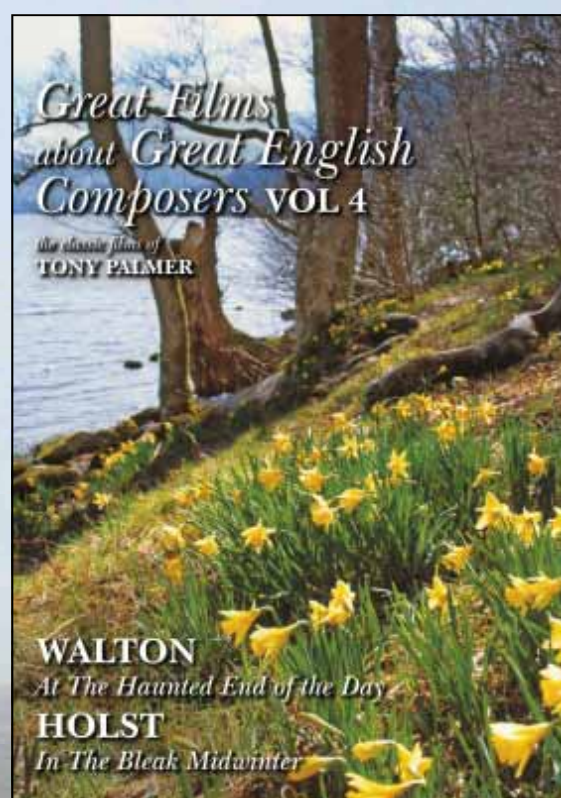
PURCELL - Tony Palmer directs this prize-winning film about the great English composer Henry Purcell. Very little is known about his life, but the script - by Charles Wood and the late John Osborne - solves this problem by launching a group of actors in the 1960s on a voyage of discovery into the 1660s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

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

BRITTEN & HIS FESTIVAL -

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

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



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

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

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

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

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

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



Artist Barbara Dickson
Title Winter
Cat No. CTVPCD011
Label Chariot

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

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

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

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

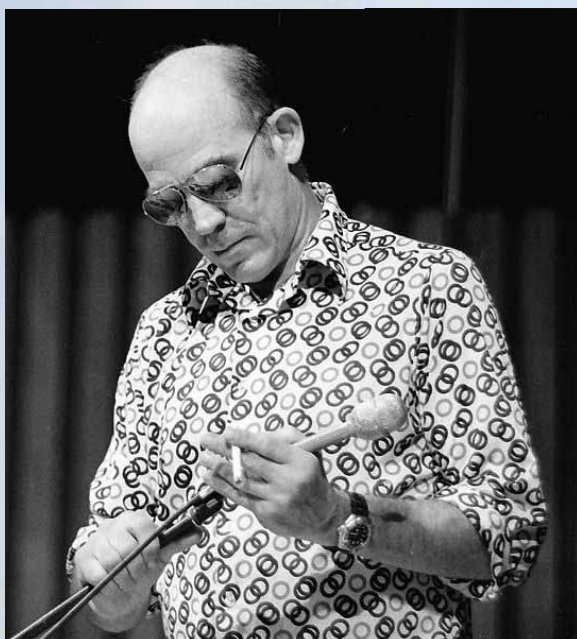
During the seventies and eighties Barbara Dickson enjoyed huge success in both the pop field and also moved into acting and was featured in a number of high profile stage and television productions.

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

Of this new album she writes:

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





WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

"In a closed society where everybody's guilty, the only crime is getting caught. In a world of thieves, the only final sin is stupidity."

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...





Help Us Save
Elephants

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.

REMEMBERING PETER BANKS



When original *Yes* guitarist Peter Banks died back in 2013, his friend, musician and publicist Billy James (aka Ant-Bee) wrote this:

Guitar Legend Peter Banks Passes – July 15, 1947 – March 8, 2013

London, UK - Best known for his innovative and unique guitar work with YES and Flash, as well as his own critically acclaimed solo albums, guitar legend Peter Banks passed away at his home in London on March 8, 2013. Banks, a founding member of the ground breaking progressive rock group YES, performed on the band's first two albums, 'Yes' and 'Time And A Word'. He would go on to form Flash and release 3 well-received albums (Flash, In The Can, Out Of Our Hands), along with several successful tours of Europe and

the US, culminating in an appearance on the widely watched late night American TV show 'The Midnight Special'. With an admitted fondness for improvisation, music critics touted Banks as a cross between Pete Townshend and Wes Montgomery. Even Pete Townshend, one night after witnessing a YES performance, walked up to Banks, slapped him on the back and said, "You're great!"

After Flash, Peter Banks would form the band Empire in the mid '70s and eventually release 3 albums 'Mark I' 'Mark II' and 'Mark III'. During his career, Banks would release 5 solo albums (Two Sides Of..., Instinct, Self-Contained, Reduction, Can I Play You Something?) and had been active in recent times working with acts such as

Peter Banks Empire The Mars Tapes

Harmony and Diversity, Prog Collective, ANT-BEE and Days Between Stations. Banks first solo album 'Two Sides Of Peter Banks' has been considered by many as one of the great 'prog' records of all time and features an all-star line-up of Jan Akkerman, Phil Collins and John Wetton. In the early 2000's Banks wrote his autobiography 'Beyond & Before' published by Golden Treasures publishing in the US. Peter was putting on the final touches of the long awaited live recording 'FLASH - IN PUBLIC' CD set for release on Cleopatra Records at the time of his passing.

"I loved working with Peter on the many records I have produced over the years, he always delivered amazing stuff, creative, inspires and always with that classic original YES flavor that came with his playing. He will be missed by me and many many other fans of his music and playing." - Billy Sherwood

Peter Banks will always be remembered as one of the pioneers of progressive rock guitar and will be missed by musicians worldwide.

Peter Banks - July 15, 1947 - March 8, 2013

The image, (Peter is the one on the right) by the way, was sent me by Billy from Glass Onyon who wrote: "this is one of the last photos - it is of him and his manager and longtime friend George Mizer".

Gonzo are releasing a slice of unreleased Banksiana from his band *Empire* and so, in the first of two pieces, we spoke to Billy about his old mate...

**Listen
Here**

THE MAN WHO PLAYED THE DRUMS FOR EMPIRE: Mark Murdock Interview

1. How did you first meet Peter Banks?

It was through an L.A. connection who had phoned me one day in Phoenix with an invite to audition for ex-YES guitarist Peter Banks in L.A. After a few jams with Peter, it was decided that I was in what would become the drummer of the third incarnation of Empire, so 'I loaded up the truck and moved to Beverly.' No, it was West Hollywood to be exact.

2. Was Empire Mk3 put together from scratch?

Peter and vocalist, Sidonie Jordan (Sydney Foxx) were always the nucleus of Empire from conception. So they built or rebuilt around that foundation. Sidonie could tell you more about it, of course.

In terms of Empire III, I was the first onboard and then bassist, Brad Stephenson who was recommended to me by drummer, Steve Smith, who Brad played with in The Ronnie Montrose

Band.

Keyboardist, Paul Delph came through the Empire manager, Dwight Tindle. Peter was actually trying to get Tony Kaye on keyboards, but Tony was consumed in Detective.

The interesting thing was that the first musicians to walk through the door ended up in Empire. The standard of course was very high, as Peter coming from YES and Sidonie's acclaimed musical background. Empire I featured Phil Collins and John Giblin (both of whom played in Brand X later).

3. Was there a lot of pressure to replicate the sound of the two previous versions?

None, whatsoever. In fact Peter seemed to initially do a slightly different variation of repeated song with each Empire band, which was his way to keep the songs personalized per project. He always allowed each player's own style to interpret the songs. I did take it upon myself to play 'Something's Coming' in the original jazzy 'Bruford' style as he did on the YES version.

There were some intricate arrangements, which is something that Peter might have taken to, or from YES.

'Sky At Night' featured Phil Collins on drums and I knew Phil, so I use to play that song with just





Peter in rehearsal. Phil's drumming on that track was wonderful so I requested to play it with Peter from time to time.

4. Were the songs brought to the band fully formed or were you all involved in the compositional/arranging process?

A majority of the songs were composed and arranged by Peter. He presented them to the band, but they were developed at Mars Studios, L.A., where we had set up camp. Fortunately the manager that I brought into the band was a radio station owner and funded the band on salaries and rehearsal space, plus other float money to live in Hollywood and drive Ferraris and Porsches. We were already living the high-life! We didn't need a 'record deal!' Ha!

The band did bring contributions to some of the instrumental songs, but a majority of the songs went unfinished, so it was hard to pin down who did what. For example, I introduced a drum groove in what became, 'Ascending To The Planet Mars.' We literally recorded everything we did off the board including jams. I later added synth lead and melodies to the song 'The Fall Of The Empire' in order save it from being scrapped. I know that was breaking some 'Code of Music Ethics' or something, but I made the call as producer and added my credit to the song. It has been done before.

5. How long was Empire Mk3 together?

In total about 5 to 6 months. The first few months we spent mapping things out (liquid lunches) and rehearsing in different studios around L.A. until we got our own soundstage at Mars Studios. It was at Mars where we made the greatest progress and greatest defeat.

6. Did you ever play live?

With great regret, NO! In fact none of the Empire bands ever played live. My impression was that the London Empire I was more of a session for the recording as artists like Collins and Giblin played on it. The Los Angeles Empires were aiming to play live and play or even tour.

It's still all a fog, but the band was showcasing for a record deal first, which didn't happen then. Years later, after the fact, the CDs were released on One Way Records at a three CD set.

Empire was a 'Work in progress' band until the very last day.

The good news is that the Empire songs were finally performed live here in Tokyo by myself and Prog band called 'Machine Messiah.'

There are still die-hard early YES fans in Japan. The songs were well received on each event. We actually just played an event here in Tokyo to launch 'The Mars Tapes' CD. There have been positive CD reviews even by the likes of Yamaha Music Japan.

7. Is there any more material that is in the archives unreleased?

Not sure, but I always had in my procession a suitcase of old tapes in my Tokyo apartment. About 6 months ago I started thinking about Peter and rediscovered them. I threw the idea to Sidonie and she was concerned with the quality. We went with what seemed to be the most intact, even though that included border line quality-tape hiss, tape speed inconsistencies and all. It was a tough call, but they documented what we did and the potential of the band. Most of the other tapes in my possession are recordings I did with Percy Jones but that's another story.

8. Did you keep in touch with the band after the split?

Well, indirectly with Peter. He never answered his phone, so I went through his old manager from a previous band. I actually was hoping to bring him over to Japan to play live. Unfortunately, he passed away last year. Paul Delph and our manager also left us. The bass player is a mystery.

Sidonie and myself are the only surviving members, to my knowledge. In fact, I just reconnected with Sidonie after 30 years, which has been an amazing experience. We both have come to the conclusion that the release of these tapes has been a way to figure out the past. The original One Way Records CD only showed a fraction of what Empire was about.

What she brought to the band was always so creative and professional. She would patiently practice dancing or singing in the corner while

the band was working out arrangements. When she joined the stage she always had her parts down.

