

GOVZO

Weekly #106

EXCLUSIVE:

**Very revealing
Steve Ignorant
interview**

EXCLUSIVE:

Dave Bainbridge interviewed

EXCLUSIVE:

**Veteran producer David
Mackay on his new
charity single**

EXCLUSIVE:

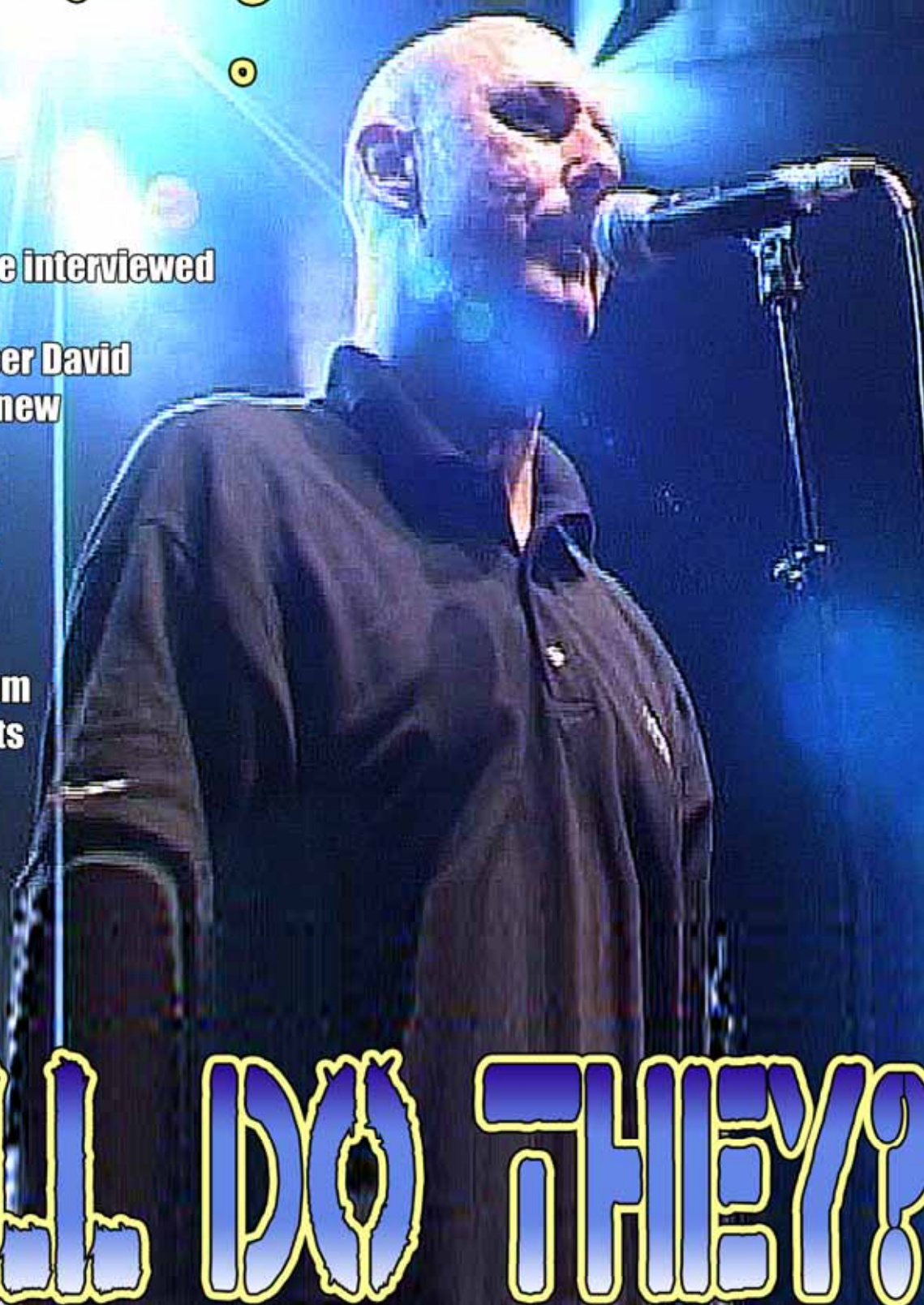
**Doug Harr sees
Daniel Lanois**

EXCLUSIVE:

**Bill Berends from
Mastermind gets
a FNP Award**

EXCLUSIVE:

**Introducing
Astronomusic**

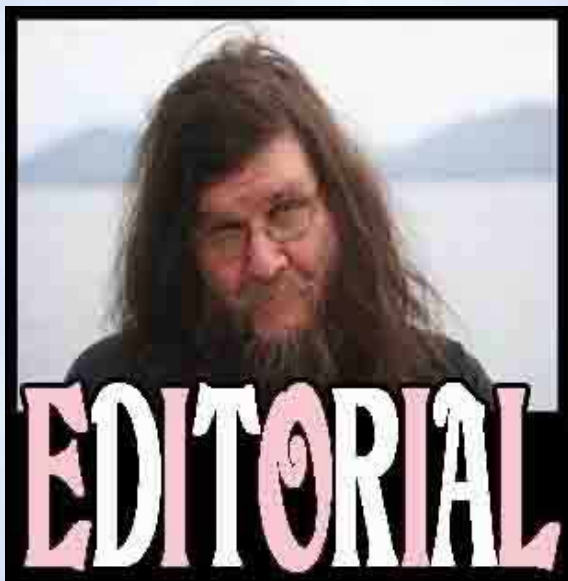


WELL DO THEY?

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 this peculiar little magazine which I started for fun, and which, like most things I start for fun, has got completely out of hand. I still claim to be a scientist, although sometimes it seems that my artistic endeavours overshadow my scientific ones to a greater or lesser degree, but I have to admit that I see no real difference between art and science.

The tradition of 'Artists who do Science' and,

indeed, 'Scientists who do Art' is a long and honourable one; it is well known, for example, that *Queen* guitarist Brian May has a Phd in Astrophysics after submitting his thesis in August 2007 (one year earlier than he estimated it would take to complete). As well as writing up the previous work he had done, May had to review the work on zodiacal dust undertaken during the intervening 33 years, which included the discovery of the zodiacal dust bands by the IRAS infrared astronomical satellite.

After a *viva voce*, the revised thesis (entitled A Survey of Radial Velocities in the Zodiacal Dust Cloud) was approved in September 2007, some 37 years after it had been commenced. It also works the other way. A science fiction author of whom I am rather fond is the late Leó Szilárd who was a Hungarian-American physicist and inventor. He conceived the nuclear chain reaction in 1933, patented the idea of a nuclear reactor with Enrico Fermi, and in late 1939 wrote the letter for Albert Einstein's signature that resulted in the Manhattan Project that built the atomic bomb.

The Friday before last I did something that I really should have done for a long time. As regular readers will know, we stream several weekly radio shows on Gonzo Web Radio, and write about them here on *The Gonzo Weekly*. For weeks, nay months, I had been intending to sit in on the chat room and





listen to the awesome weekly show Friday Night Progressive hosted by my friend M.Destiny. So, finding that the registration process was far easier than I thought, I turned up unannounced in the FNP chat room and was made most welcome. I always find a range of exciting new music through this programme, and that night was no exception.