9. What did you do next?

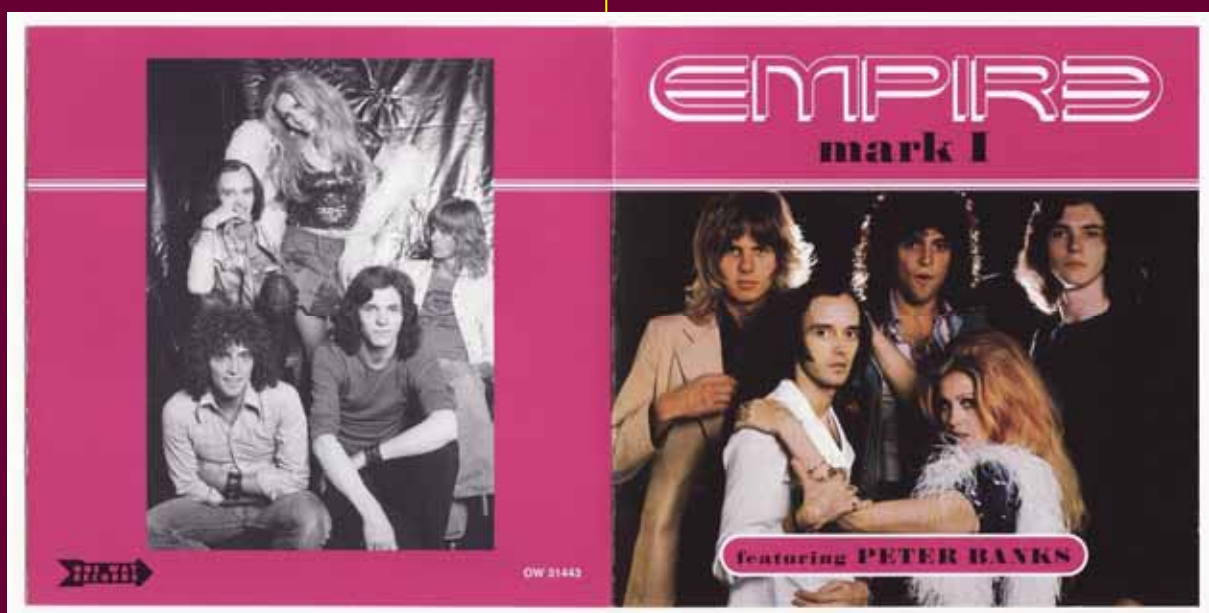
After the 'Fall of Empire III', I returned to Phoenix to recover from 'Empire jet-lag!' Ha! There, I met keyboardist, Allan Zavod, who lived a few doors down from me. I had admired his playing with Jean-Luc-Ponty. Allan was in between projects and tours, so I helped him rehearse some of his own material and recorded for him and him for me. Oh, Paul later ended up in an L.A. band with John Goodsall of Brand X and I ended up recording with Percy Jones in New York and various artists, David Sancious, Shankar and more, in what would later become Cymbalic Encounters and additional projects. It's another story 'in and of itself!'

10. Were Peter and Sidonie the only band members to have continued through all three lineups?

YES! The backing members were either just doing a session for Empire or as a band in the same (Hate to say this) 'ill-fated sinking ship!'

It brings to mind the big question: What are the forces that bring a band together? Fate, money, circumstance, talent or appeal of some form? Might be the same elements that break up bands as well!

On behalf of Sidonie and myself, we would like to say a big 'Thanks!' to Jon Downes and Gonzo.





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

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

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

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

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

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

FAMILY CIRCLE

JON ANDERSON | MATT MALLEY



Celtic Folk, World and Indian Music.

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

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

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

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

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



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

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

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



Helping Families along the Way

Proudly Supporting People with Autism Since 1998

AUTISM AFFECTS FAMILIES

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

OUR MISSION

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

WE ARE IMPROVING LIVES

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



AND PROVIDING SUPPORT

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

Flutie Foundation Programs:

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

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

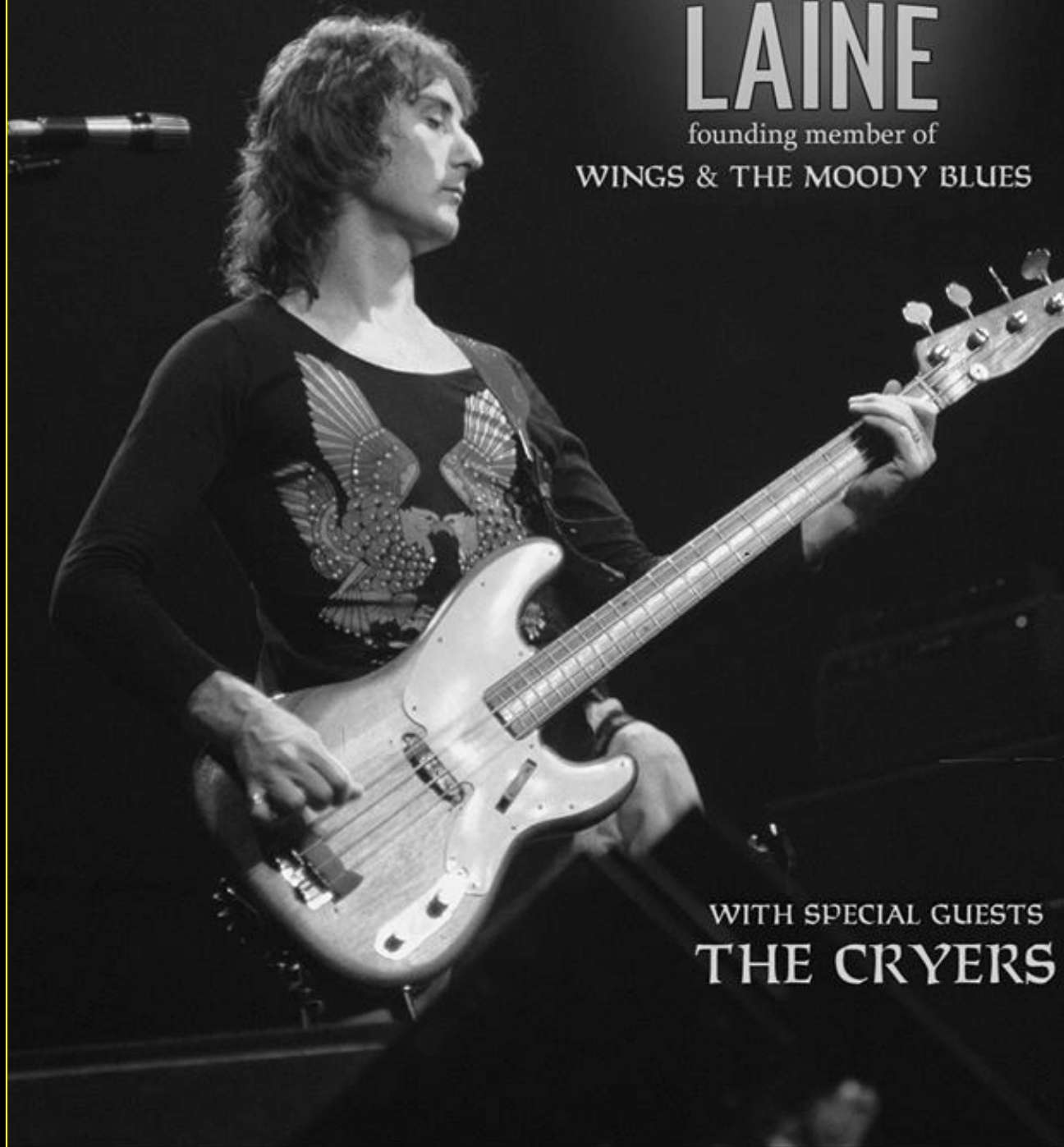
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Douglas Harr Ear Candy for the Hungry Audiophile

Adrian Belew goes to the Chapel



Adrian Belew is a composer, multi-instrumentalist, and vocalist and one of the most prolific and talented artists of our time. He is a “musicians musician” in that those who play or who are into music as a pursuit inevitably know his work, whereas the more casual listener may not. It’s a shame, as Adrian’s solo albums number more than a dozen, and his work with other artists of our time is compelling.

To kick start his solo career, Adrian released a pair of incredibly creative, fun albums in the early 80’s – *Lone Rhino*

(1982) and *Twang Bar King* (1983). These established Adrian’s love of both progressive and pop-rock forms, peppered with frequent use of distorted guitar patches to imitate animal sounds, industrial noise such as trains and autos, to create frenetic leads, and color quieter pieces. His releases since, interspersed through the years with his other collaborations follow a varied path through many fascinating soundscapes. He is known for inventive technique on guitar and pliant, modern voice. It’s possible to forget he’s penned some of the best lyrics of our era – from “The Rail Song” to “Men in Helicopters” and “Inner Revolution,” which reflect on our times, our treatment of the planet, and just as often, very fun, positive and affirming prose.

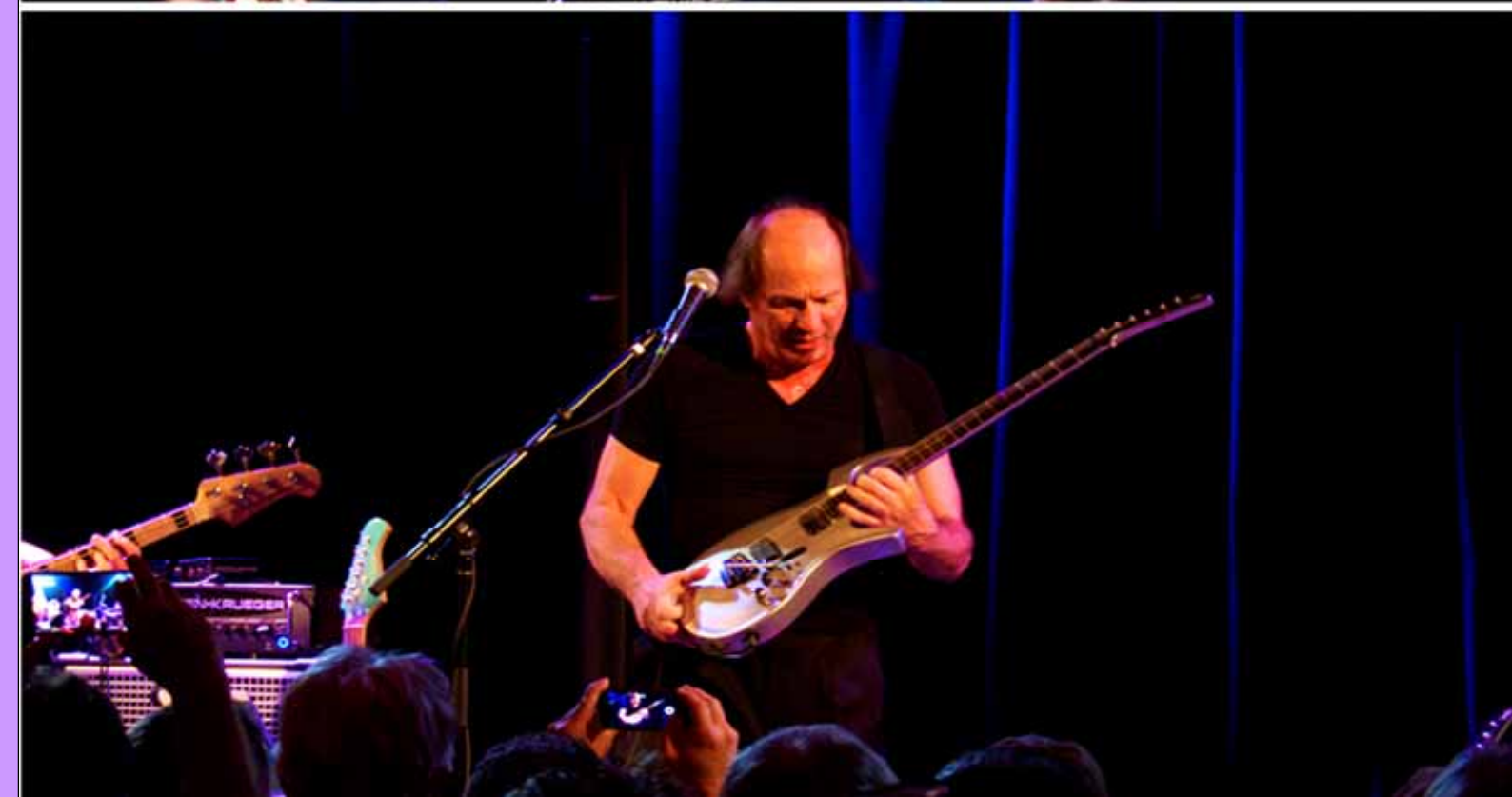
Adrian’s work with other musicians, on their albums and concerts, include productive time with Frank Zappa, Paul Simon, David Bowie, Laurie Anderson, and The Talking Heads, often guesting on the best of all works by that artist. Listen to his playing on career defining albums such as *Graceland* by Paul Simon, or *Lodger* by David Bowie, or *Remain in Light* by The Talking Heads for relevant examples of this charm. Besides his solo work, Adrian fronted his own happy pop band “The Bears” who were a blast to see live. But his primary work outside solo and bear efforts has been with King Crimson from 1980 to 2012, wherein his writing, vocals and duos with founder Robert Fripp on guitar are second to none. Adrian’s kind heart, sense of drama balanced with humor and concern for the environment pervade his work and that of his collaborators.

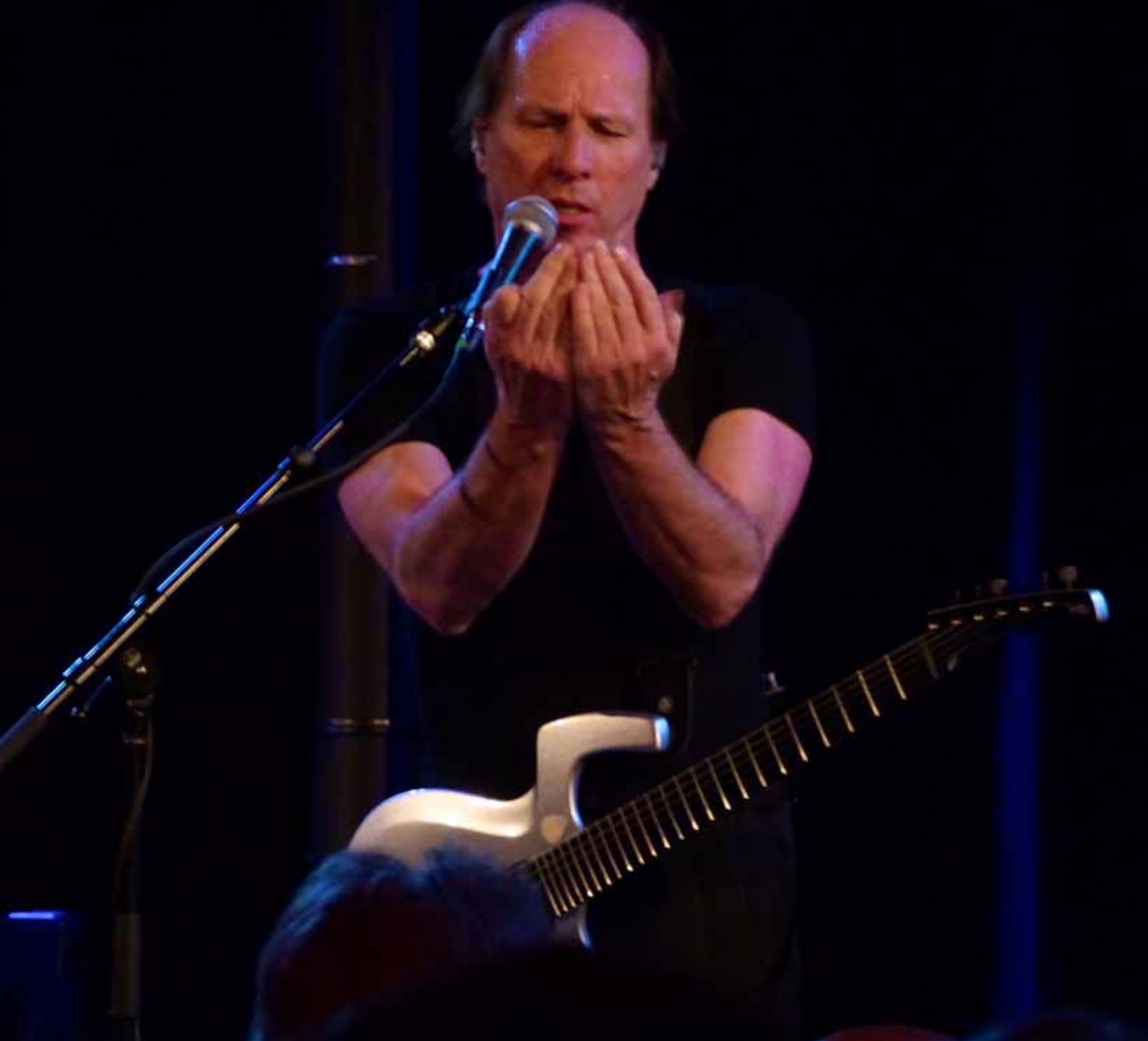
On November 10th I talked to Adrian about his current band “The Power Trio” who has played with him about 8 years now, and discuss their current tour.

Doug: Adrian, to begin, when the Power Trio just started out in 2006 we saw you play at the Carriage house (a small theater in Saratoga, California.) I recall the sound was so loud, and the playing so aggressive that you cleared out first three rows within ten minutes – do you remember that night?

Adrian: (laughs) – I do remember that – those were people who subscribed to the concert series – who came to the shows no matter who was playing!

Doug: It remains true that these shows are definitely of the





hard rocking variety – presenting very driven versions of your work. What’s led to that approach – no piano, no winds – a trio?

Adrian: I really wanted to work in a trio format – it allows each member more freedom, and more responsibility at the same time. And consequently in doing that, to do material that was not originally in that format, you have to fill the holes pretty well – I don’t think of it as “hard” as much as powerful and a bit exciting!

Doug: Agreed – Back then the power trio was Julie Slick (bass) plus her brother Eric on drums?

Adrian: Yes, he was our drummer for the first four years – now for the last four years we’ve had Tobias Ralph who has worked out absolutely perfectly for us. We really love Tobias.

Considering this band has done so much touring inside the US and all over the world we’ve really come together - you feel like these guys must have been playing as a trio forever cause that’s how it feels.

Doug: What should we expect for the new shows?

Adrian: We’ve changed the format for this tour – it’s pretty new and I’ve never done it before – there’s new music coming out on FLUX – it’s a music app – its music that is never the same twice. The music changes at a fairly rapid rate then is interrupted by other things and keeps moving in different ways changing constantly.

So we’ve applied that idea to these live performances. We’ve dug through my catalog and pulled out songs from among 14 records, all from different eras, but we don’t play the whole



song most of the time, we'll play a portion of it and just when you least expect it that will be interrupted by a sound or something called a "snippet" and then it will move into the next song. So in the show we do something like 30 songs and I sing 25 songs (laughs) so it's a romp through my whole career.

Doug: How do you pick things for the set list like that – it must be hard to choose from so much work

Adrian: We have plans that over time we are going to build in mini sets - I look at them as blocks. Let's say you might put 5

songs together and in between the songs there might be 4 or 5 things that cut the song off and then the next song starts immediately – maybe that's 10 minutes long. What I want to do over time with the trio is build a lot of these blocks – we can shift them in and out of the show and get more and more material – Crimson, Bowie, Zappa, and tons of solo stuff – so much to choose from.

Doug: Set lists I've seen include a lot from your solo work and from King Crimson – ever thought of doing a show that's just made up of songs from all the artists you've worked with?

Adrian: I could do that! What we do on this tour is we take a break for 15 minutes in the show. During that intermission, and before and after the show we play the other artists I've worked with– whether Crash Test Dummies or Paul Simon's Graceland – it's a good way to remind people of the whole picture.

Doug: I noticed Mr. Music Head (1989) was left out of the set – is it just too different given the piano driven songs?

Adrian: I'm going to find a way in the future to tackle those – maybe just having a keyboard beside me. So much of that record was written around the piano and there's a reason why. I had bought a house in Lake Geneva, Wisconsin and it came with a piano – first time in my life I had one. That whole record was based on me just sitting there every day just figuring out the piano. So you've got a lot of songs like "Bad Days" and "Motor Bungalow" that really are piano songs – really difficult to play on guitar – I've got to play them on another tour!

Doug: It's a big favorite including songs like "Peaceable Kingdom," "Bad Day", "Motor Bungalow" and others.

Adrian: I had played the piano before but never owned one so I could sit down gather my thoughts and compose with it, so it was really a thrill. I remember when I wrote the song "Bad Days," I sat there and played that song 4 days in a row all day long – I was just fascinated that I'd finally written a piano song!

Doug: "Big Blue Sun" (from Inner Revolution (1992)) has that same sunny feel and I noticed it in an early set list.

Adrian: We tried that out but pulled it from the set– it's very difficult to sing. I've got to be careful I don't put too many difficult songs in the list because I realize our tour has a lot of shows. I'm singing 25 songs a night – it's about as far as I could take it!

Doug: Another one I noticed on the list – "Men in Helicopters" (from Young Lions (1990)) – a big favorite – that one must be special to you.

Editor: the lyrics to this track are heartfelt and impactful:

*Wouldn't it be great
To see the African plains*



*Before they lay them to waste
And only the bones remain?*

Adrian: It really is one of my personal favorites – once again a difficult one to sing so what we were doing is just the first two verses of it. So its kind of nice I can go that far without exhausting my voice every night - you feel like you've heard the song – you're reminded of it and it's enough you know – its fun in that way. I miss having songs like that in our set, so the new approach is a way to do that.

Doug: Another early favorite is "The Rail Song" (from Twang Bar King)

Adrian: I've got to work that one out in the future – it's a different guitar tuning – hard to switch guitars just for that song – but I will work that one out because it's another perennial favorite for myself, and my wife likes that one a lot.

Doug: I was wondering about FLUX – you are using it for new material – are you adapting your earlier songs for it as well?

Adrian: If FLUX is accepted well enough and becomes a legitimate form, which I can continue – and I really hope that happens – I always thought there might be another version – like FLUX "classic." That version would go back to the old catalog, to take it apart and put it back together in different ways. You would hear songs but they would sound different than they did originally. Here's the thing about FLUX – you can do as many versions of the song as you want – you actually need to do that as it requires lots of content. I was thinking the other day how interesting it is that an artist does a song and

that's it – that's the song –you can never hear it another way - that's its only life. My idea is that in the future I'll give all those songs a whole new dressing up – that might be a second version of FLUX.

Doug: And the FLUX platform includes visuals as well.

Adrian: There's so much that can happen with the visual aspect to this. The original idea was only a musical one and I had that idea for several decades. But how to actually do it was eluding me, because there was no technical way to approach it. Once we decided that we could develop an app – that opened the door to the visuals – since you play it on your iPhone or iPad or Android and you don't want to be looking at a blank screen. So that introduced a whole new set of variables into this that are very cool – we are loving it! I'm a visual artist – I think musically in visual terms as I write so now that we've got these interesting creative things going on, and they are as random as the music – it's a confluence of events.