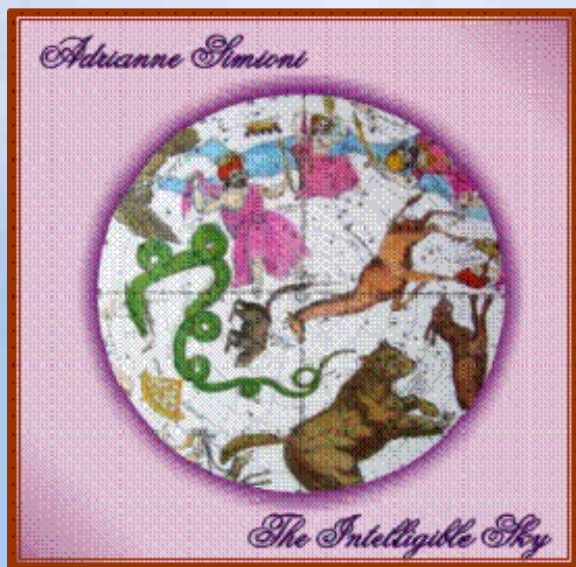
Astronomusic are a Brazilian duo who have been making music together for the last twenty three years. Larry Kolota wrote this in June 2007:

"Zózimo Rech and Adrienne Simioni have combined their efforts under the name *Astronomusic*. The cover artwork may suggest new age, but both musicians play guitar as well as keyboards and both combine synth music and instrumental progressive rock unlike anyone else. Unlike some electronic musicians who have little formal training or experience in bands, Rech and Simioni have both, and they certainly can play. In addition to time spent in rock and fusion bands, they were both in *Orquestra Profana* in the early 1990's, an ensemble dedicated to the

interpretation of classical music with electric and electronic instruments. *The Life of a Star* is by and large a loud, bombastic progressive rock album that uses a lot of synths, but electric guitar prevails.

It was recorded back in 1997 but not released until 2006. *Pictures of a Solar System* (2006) is considered the sequel. This one has some electric guitar and some rock but is more of a symphonic/melodic/rhythmic synth album along the lines of *Synergy*, though with higher energy, and sometimes touching upon the style of *Fonya*.

It is compositionally the more mature album. Simioni plays electric and acoustic guitar and electric violin. Rech has arranging, co-arranging, and/or co-writing credits on all the songs on her 2006 album *The Intelligible Sky*, produced the album, and took care of the keyboards and sequencers. It is an album that is more progressive rock than synth music. It has more than enough energy and complexity for progressive rock fans, yet is full of sophisticated synth textures, both symphonic and spacey. The drums on all these albums are programmed, but they are well done; a human drummer would not



have added much. The booklet for Pictures of a Solar System is particularly beautiful, 24 full-color panels featuring astronomy images created by Frank Hettick. Progressive rock fans should probably start with *The Intelligible Sky*, synth music fans with *Pictures of a Solar System*, but those open to both prog rock and synth music will find great music on any of these."

Seldom have I heard music so organic made with largely electronic instruments. They were kind enough to send me copies of their albums, and I have to say that these records have been jostling for space with the new *Rocket Scientists* album and *Steve Ignorant's Slice of Life* for my listening time over the last couple of weeks.

The band describes their work in more detail:

"It may be said that the seeds of Astronomusic were planted when, in 1991, Adrianne Simioni (violin and electric guitar) and Zozimo Rech (electric and acoustic guitar) were introduced to each other. The occasion was the creation of Orquestra Profana, a group dedicated to the interpretation of classical music with "profane" instruments, i.e., electric guitars and synthesizers. In their talkings, the subjects of science (mainly astronomy) and arts (mostly music) would come again and again.

It's not unusual to hear that the scientific point of view "sterilizes" or "unromanticizes" what it focuses. No matter how, it works and gives us access to wonderful advances in countless aspects of our welfare. Regarding this, suffice to acknowledge the evolution of an observation of a mere shining point at the sky by the naked eye (which also has a very special appeal in its own simple nature) into a hi-resolution digital image of a planet only possible through the joint effort of generations dedicated to techno-scientific understanding.

Aeons past, when primitive men sat around the fire, looked at the night sky and imagined the stars as others celestial fires, they certainly created art related to that. Nowadays, we contemplate the sky with knowledge of the life of the stars, that their light may be the support for civilizations in planetary systems and their collapse may affect catastrophically an entire region of the



galaxy. It shouldn't be considered nonsense the fact that this new manner of seeing the skies might also generate a subjective manifestation. Thus, the "coldness" inherent to science does not create necessarily an obstacle to the artistic interpretation of its fruits and a creative mind will always discover new ways with dramatic potential yet to be explored. The study of the universe, its development, its beginning, its end will always have a strong call and the arts inspired by this theme will find people that appreciate them as much by the merit of the subject as, perhaps, through some instinctive association with art inspired by myths of creation and end of times .