Doug: I've been collecting video content – lots on Youtube but also on media. You are in a lot of these shows – from Bowie 1978, and his Sound and Vision tour 1990 – to the Talking Heads, Laurie Anderson, and The Bears and Crimson of course – but is there video from your solo career hidden in a vault somewhere?

Adrian: No I don't think so –most of the time if I worked in a video format we used any footage because it was costly. If you go out of your way to do something visual you want to use it. Nowadays of course its not expensive – everyone's used to people filming and taking photos with iPhones. Back in the day with MTV I did not do many videos because they were

costly. The “Big Electric Cat” video won an award for the effect they used – the filmmakers loved the song and tried out this new technique and it worked – that was very early days. But MTV turned out to be so huge and corporate it seemed to me that people who didn’t have a \$200k budget were not allowed in the door – it left me out in the cold. Even if I had that kind of money I don’t know if I would want to do that – I would rather spend it on creating new music or playing music for someone.

Doug: Looking at the Kickstarter campaign for FLUX I noticed you offered to come to a contributor’s home to tell stories and play live – that sounded like an awesome offer –and no one took you up on it!

Adrian: As we looked at campaigns and things to do we decided to try it – I would have done it if it sold. I like my fans and I like to engage with them – going out and meeting and talking with them. The campaign went well though – we didn’t know what kind of goal to set – FLUX has cost a lot – the point of doing Kickstarter was more getting people to know about it. There are a lot of people out there who know Kickstarter but don’t know me – so in a sense it was more for that – we will utilize the money we made to improve FLUX and make it better.

Doug: Will you be offering the FLUX platform to other artists?

Adrian: Yeah that’s a possibility – its not something we’ve planned out – would love other people to take to it and enjoy it – it’s a great artistic platform. I don’t have a plan as to how that might happen but am hoping it does. I’ve always believed that the concept of FLUX - of things never repeating themselves – short random bursts - could be applied to other art forms – especially film – its already the way people make TV commercials somewhat – so my other hope is that this idea will spread into other areas. For me it requires a lot of content so its very time consuming – you can’t just take 10 songs and turn it into FLUX like you can a record. But for people who are prolific or have a lot of ideas or people who have an ADD approach to their creativity or people who have a large catalog – any of those types of situations – if you have a lot of information then FLUX is a wonderful way to present it.

Doug: Okay, last one is a King Crimson question – we saw the new incarnation of the band recently. The new group played a lot of older tracks besides the 2-3 songs you guys used to play since 1980. Back then was it Robert who did not want to go deep and play much off the 1970’s albums – or was that your position as well?

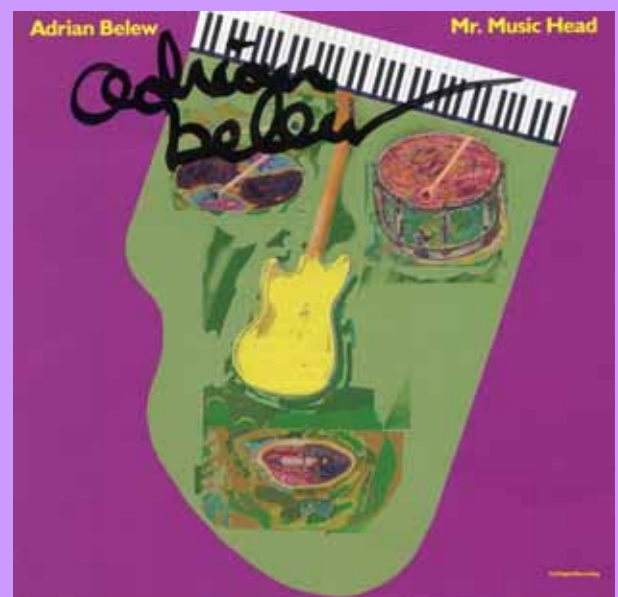
Adrian: I was a huge fan of all the early music but I was a champion of “new” so I was with Robert on that in the sense that it was a very different band with completely different vocabularies so it didn’t seem right to me to be going back and playing “In the Court of the Crimson King” or something like that. I think now that’s what he wants to be doing so he’s gone back to that period and it makes sense that I’m not a part of it because I wasn’t a part of it then. So when he told me about it I said, well if you’re not doing the music that I was a part of or

wrote or co-wrote then I have no bone with any of it. If you’re doing more of the later music though then I think I should be there. In a sense he made the determination to go back to the beginning – I heard good things about it so am happy it all worked out.

Adrian’s tour winds it’s way through the U.S. this year. A few nights after this discussion, we caught up with the tour in San Francisco at the Chapel Theater, on November 12, 2014.

The show was astounding – powerful and exciting as promised. Adrian did in fact “romp” through his catalog, playing the style that will be served up by his FLUX platform. Songs would begin and end with transitions to and from other songs –or sometimes to a snippet of sound – be it random distortion, animal noises, or a bridge to the next track. As an example, Adrian led into the song “Elephant Talk” at the fourth verse “Debates, discussions, these are words with a D this time.” After that verse, one chorus and a solo, Adrian switched to the next track within the “block.” Most of the show consisted of these blocks – song snippets and interludes, though several tracks were played in their seemingly complete form, such as “Indiscipline” which allowed drummer Tobias Ralph a ripping solo prior to the first verse. It was a completely unique way to create a set list – covering a lot of history – and managing to give one the satisfaction of hearing so many favorites.

Of course, the playing itself was terrific. Adrian incorporated his trademark techniques, and his voice is undiminished. Julie stood out on several tracks, with rapid, dexterous moves and attitude. Tobias was just amazing – very often creating a fuller sound than the original tracks with dense fills on a musically tuned kit. And as promised, before and after the show, and during the intermission, we heard recordings from most of the artists who have collaborated with Adrian over the years – a welcome soundtrack as we anticipated the opportunity to catch this artist at work.





Yer GONZO ISLAND DISCS

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

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



4th Eden is better known as Martin Eve who lives in North Devon.

Martin has been writing music since the early 1980's and has been compared to artists such as Mike Oldfield, Depeche Mode, Moby, Ulrich Schnauss and Ultravox. He only started re-recording compositions back in 2009. To date he has written in excess of 100 tracks (of which some are available to hear on his Soundcloud page) with many collaborations. In 2012, his first CD was released called 'Infinity' through Global Journey.

Currently he is a full time 'immature' student at Petroc College in Barnstaple studying a degree in Music Technology & Production

Martin's Top 10



- Tomita - Holst: The Planets 1976**
- Bill Nelson - Getting The Holy Ghost Across 1986**
- Ultravox - Systems Of Romance 1978**
- Mike Oldfield - Platinum 1979**
- Visage - Visage 1980**
- Tangerine Dream - Tangram 1980**
- Peter Gabriel - IV 1982**
- Sisters Of Mercy - Floodland 1987**
- Loreenna McKennit - The Mask And Mirror 1994**
- Jewel - Spirit 1998**
- Afro Celt Sound System - Volume 2: Release 1999**
- Arcade Fire - Funeral 2004**
- Jon Hopkins - Insides 2009**
- Hybrid - Disappear Here 2010**
- Moby - Destroyed 2011**



c.j.stone

Holidays in Malta for the Children of British Service Personnel

Are you an ex-member of the British Armed Forces once stationed in Malta? Or are you the child of a British serviceman or woman, who spent time in Malta? Then why not revive old memories and visit Malta for a holiday?

Malta is easy. It is probably the easiest place in the world, outside of the British Isles, for a British person to take a holiday. Much of it is strikingly familiar. They drive on the left, they use British style three-pin plugs for their electrical appliances - which means you don't have to take European adaptors with you - while the sight of the ubiquitous red telephone boxes and red letter boxes on the street speaks clearly of their almost two centuries of close association with British life and British culture. They also have a taste for fried breakfasts, Sunday Roasts and tea with milk, and one of their favourite snacks is a mushy pea pasty! Except for the weather, and the elaborate baroque architecture which hits you in the eye at every corner, it is almost like being at home.

They also speak a very natural form of English, English being the official second language. It's not the kind of English most foreigners speak, even the most fluent ones. It has none of the formality. It's not like American English either, or Mid-Atlantic English. It's not even like the Queen's English. It is colloquial English, working class English, learned from their close association with British service personnel during their long years as a Mediterranean outpost of the British Empire. So you get called "mate" a lot, while a common greeting is "all right", said in that vaguely non-committal way that every British person would recognise: not as a question requiring an answer, but as a welcoming noise, the equivalent of "hi" or "hello".

The Maltese language is unique: based on Arabic, but with elements of Italian and English running through it, it is the only Semitic language in the world to use a Latin script. The Maltese people, too, like their language, are an interesting hybrid, with a Sicilian passion, an Italian style, a British sense of humour, and an Arab exoticism, they are a cultured, reserved and yet friendly people, worth getting to know.

I was there to discover my past. Like the majority of British people from my generation, my father was in the forces. He was a naval officer, and at some point he was stationed in Malta, so I spent two of my most formative years there, from 1957 to 1959: from the ages of four to six. I have certain distinct memories of the Island, which, to my childhood mind, assumed something of the quality of a fairy story. For years I would conjure images of the place out of my memory - remembering the memories, as it were - and going over them so often that I was no longer clear if the memories were real or not, or just the accumulation of layers of fantasy from my childhood.

So that was what I was doing. I was going back to test the veracity of my memories, to see if they were real.

As we landed there was a sudden theatrical downpour like a flash flood. It was like God was greeting us on our arrival. The downpour was so heavy that we got soaking wet on the transfer from the plane to the bus which was waiting to take us to the terminal building, a journey of no more than 20 yards. From then on it rained intermittently for the rest of the day. When people said, "sorry about the weather," I was quick to reply: "I'm used to it. It's just like being at home."

The number 8 bus runs from the airport to the capital, Valletta, where you can get buses to everywhere else on the Island, so if you are paying a visit, don't bother to arrange transport. The bus stop is right outside the terminal. You can't miss it. But be warned, they will charge you extra for large items of luggage, so make sure you bring enough change with you.

The bus I caught had a pair of eyes painted either side of the number plate, and the words "Thank God" written on the bumper below. Many of the buses have slogans painted on them, but the eyes are generally reserved for the prows of the Maltese gondolas which bob about in the harbours, and which are based upon an ancient Phoenician design. Or, to put it another way, this was an ancient Phoenician bus.

The journey lasts around 45 minutes, as it wanders around the houses a bit. But it's worth it as your first introduction to Maltese life. When I got off the bus the bus driver asked if I needed any help? He said this is a very friendly way. Again I took this as a sign of welcome as he didn't ask anyone else. I said was staying in Valletta, and he pointed to the gates.

The bus station is just outside the gates. There's a huge fountain in the middle, with the buses lined up

in concentric semi-circles around it. The bus stops are all numbered so with the aid of the bus timetable, available from the tourist information office, it's easy to find where you are going.