So, our aim with Astronomusic is to make music to every person that has already contemplated the skies... been delighted... and eventually asked him/herself.."

I have to agree with Larry Kolota. The first impression that one would normally get from instrumental albums based around the science of astronomy would be the most vapid of new age music.

But this extraordinary collection of recording is nothing like that; managing to be both cerebral and surprisingly visceral. Indeed some of it I can even dance to, insomuch as I can dance to anything these days (my type of dancing is now standing, propped up by my walking stick, and vaguely moving my head and one arm up and down).

One of the things I like most about my position is being able to bring you, the readers, new music and experiences that one might never have heard otherwise. *Astronomusic* are one such experience, and I cannot recommend them highly enough.

Thank you for your continued support.

Peace and love,

Jon.



Brian May, Astronomusic, Bob Dylan, The Libertines, AC/DC, Bono, Daevid Allen, Osibisa, Steve Hackett, Fairport Convention, Peter Gabriel, Rocket Scientists, Strange Fruit, Sub Reality Sandwich, Friday Night Progressive, P.D. James, Said Akl, Francis Fraser, 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, Steve Ignorant, Dave Bainbridge, David Mackay, Xtul, Daniel Lanois, Don Falcone, Yes, Jon Anderson, Jon Davison, Chris Squire, Patrick Moraz, Peter Banks, Minstrel's Ghost, Paul McCartney, Elvis Presley, 1D, Michael Jackson, The Beatles, Christina Aguilera, Seasons of Time, Susan Clynes, A Big Goodbye, Bond Street Bridge, Slechtvalk

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



THE GONZO WEEKLY

all the gonzo news that's fit to print

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,

(Sub Editor, and my lovely wife)

Graham Inglis,

(Columnist, Staff writer, *Hawkwind* nut)

Bart Lancia,

(My favourite roving reporter)

Thom the World Poet,

(Bard in residence)

C.J.Stone,

(Columnist, commentator and all round good egg)

Kev Rowland,

(Kiwi Reviewer)

Lesley Madigan,

Photographer *par excellence*

Douglas Harr,

(Staff writer, columnist)

Jessica Taylor,

(PA and laughing at drunk pop stars)

Richard Freeman,

(Scary stuff)

Dave McMann,

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

Orrin Hare,

(Sybarite and literary *bon viveur*)

Mark Raines,

(Cartoonist)

Davey Curtis,

(tales from the north)

Jon Pertwee

(Pop Culture memorabilia)

Dean Phillips

(The House Wally)

Rob Ayling

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

and **Peter McAdam**

(McDada in residence)

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

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

Contact us with bribes and free stuff:

Jonathan Downes,

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

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

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

THE ^{gonzo} NEWSROOM

MONEY DOESN'T TALK IT SWEARS Bob Dylan fans have a chance to own 1 in 10 of 25 prints of Bob Dylan signed by Dylan himself but it comes at a cost. The 10 prints, Folk City, Greenwich Village, Newport Folk, Freewheelin', The Times They Are A Changing, Another Side, Princeton, Biograph, Columbia Records and Royal Albert Hall will sell for £1900. The Dylan prints will be released via Genesis Publications. According to Genesis Publications, 'In 1965, hailed as the world's most-loved folk poet, Dylan brought rock into his repertoire, refusing to stand still. 'I don't call myself a poet,' he stated, 'I'm a trapeze artist.' 50 years on, Behind The Picture Frame celebrates Dylan's ingenuity and the excitement of those times. 'Behind The Picture Frame follows Dylan from the scene of his Greenwich Village debut, to the spotlights of London's Royal Albert Hall. Taken between 1962 and 1966 by some of the world's greatest photographers, the series presents 10 highly collectible editions. **Read on...**

LIBERTINE LOVE Due to popular demand the short film Roger Sargent edited as a visual history of the band and was screened before The Libertines walked out onto the stage in front of 65,000 fans at Hyde Park in the summer, is being made available to watch. The fifteen minute short film is made up of old footage and photos from Roger Sargent's extensive Libertines archive, including unheard interview footage from Roger's acclaimed 2010 documentary 'There Are No Innocent Bystanders' and footage from Libertines Alley in Bethnal Green.

Along with unseen footage from The Libertines Freedom gig in Chatham at the Tap 'n' Tin in 2003 (supplied by Dean Fragile) and footage from the bands original music videos by Gina Birch amongst others. The short film does not contain anything from the bands reformation in 2014. It was decided to make the film available now after a frenzy on Twitter and Facebook from fans from across the world asking to see it or see it again. Roger adds 'I made this short film to be shown before the Hyde Park show and wanted it to convey how important the band are, how much we missed them and how good it was too have them back.' **Read on...**

ANGUS' SHORT The new AC/DC album 'Rock Or Bust', at just under 35 minutes, is the band's shortest album ever. 'Rock Or Bust' is the follow-up the 2008's 'Black Ice', the longest AC/DC album and replaces 'Flick of the Switch' from 1983 as the shortest record. The shortest track on 'Rock Or Bust' is 'Rock The House' clocking in at just 2:42.

The longest track on 'Rock Or Bust' is 'Emission Control' at 3:41. This makes 'Rock Or Bust' AC/DC's most radio friendly album ever. While the distinctive sound of AC/DC is evident from the first note of the title track, the band is lacking energy on this record. You can feel Malcolm Young's absence and get a sense that this record was way too rushed, put out as a statement of the band's future more so that an addition to its legacy of the past. 'Rock The Blues Away' and 'Got Some Rock and Roll Thunder' sound like tame FM radio fodder. The title track is the closest the band comes to its former glory. 'Rock Or Bust' lacks that AC/DC venom. The album still has a few reminders of the past. 'Dogs Of War', 'Hard Times' and 'Baptism of Fire' comes close to the former glory, especially with that signature Phil Rudd drum sound, but overall 'Rock Or Bust' falls well short of prior AC/DC musical heights. **Read on...**

HE STILL HASN'T FOUND WOT HE'S LOOKING FOR Bono has done a complete 'about face' on U2's free download offer through iTunes. The controversial move put the band's new album, Songs of Innocence, in the library of every iTunes user earlier this year before the official release of the album. Those users then had the choice to click on the entry to download the full album to their library. Unfortunately, some iTunes users found that there was no choice. The album was already downloaded on their machine. Bono originally apologized for the situation but has been slowly taking it back. In a new interview with *Mojo* magazine, he makes it clear that neither he or the band have any regrets over the move. I mean, come on! Of the great crimes against mankind? This is an honest mistake, and we're just not going to lose sleep about it. I'm already working on the apology. for the apology,' said Bono. 'Because I'm very proud of what we did. It's one of the proudest moments in U2's history. **Read on...**

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



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Nicked from Jaki Windmill's Facebook pages

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

John Maynard Keynes

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

— Desolation Row by Bob Dylan

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

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

YO BUMS RUSH THE SACRED GROVES OF ACADEME

The BBC ran this rather irritating story recently:

"With its links to gang warfare; drugs and drive-by shootings the hip-hop music scene has never professed to be beneficial for health. But now psychiatrists at Cambridge University believe that 'hip-hop' therapy could help people who are depressed or mentally ill.

In an article in *The Lancet Psychiatry*, the team claims that lyrics which speak of overcoming hardships and struggles offer a refuge for the desperate, while 'rapping' problems acts as an emotional outlet.