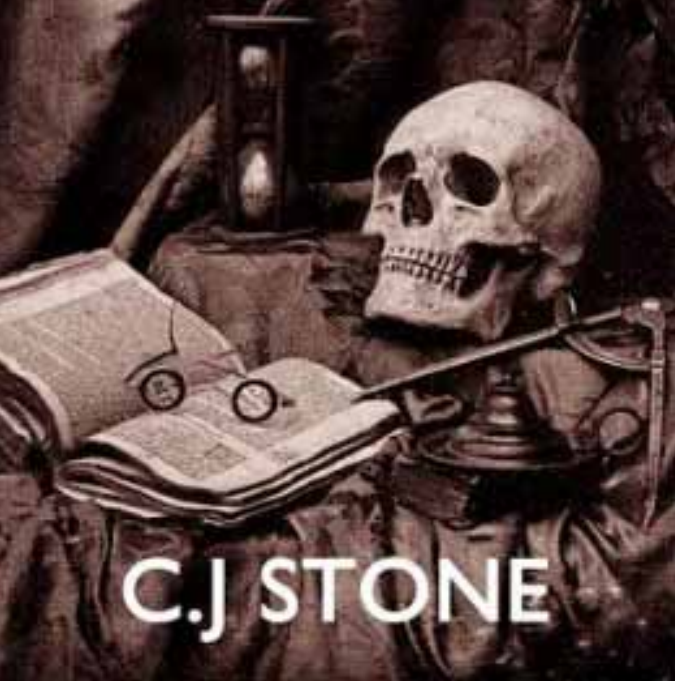
Valletta is an extraordinary city, and I would recommend anyone visiting the Island to spend several days there at least, as there is a lot to see.

It's a walled city, a baroque masterpiece of 16th Century architecture. Built on a peninsula, it consists of a grid of rectilinear streets descending from the entrance gates down to the fortifications overlooking the Mediterranean. It was Europe's first planned city, and has architecture to rival any in the world. Every turning is a revelation, every vista a delight, with squares and palaces and churches and great, weighty, imposing edifices, all built in the same soft, pale limestone which forms the bedrock of the Island.

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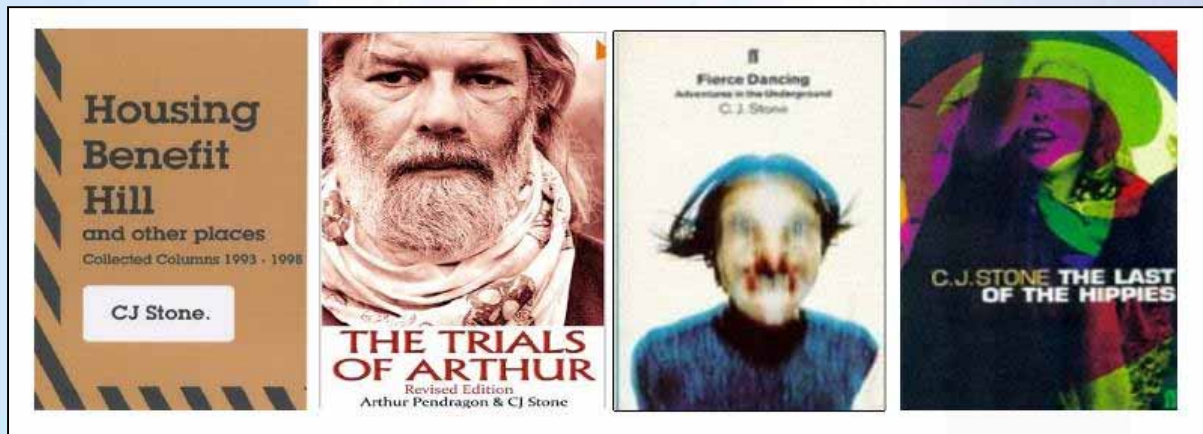
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Independent on Sunday



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

A photograph of the Stonehenge monument in a grassy field under a cloudy sky. The stones are arranged in their characteristic circular formation.

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



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..

Hawkwind items turn up for auction all the time on eBay but it's more unusual to see any in a prestigious London auction-house. However, Bonhams, based in Knightsbridge, are holding an Entertainment Memorabilia auction at midday on Wednesday 10 Dec and Lot 224 is a Hawkwind drumkit, played by Simon King around 1976.

The Pearl drumkit is described thus, in the auction brochure:

Chrome finish, including: 14inch snare, 13 and 14inch mounted tom toms, 16 and 18inch floor tom toms, 24inch bass drum, a white Staccato mounted tom tom, Pearl 14inch hi-hat cymbals, Paiste 22inch Crash cymbal, Avedis Zildjian 16, 17 and 20inch Ride and 22inch Crash cymbals (some cymbals damaged), stands, stool, Ludwig Speed King bass drum pedal, sticks and stick bag, an Electrosound flight case (36 x 24 x 17inches), and various spares and accessories.



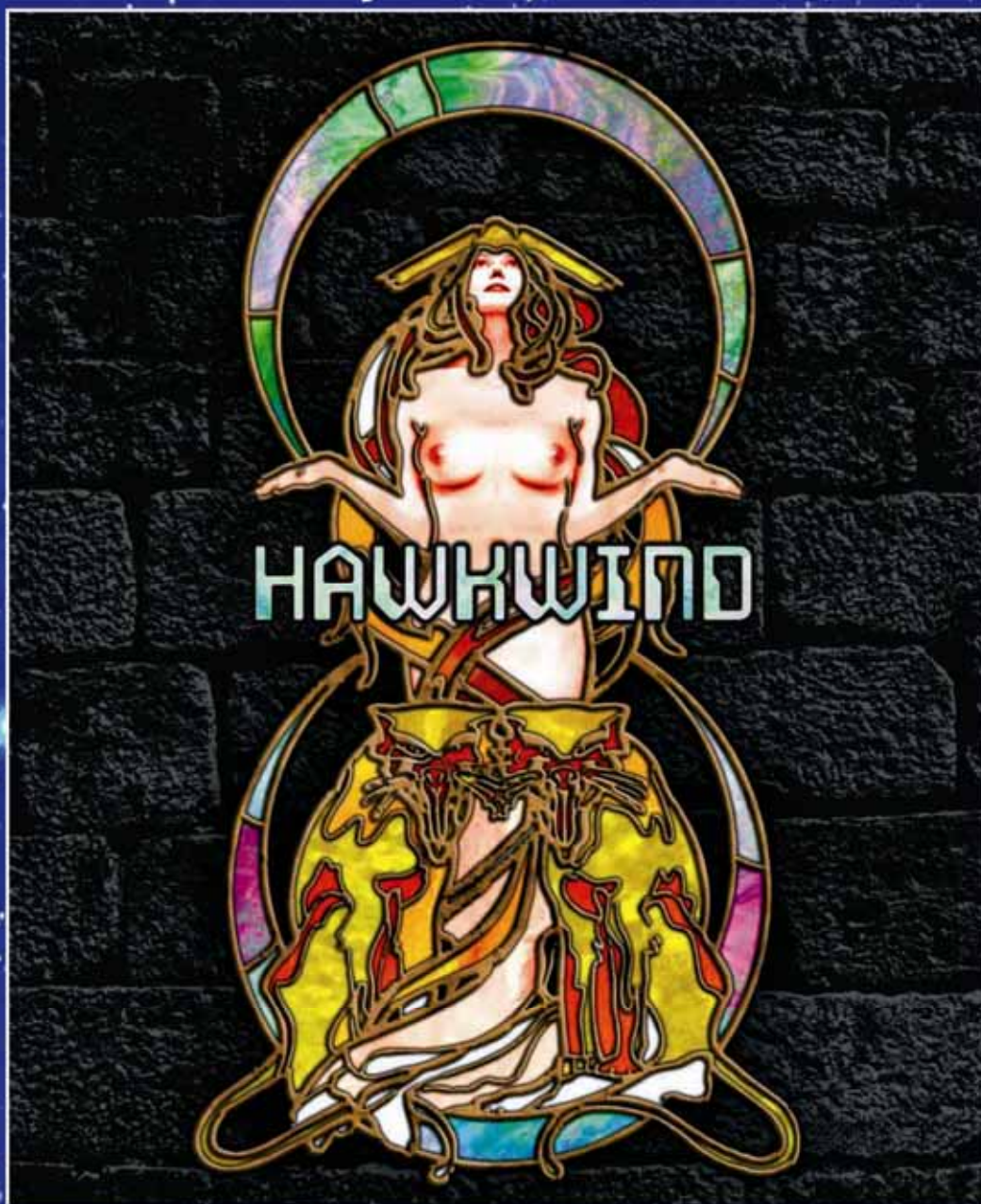
There was also a recent eBay auction (which ended on 15th November for a 'rare Robert Calvert booklet' The successful bidder got it for £5.60.



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

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THE WORLD OF GONZO ACCORDING TO

Mark Raines



THE



CIRCULAR

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

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

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

It's quite an interesting collection of news from Yes and the various alumni of this long-standing progressive rock band this week. The most important piece of news is that the band who morphed into Yes over 40 years ago have decided to re-form. *Mabel Greer's Toyshop*, featuring original members Tony Kaye, Bob Hagger on drums and singer and guitarist Clive Bayley will be releasing an album called 'A New Way of Life' on March 9th next year. Tony Kaye, of course, went on to be the keyboard player with Yes until ousted in favour of Rick Wakeman, and has recently been playing with another Yes alumnus, Billy Sherwood. Sherwood is co-producing the album, and says that he was sceptical initially as to how it would sound, but to his surprise it was "actually very cool". At *Gonzo Weekly* we are looking forward to this release very much indeed.

- **Pre-Yes outfit announce album**
A New Way Of Life will launch
in March

Whilst I would not like anyone to think that I am being prissy about drugs, I never liked cocaine. I only ever took it twice, and it gave me a headache and a self-opinionated bad temper (worse than normal). However, in a new interview, Yes stalwart Chris Squire admits that it was the drug that some of the band were very fond of in the 1980s.....

- **Chris Squire looks back on Yes' coke-addled years: 'Blame the Eagles'**

The next three items are all bonus interviews from 'The Yes Story' which I found on You Tube the other day. They may not be 100% up to date, but it's fascinating stuff.

- **The YES Story Bonus Interviews: Steve Howe**
- **The YES Story Bonus Interviews: Chris Squire**
- **The YES Story Bonus Interviews: Bill Bruford**

And finally , a more recent interview with the current band.

- **YES interview - Steve Howe - Geoff Downes - Alan White - 2014**

I am probably getting a bit OCD about all of this, but I find the Yes soap opera of sound to be absolutely enthralling, and I for



Yes, Mice On Stilts ASB Theatre, Auckland, New Zealand, 10th Nov 2014

Earlier this year Yes announced that they would be playing Auckland at the beginning of a tour. To say that I was stunned is something of an understatement, as when they played here two years ago it was the first time that they had ever played New Zealand in their history! That night was a special night for all those who went, not only as it was the first time that new singer Jon Davidson played with the band. So, like many others, I purchased the tickets as soon as they went on sale and waiting for the night with baited breath. Then a week before the gig it was announced that they had decided that they were going to have a support band, and it was going to be none other than Mice On Stilts! To say that the band and the label were excited about this is something of an understatement, as although the band have been gaining a significant amount of international acclaim for their debut it has been hard going in New Zealand itself and this would be easily their biggest gig to date when they could get in front of a really appreciative crowd.

Finally Monday night came around, and I headed into the city to meet up with Triple A Records label head honcho TeMatera Smith at their office, and to sample a local ale or two. We then headed down to the venue and bumped into MOS singer Ben on his way out – he was incredibly pumped, and kept saying that he

couldn't believe that he had seen Steve Howe walking around during their soundcheck! TeMatera and I felt that another small libation was in order, and then we went into the venue to settle into our seats. We were both pleased to see that many of the audience had also decided to check out the support band, but I have to wonder how many questioned what was going on when eight people came onto the stage! With two brass musicians, a violinist and someone providing sound effects combined with melancholy and drama, Mice On Stilts are unlike any other progressive band you have ever come across. They only had time for four songs, so started with "Binocular Bath" from the debut, which allowed them to settle some nerves and really get into it.