"Much of hip-hop comes from areas of great socioeconomic deprivation, so it's inevitable that its lyrics will reflect the issues faced by people brought up in these areas, including poverty, marginalisation, crime and drugs," said Dr Akeem Sule, of the University of Cambridge.

"In fact, we can see in the lyrics many

of the key risk factors for mental illness, from which it can be difficult to escape.

"Hip-hop artists use their skills and talents not only to describe the world they see, but also as a means of breaking free. There's often a message of hope in amongst the lyrics, describing the place where they want to be - the cars they want to own, the models they want to date."

So music with aspirational lyrics and a cheerful beat can be good for young people with mental health problems?

Well duh!

To my mind this piece of so-called research is just a sop to the increasingly trivialised media who are unlikely to report on any *real* scientific findings. It is the academic equivalent of the National Trust opening up stately homes for Pokémon and paintballing weekends in a vain attempt to appear *relevant* to the young people of today.

Where the hell will it all end?

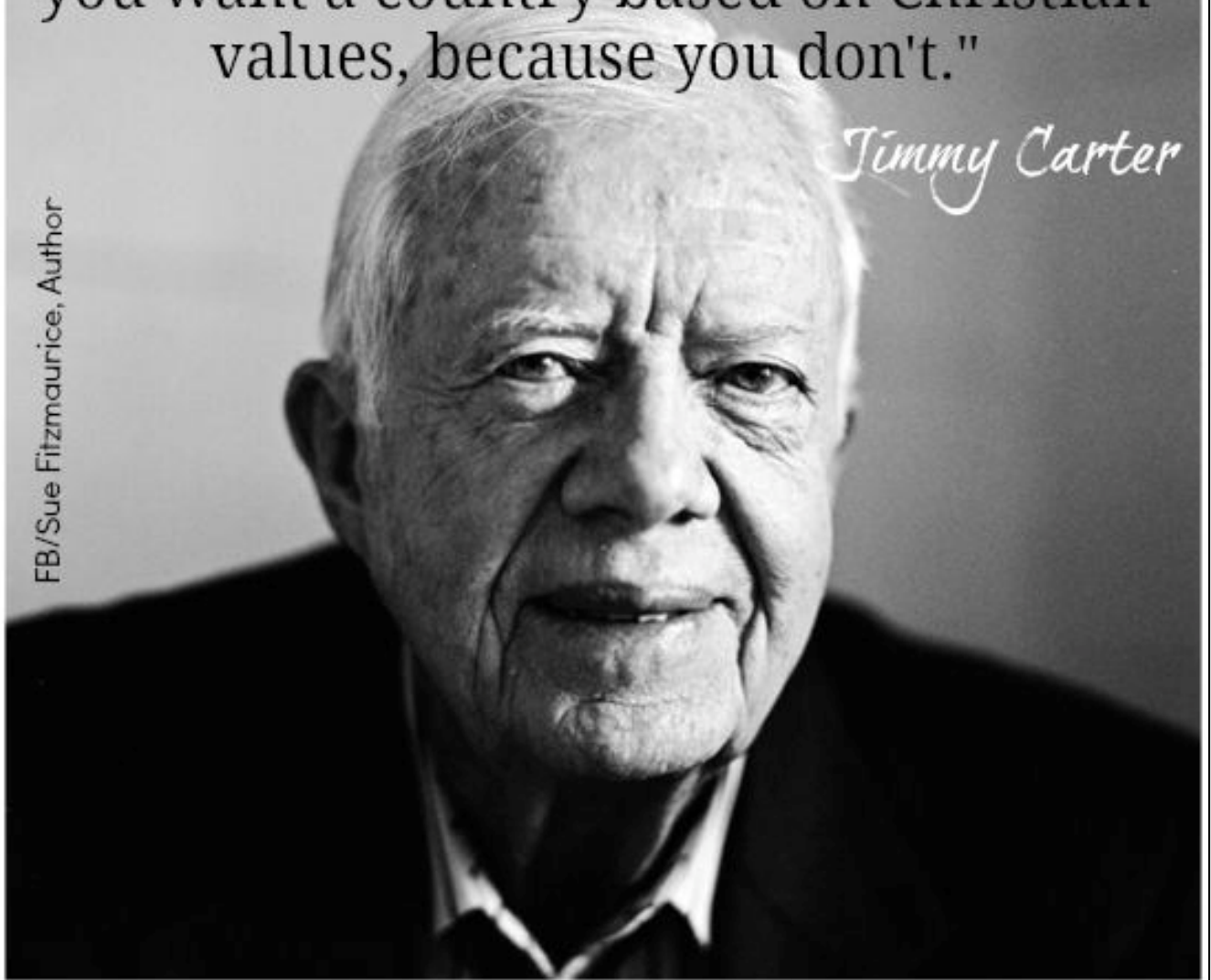


Democracywatch

"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



Prog magazine carried this story on one of their websites this week:

"With cancer forcing Gong founder Daevid Allen out of the band's upcoming tour, his unique vision can instead be enjoyed on new album I See You, Gong's most forward-looking release in years. "Hopefully the cancer will recede to give me a few more years of creativity, but at 76, I can accept that my days are

numbered," observes Daevid Allen without any hint of drama or mawkishness regarding the discovery of a cancerous tumour in his neck."

Daevid is a very brave and very important man. I sincerely hope that what we are doing here in the magazine keeping his story on the front page of the news section each week, is joining in the global effort to send healing and vibes and good wishes to him. Love you man.

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 OLDFAM)

the week that's past



SUNSHINE DAY FOR THE BIG CHEESE