Two new songs followed, "Funeral" (which is awesome) and "Khandallah" before closing with "Tuatara Lawn", which is possibly one of the most emotive songs ever performed, and ended with Ben knelt on the stage coaxing the last notes out of the band. Were they perfect? No, and the sound mix also left something to be desired (especially THAT trumpet introduction), but that night they made a lot of friends, most of whom had never realised that in Auckland they had a quite stunning progressive rock band all of their own. The fact that they sold out of CDs at the



merchandising stand, as well as selling some vinyl, just goes to show the impression they made.

So, it wasn't long to wait until the main attraction came to the stage. Now, I bought the tickets as soon as I knew that Yes were coming, and hadn't realised that tonight was going to be a very special event indeed. So, on they come, and without saying anything move straight into "Close To The Edge". They were incredibly tight, and Jon has definitely come of age since I saw them last. I always enjoyed his work with Glass Hammer and knew what he was capable of, and he now seems to accept that he is a member of one of the finest bands ever to grace a stage whereas last time he still seemed very much in awe. There is no awkwardness, just total confidence. A few technical issues with Steve's steel guitar were soon sorted and he again showed why he totally stole the show when he was here before. The other guys are important, of course, but it is Steve that really provides Yes with that melodic bite.

After "Close To The Edge" they went straight into "And You And I", and it was only at that point that I realised that they were playing the complete album straight through and I was just stunned as I never expected to see/hear that – I mean, that album came out in 1972! It was only when the album was completed that Chris spoke to us, and reminded us that this was only their second time in NZ but that they were very much enjoying being there. He then started talking about the new album, which I have to confess to have still not purchased yet – I keep meaning to, but rarely have I seen an album so universally disliked. So, I expected a 'normal' gig from this point but instead we were treated to just two songs, back to back, from 'Heaven & Earth'. They were okay to be honest, but did seem very different to what had gone before.

Then, at the end of that Steve took over on the microphone, and said that before 'Close To The Edge' they had recorded another album, and before my brain

could comprehend what was being said, they had gone into "Roundabout". I turned to TeMatera and said "They're going to play the whole of 'Fragile'!", the response was "You're kidding!" I wasn't, and they did. I was blown away – here was a band that I had followed for some forty years playing two of the most important albums ever released, back to back! The performance was faultless, and with just a small video screen at the rear showing images of the band, and some pretty basic lighting, this was all about the music. Jon was having a ball, singing epic after epic, and while Geoff Downes is certainly no Rick Wakeman he more than held his own throughout. All too soon the album was finished, and so were the band. There was rapturous applause, and although the guys were bowing and leaving us, we all knew that they would be back, they had to be.

They didn't keep us waiting too long, and returned with "All Good People". This was the only time where there was a musical issue during the whole night, as Jon appeared to get lost at one point, but Steve and Chris soon got everything back on track. Given what we had heard before I did feel that the choice of "Owner Of A Lonely Heart" as the closer to be somewhat strange, but really that was just being picky.

It was a hell of a night, as yet again they were starting a tour in NZ, and I can only hope that they come back here again. But even if they don't, I can say that I have heard them play two of the most important progressive albums of all time in the same night, and that is something I never thought would happen. And Mice On Stilts were there to show that progressive bands certainly come in many different guises, and while musically they are very different to Yes they appeal to the same market and possibly this could be the start of them being appreciated more in their own country. All in all, this was an experience to savour and reflect on – incredible.

Words and Pix Kev Rowland

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'

LIMITED EDITION BOX SET containing

- Double 180gm heavyweight LP of the newly recorded Journey To The Centre Of The Earth,
- Double 180 gm heavyweight LP of the newly reissued Return From The Centre Of The Earth
- Full length Cd of both albums, exclusive 24 page 12x12" in-bound book featuring never seen before photos, images & AND a numbered certificate of authenticity all packed in full colour case bound 12" gatefold sleeve, all housed in a slipcase with foil-blocked cover
- All artwork - outbox, LP sleeves, inners & labels are all beautiful brand new Roger Dean designs.
- This highly desirable item will be limited to one pressing only, will be kept in stock for initial demand only and will not be repressed - Preorder now to avoid disappointment!

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SUPER DELUXE COLLECTORS EDITION

In addition to the Limited Edition Box Set, the Super Deluxe Collectors Edition will feature;

- A brand new exclusive frame ready Roger Dean 11"x11" lithograph print signed & numbered by both Rick Wakeman & Roger Dean
- This highly desirable item will be strictly limited to 100 copies worldwide, available on a first come first served basis and will not be repressed

£299.99 + postage

www.rickwakemansmusicemporium.com





JOURNEY TO THE CENTRE OF THE EARTH

DELUXE VINYL EDITION

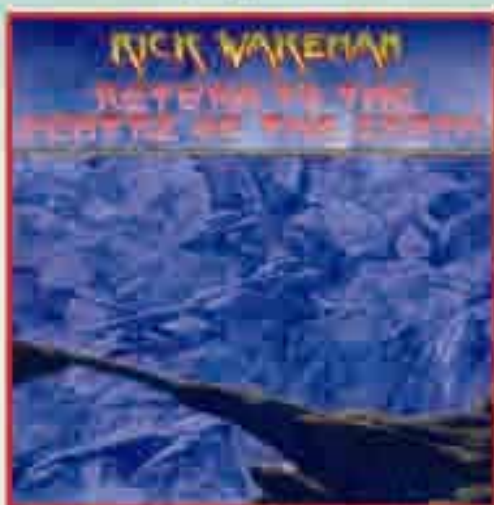
- Double 180gm heavyweight LP of the newly recorded Journey To The Centre Of The Earth in Roger Dean designed gatefold sleeves, with brand new covers, inners & labels

£24.99 + postage - www.rickwakemansmusicemporium.com

DIGIPACK CD EDITION

- Full length Cd of the newly re-recorded extended Journey To The Centre Of The Earth in new Roger Dean designed artwork & packaging

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RETURN TO THE CENTRE OF THE EARTH

DELUXE VINYL EDITION

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Last Sunday I heard Dave Bainbridge's new album, which cuts a magnificent swathe through the worlds of folk rock, prog and all sorts of other things. I was expecting it to be good - after all, Dave is a peerless musician, and one of the founders of Christian folk rock outfit Iona, but I wasn't expecting it to be THIS good. It was far more rocky than I was expecting, and also far more stylistically diverse. There was also far more of a jazzy influence. In the blurb on his website, Dave writes:

"In some ways it is an album I've always wanted to make, which really draws upon the excitement and exhilaration I first felt, listening to many of my early musical heros (Yes, Gentle Giant, David Sancious and Tone, The Mahavishnu Orchestra, Curved Air, Hatfield and The North, Deep Purple, Clannad, Mike Oldfield, Keith Jarrett, The Enid, Keith Emerson, Allan Holdsworth, Alan Stivell, Ralph Vaughan-Williams and his contemporaries - the list goes on and on!). It was listening to all these great musicians and composers that first inspired me to become a

musician and composer. So, on the new album you can hear the kind of Celtic, progressive, spiritual, folk-rock influenced soundscapes that have been so much of a part of my work with Iona, but also with a larger than usual dollop of progressive rock type musical adventuring, where the emphasis is on great musicianship, new and classic sound combinations and evolving compositions with plenty of room for my improvisations on electric guitar, piano and keyboards".

I was expecting more of a folk rock influence and nowhere so much voyaging into the areas first explored by The Mahavishnu Orchestra, for example. But this is a good thing. I enjoyed it immensely. Bainbridge is obviously a producer like me who values different sound textures, and the music presented traverses a wide range of musical emotions, from the frankly sexy to the frankly scary. Celestial Fire is a lovely album which covers far more musical territory than I had been expecting, and bodes well for future outings from this fascinating artist.





Changing the world one gift at a time

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

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



Thom the World Poet

Rob Ayling writes:

"Thom the World poet is an old mate of mine from way back in my history. Even pre-dating Voiceprint, when I was running "Otter Songs" and Tom's poetry tapes and guest appearances with 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!!!"

LAND IN THE WATER

ALL MY LIFE IS CITY

Underneath each-stories(literal/metaphorical/actual-
Abandoned Subway stations.Underground Shelters/Shopping Malls..
Submerged in lakes and Reservoirs-Villages ,Schools,Churches.'
One day-Eminent Domain.Water needs over land.Evacuate.Shift cemeteries.
Stories of WHO WAS HERE BEFORE US(arrowheads in creekbeds)
Under Nullabor-Caverns/Artesian Water Sources.Caves of Ice!
Tunnels to Gaza.The Great Escape.Anne Frank's hideaway.Storied Houses-
Blue Historic Plate/Plaque.Hendrix Slept Here!Here lies The Lizard King!
We are all Troy!7 cities of Rome/Seven Layers/Seven Shakras.
Flooded tunnels/towns.Abandoned villages.Chenobyl.In Japan-rebuild Hiroshima/Nagasaki.
High!Climb that skyline!Make TALLEST!Add a flagpole.Wave!Salute!
Underneath,stories seep,subterranean.Which is why we surf as surface dwellers
Skyscrapers protrude from waves deepening.Clouds gather to gossip about us
We sink into mystery.



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

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

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

So are you one of those people who make a dash for the exit as soon as a film at the cinema finishes? Or are you one of those who remain firmly seated until the credits have finished? I am in the latter group. I rarely go to the cinema, so if I do it means that the film I have been watching was something I really wanted to see on the big screen. And I like to get my money's worth and wait until the very end, especially as sometimes you get those funny little additions after the last of the credits disappears off the top of the screen. What gets me though, is that there is always one of the cinema staff that comes in to check everyone has gone, before those credits have finished, and stare at you accusingly for sitting there. What does that do? It means bums remain firmly seated that's what.

So what has this got to do with anything? Only that when I saw the following it reminded me of the above for some reason. Being a headliner to close a festival just seems to have a slight comparison for me. And the fact that I loathe the band concerned made it all the more amusing. So whilst

Kiss announced as final headliner for Download 2015

will this mean that a lot of folks will get up and leave in order to avoid the massive exodus of cars that always follows Download? Or maybe, dare I suggest and not so secretly hope, these early leavers will use this as an excuse just because they don't like the band and their musical offerings? Ah in an ideal world that would be so funny. Well hush my mouth.

<http://www.bbc.co.uk/newsbeat/30110451>

One Direction Zayn Malik 'upset' about US TV interview

"One Direction's Zayn Malik has said he's 'angry and upset' about questions his bandmates were asked on American TV. Malik says he missed the interview on NBC because of illness. During the appearance, the rest of One Direction were asked about rumours of substance abuse. Speaking to *The Sun*, he said: "I was really ill, that's why I couldn't fly to America."

In a broadcast from Orlando, host of the NBC Today show, Matt Lauer asked Harry Styles, Liam Payne, Louis Tomlinson and Niall Horan about Zayn's absence: "There's been a lot of action on social media about him. Is it something more serious than a minor illness? There've been rumours of substance abuse. What's going on?" Liam replied: "No. He's just got a stomach bug. He's OK. He's just at home. He just needs to rest." He added that he didn't know when Zayn would join the rest of the group.

Earlier this year, the singer was seen in a leaked video smoking what appeared to be a joint while the group travelled in a van in Peru. Louis Tomlinson could be heard saying: "So here we are leaving Peru. Joint lit. Happy days." Possession of a small amount of cannabis is not illegal in Peru."

If you don't want such questions asked, then don't get caught whilst appearing to smoke a joint. Simples innit as I understand the saying goes these days.

<http://www.bbc.co.uk/newsbeat/30097036>

Michael Jackson - fun christmas stocking filler - 99p

"A fun gift for any Michael Jackson fan. A PETS ROCK microfibre lens, glasses, laptop, or mobile screen cleaning cloth (17cm by 14cm)."

It is alarming how much this Chihuahua is so easily made to look like MJ or should that be how MJ is so



easily made to look like a Chihuahua?

http://www.ebay.co.uk/itm/Michael-Jackson-fun-christmas-stocking-filler-/161485561254?pt=UK_Music_Music_Memorabilia_LE&hash=item25994a1da6

Robbie Williams L@@K VERY RARE Prototype pottery Figurine 1 Of 4 Ever Made - 99p



"A very very rare opportunity to purchase a very rare item of pottery. This caricature figurine of Robbie Williams is only one of four ever produced as samples prior to production once approved by Robbie Williams and co. One of the samples went to Robbie via a family member. The figure was never produced."

THE BITCH IS BACK

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

MAN
Tapes of The Unexpected
VPDVB68



RENAISSANCE
Kings & Queens
VPDVB67



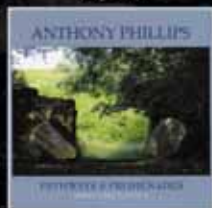
PANIC ROOM
Satellite
FMCD001



PARADE
The Fabric
NAUTCD004



ANTHONY PHILLIPS
Pathways & Promenades
VP516CD



RICK WAKEMAN
Past, Present and Future
MFVP115CD



SPIRITS BURNING
Crazy Fluid
VP492CD

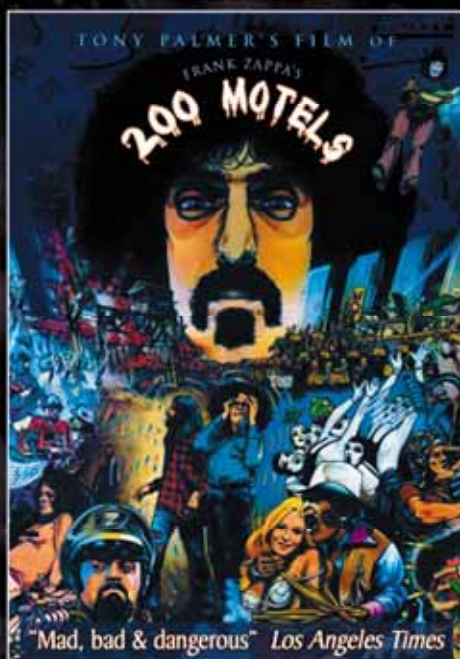


HAWKWIND
San Francisco 1999
HAWKVP48CD



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

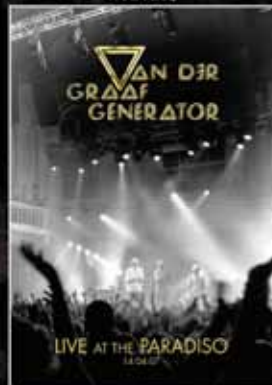
FRANK ZAPPA'S 200 MOTELS
TPDVD127



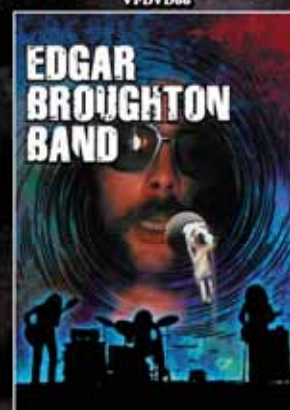
THE STEVE HILLAGE BAND
Live at The Gong Family Unconvention
GWVP101DVD



VAN DER GRAAF GENERATOR
Live at The Paradiso
VPDVB64



EDGAR BROUGHTON BAND
Live
VPDVB66



PETER HAMMILL
In The Passionkirche Berlin
VPDVB65



KARNATAKA
The Gathering Light
KTKCD005



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GROUP OF COMPANIES

Don't you just love this description? 'The figure was never produced' after being sent to Robbie for approval. Hahaha, one can only imagine the response by the man himself on being handed such an item. It is one of those occasions that I would have loved to be a fly on the wall.

http://www.ebay.co.uk/itm/Robbie-Williams-L-K-VERY-RARE-Prototype-pottery-Figurine-1-Of-4-Ever-Made-/251717607996?pt=UK_Music_Music_Memorabilia_LE&hash=item3a9b89e23c

RARE Boxed John Lennon Solid State AM Radio Statue Figure Model Beatle - £75.00



"A SOLID STATE AM RADIO MODEL FIGURE DEPICTING JOHN LENNON. IT IS FULLY WORKING AND WITH ORIGINAL BOX, LIKE NEW STILL WITH ORIGINAL PACKING, NEVER BEEN USED. IT STANDS 25CM TALL INCLUDING BASE. CLASSIC 1980s KITCH."

Is there really nothing that can't be made to keep Fab Four collectors forking out money for their ever-expanding assortment of memorabilia? I think not. But then saying that, I have not yet

encountered saucepans, kettles, underwear, nappies, pyjamas to name but a few. Someone out there is surely missing out.

http://www.ebay.co.uk/itm/RARE-Boxed-John-Lennon-Solid-State-AM-Radio-Statue-Figure-Model-Beatle-/191415884610?pt=UK_Music_Music_Memorabilia_LE&hash=item2c91469b42

Whether true or not, here are a couple of 'facts' that I found:

Beach Boys leader Brian Wilson once had a giant sandbox built around his piano so he could feel the sand beneath his feet for song writing inspiration.

Billboard magazine columnist Maurie Orodenerker started to use the term "rock-and-roll" to describe upbeat recordings in 1942.

In 2008, the iconic bass drum skin used on the front cover of The Beatles' "Sgt. Pepper's Lonely Hearts Club Band" sold at auction for over \$900,000.

Put those in your pipes and smoke them.

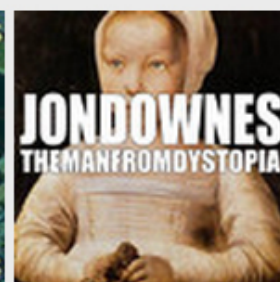
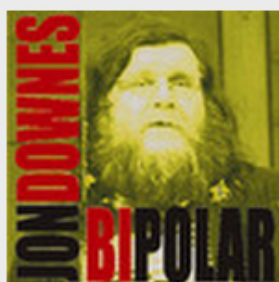
Beatles Memorabilia Cavern Club Mathew Street Liverpool Royal Life Brick - £320.00



"Rare Beatles Item! This is one of 5000 Official

SHAMELESS SELF PROMOTION TIME

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



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

PRATT, DOWNES & SCOTT,
(Incorporated in N. Y. & D. C. Barcroft.)

Large One Direction Inflation Cushion (60cm) – 99p

“Excellent inflatable cushion / seat featuring the boys from 1D. 60cm in diameter, fully removable cover.”



Whatever I say about derrieres is going to appear awfully rude so I am going to err on the side of caution and manners and not say a word.

http://www.ebay.co.uk/itm/Large-One-Direction-Inflation-Cushion-60cm-251721095013?pt=UK_Music_Music_Memorabilia_LE&hash=item3a9bbf1765

KISS Band Rock And Roll Over Frisbee OFFICIAL RARE – 99p

“This is a great piece of Rock memorabilia for all great KISS fans! Rare item, couldn't find many when searching the internet”

Know why it's rare? Because it's not a boomerang folks....it won't come back. Or is that why a lot of people have deliberately being



Frisbee-ing the damn things out to sea? Well, one can dream.

http://www.ebay.co.uk/sch/i.html?from=R40&acat=0&sop=10&dcate=432&Type=Novelties&_nkw=music+memorabilia&_pgn=14&_skc=650&rt=nc



Even Siberia goes through the motions? This is the world's first-ever wireless electric guitar shoe, and it was created by Siberian-born designer Max Kibardian and Hangar for girl band Chicks on.

And you wouldn't find me wearing a pair of these little clogs at a

How about this for innovation? Sequencing whilst eating sushi to aid your digestion and burn off a few calories.

Watch the video here: <http://www.redbullmusicacademy.com/magazine/sushi-sequencer>

and read more about it here: <http://createdigitalmusic.com/2014/11/heres-clever-hacks-turned-sushi-music-sequencer-just-blaze-tokimonsta/>



And to close this week, another one of those odd items you come across whilst looking for something else.

And now I can't stop humming 'Candles in the Wind'.

Toodle-pip for now.

That's all Folks!

weird **weekend** **2015**

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

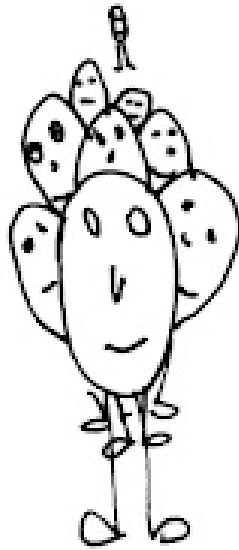


For the second year running. Hartland..
YOU'VE NEVER HAD IT SO WEIRD

The Small School, Hartland, North Devon
www.cfz.org.uk

August 14-16 2015
TEL: +44 (0) 1237 431413

THE NINE HENRYS



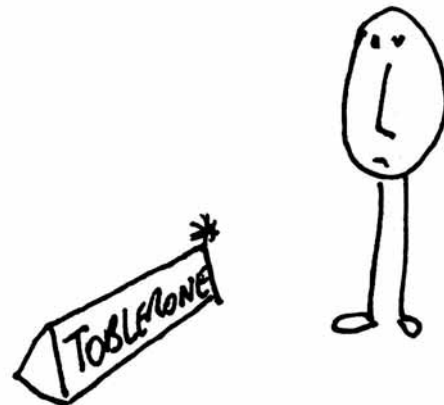
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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



Avant Garde Hi Fi

CLASSIC LOST BROADCAST RELEASES FROM

GONZO

HS10310 DVD



ROCK OF THE 70's

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

THE LOST BROADCASTS

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

HS10480 DVD



THE LOST BROADCASTS

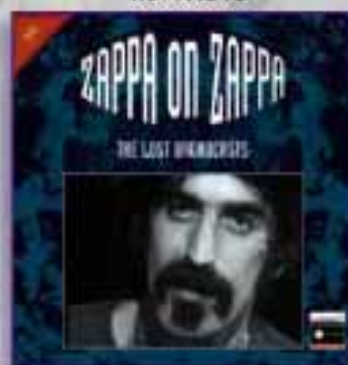
INCREDIBLE STRING BAND
HS10660 DVD



CAPTAIN BEEFHEART & HIS MAGIC BAND
HS11420 DVD



FRANK ZAPPA
HS11090 DVD



CURVED AIR
HS10580 DVD

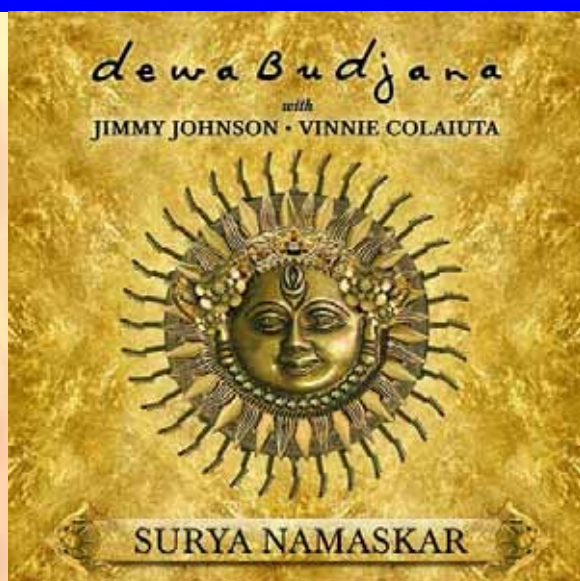


LIVE 355 WHY NOT TUNE INTO
GONZO WEB RADIO

ALL AVAILABLE FROM
www.gonzomultimedia.co.uk



THE WORLD OF KEV ROWLAND

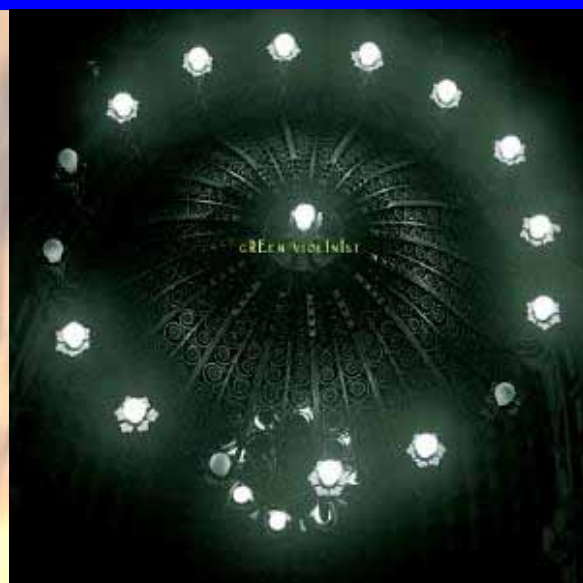


DEWA BUDJANA SURYA NAMASKAR (MOONJUNE)

Budjana is certainly making the most of being involved with a label boss who allows his bands to release material as often as they like, as he is already back with his third album, recorded with Jimmy Johnson and Vinnie Colaiuta. This time around Dewa is showing his harder more frenetic side, with loads of distortion and the use of fuzz. This provides a real edge to the music, but as always he is aware of the need for light and shade to provide the contrast and he often takes the back seat and lets Jimmy provide some well placed fretless bass before continuing back into the melody. There are also plenty of times when he and Jimmy are actually being very restrained, but the driving force that is renowned session drummer Vinni Colaiuta can't keep still for long and provides plenty of force and angst.

Apparently most of the songs on the album are first takes, and although they were mostly charted it appears that Vinnie often didn't follow the charts but stayed with Dewa and Jimmy, while the longest song on the album, "Kalingga" (just over nine minutes) was improvised. The title of the album means "Salute To Sun", which is fitting as many of the songs are homages to various of Budjana's guitar heroes, so "Campuhan Hill" was inspired by Ralph Towner and uses open strings, while "Capistrano Road" relates to his meeting with Allan Holdsworth.

Musically this is just stunning, a fusion masterpiece, and it is all credit to Leo Pavkovic that the packaging stands up to close investigation as the fold out digipak contains an essay by John Kelman about the recording of the album which I would have loved to have copied out and used as the review as it is so well-written. Budjana is making lots of friends in the Western world with his incredible techniques and love of the genre, and I'm sure that it won't be long until he is back with another winner, but until then, if you enjoy fusion, then you will love this. www.moonjune.com



GREEN VIOLINIST MORE THRILL.... (GALILEO)

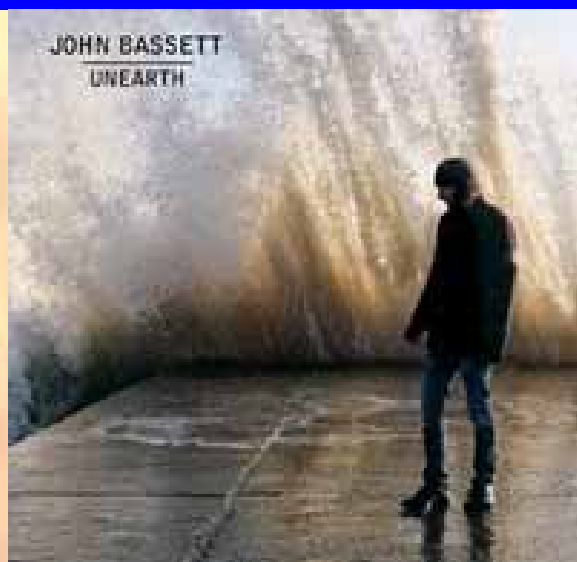
I have to confess that it took me a while to get past the fact that there aren't any violins on this album. I had just assumed that the band name would mean that they were going to be focused on that instrument, such as Violinski were in the Seventies, but no, this band is named after a painting rather than the main source of melody. Former by Vincent Defresne some years ago, 'More Thrill & Never Ending Blessings' was released in 2013 and is their debut album.

Here we have a band that in many ways seems more a project than a full group, such is the importance of Vincent's vocals and acoustic guitars (he of course wrote all the songs as well). The emotion here is palpable, and it is this that keeps the listener engaged as if it wasn't that I would have found it hard to make it all the way through as to me the songs just don't have enough within them to keep me interested.

They lose their way on the third track, "Shy People", but do bounce back somewhat with the next "Do Worry Be Sad" which is the longest on the album, but a seed of discontent had been sown in my mind and unfortunately it stayed that way until the end. Overall I get the feeling that they are just step away from having a really good album within them, but this isn't quite it. They do show plenty of promise though, moving between crossover prog and more independent and acoustic styles.

I have seen plenty of references to Dead Can Dance, but one could also throw in The Rattlers and The Peppercorns among others, with quite an Eighties feel to some pieces. This isn't something to which I will often be returning but I am looking forward to see if the next one is the step up that it needs to be as that could be quite something.

THE WORLD OF KEV ROWLAND



**JOHN BASSETT
UNEARTH**

(STEREOHEAD RECORDS)

I have known John for some years now, back when KingBathmat was actually just John providing all of the instruments, vocals, songs etc instead of the band that they are now. So, when I discovered that he would be releasing a solo album I was somewhat intrigued to hear it as would this be a continuation of the KB material or something quite different? I should have known really that the result is something that it is of course both and neither at the same time. Primarily an acoustic album, this has allowed John to create a new world that to me feels like a reflective melancholic walk through the countryside. Every time I play this I “see” a landscape in my mind, but something more akin to rolling English countryside than what I see every day when I look out of my window here in NZ.

Somehow there is incredible depth and restraint, all in an album where there are often very few instruments playing. John has of course provided everything himself (although he has actually allowed Nathan Summers to share the drum seat), from all instrumentation and vocals through writing the material, recording, mixing and mastering it. I do also have to make mention of the stunning photography that one can see in the booklet (and there are full versions on his website) as they are pieces of art in their own right – strangely the photographer isn’t credited, but they have captured the passion and force of the sea against the stillness of the musician, a depth and power in its’ own right that has been carried through to the album.

If I had to describe the music as a genre then I would go for progressive folk, but this is music that is transcending sheer description and pointedly refuses to be pigeonholed. The only thing that people need to know is that this is a stunning piece of work that displays singer songwriting at its’ very best. In the words of the press release, “The emotive songs of ‘Unearth’ encompass and depict the dark substratum of modern life. Social engineering, existential contemplation, survivalism, childhood trauma, love & despair and everything in between are covered and

flow out through lyrics that are fused with an uncanny knack for melody”. Classic songwriting, classic performance, classic album. Indispensible.
www.johnbassett.co.uk



**KEV ELLIS
SPACE CADET
(BANDCAMP)**

Look, anyone with such a great first name, and come to think of it a strong surname as well (my grandmother’s maiden name, believe it or not), and I knew that I was going to enjoy this. Some of you may be aware of Kev from his time with Dr. Brown (where a certain Mr Huw Lloyd-Langton also played from time to time), Bubbledubble, Sonic Arcana and Spirits Burning as well as working with Judge Trev as the Trev & Kev duo. But, apart from some guitar on opening track “Guiding Light” by Grunty McNaughton this is very much a solo effort this time around. While space rock has had a huge impact on this album, this is more of a homage in places as opposed to an out and out space album with some wonderful pop numbers that owe more to The Ramones than they do to Hawkwind. Just listen to “Super Cosmic Space Age Baby” to see what I mean!

This feels very much like an album from the underground scene of the Seventies, with production and performances that have a naïve charm and attitude. There is something about this that just grabs the listener and brings them in – it sounds as if it should have been released at the end of the Seventies on some dodgy underground label, but instead it is 2014 and has been made available for free on Bandcamp. But, Kev has also pressed a limited edition of 100 CDs with the bold claim that they will never be repressed, so if you hurry you might just get one of the last ones around. If you want music that feels as if it has been squeezed out of the underground, and isn’t really sure what it is doing in the harsh light of the internet then this is for you. Grubby fuzzed guitars, space rock keyboards, harmonica and loads of distortion, I love it!
kevellis.bandcamp.com/album/space-cadet



Vintersorg

A Swedish band from Skellefteå, Vintersorg was formed in 1994 under the name Vargatron – or Wolfthrone in English. Vintersorg means 'Winter Sorrow' in English, although the band took the name from the Isfolket series by Margit Sandemo (*The Legend of the Ice People*: a 47-volume story of a family bloodline, first published in 1982. The author of the series is Margit Sandemo. The novels are predominantly based in Scandinavia and focus on historical fact, but contain some fantastical elements), a character in which is called Vintersorg and is the son of a great pagan leader. The band is listed under the folk metal, pagan metal and progressive metal genres.



Band members are:
Mr.V - Vocals, Programming, Bass
Mattias Marklund - Guitars



(Andreas Hedlund (aka Vintersorg) is constantly creating music. He is the front-man of several bands including Otyg, Borknagar, Hayayoth, Fission, Cronian and Waterclime.)

Facebook

<https://www.facebook.com/vintersorganic/timeline>

Metal Archives

<http://www.metal-archives.com/bands/Vintersorg/227>

Wikipedia

<http://en.wikipedia.org/wiki/Vintersorg>

You Tube

För Kung och Fosterland
<http://www.youtube.com/watch?v=AdNHCGhhAgc&list=PL16FA1B0095D1297B&index=2>

The Enigmatic Spirit

<http://www.youtube.com/watch?v=3U5kcA4Tqkg>

And so, boys and girls, we reach the end of another issue. As I've been saying for the last few weeks, we are getting better at this, and I sincerely hope that the days of us being up until four in the morning preparing this magazine are dead and gone, because – although I hate to admit it – neither Corinna nor I are getting any younger, and we actually relish that little bit of normality which relatively early nights and having our weekends to ourselves brings us.

God I have become so bourgeois.

The wild-eyed anarcho hippy of 35 years ago would probably be disgusted with me, but entropy only works in one direction and it would be stupid for me to pretend that I was still in my mid-twenties, when in four and a bit years time I will be 60.

This has been quite a peculiar week: I have done a whole slew of interviews, which will arrive in future issues of *Gonzo Weekly*, listened to a lot of music, and argued incessantly with customer service departments who seem to not speak anything but the worst Pidgin English.

Talking of pigeons, Martha has become quite tame, and, every time that Corinna hand feeds her, she seems to take great delight into splattering her food far and wide, so both



Corinna and the kitchen are covered with a gooey coat of baby bird food.

A lot of my thoughts this week have been focussed on the late, great Frank Zappa. You will find out why in a couple of weeks time, but I have been tormenting the ear-drums of the people in the next room (usually my 85-year-old mother-in-law, two dogs and a brace of tortoises) by playing Waka/Jawaka at a considerable volume.

It has always been one of my favourite Frank Zappa albums, and it is nice to rediscover it.

Anyway, it is my turn to cook tonight, so I'm off. See you next week!



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