Osibisa are that rare thing - a Ghanaian Afro-pop band, whose work is appreciated by Western progheads. Their first two albums featured artwork (and logo) by famed progressive-rock artist Roger Dean, depicting flying elephants which became the symbol for the band. The third album, Heads, features a cover by Mati Klarwein, famed for his covers for Santana (Abraxas) and Miles Davis (Bitches Brew). The band was founded in London in 1969 by four expatriate African and three Caribbean musicians. Osibisa were one of the first African heritage bands to become widely popular and linked with the world music description.

The band spent much of the 1970s touring the world,

playing to large audiences in Japan, Australia, India, and Africa. In 1980 Osibisa performed at a special Zimbabwean independence celebration, and in 1983 were filmed onstage at the Marquee Club in London. The band then returned to Ghana to set up a recording studio and theatre complex to help younger highlife musicians. In the 1990s their music was widely anthologized in many collections, most of them paying no royalties whatsoever to the band. In 1996 Osei reformed the band, and many of their past releases began coming out on CD.

The name Osibisa was described by the band members as meaning "criss cross rhythms that explode with happiness" but it actually comes from

the week that's past



"osibisaba" the Fante word for highlife. Their style influenced many of the emerging African musicians of the time and even now, as Ace Ghanaian hip hop music producer Hammer of The Last Two stated that his debut production, Obrafour's 'paemuka' album, the highest selling hiplife album to date was inspired by a single song (Welcome Home) by Osibisa.



This morning I received this email from Rob Ayling:

"Who should I run into the other day but my old mate Osibisa vocalist Gregg Kofi Brown. Gregg and I chatted about several exciting projects. One being a track with Sting. Stay tuned kids.

Grand Fromage".

Life is never dull here in the potato shed.



THE PICTURE OF DORIAN HACKETT

Steve Hackett, probably best known as the guitarist from Genesis during their most prog-friendly years, is well into his sixties. But he has a touring schedule that would be daunting to a much younger man. Having seen Peter Gabriel live last year, I have a sneaking suspicion that all the former members of Genesis have done some sort of Dorian Gray type trick; they never seem to age, or tire, but in their attics their must be some fairly dodgy looking paintings of them.

December 2014

- 2 December 2014 - Toronto, ON, Canada
- 3 December 2014 - Northfield (Cleveland)
- 6 December 2014 - Los Angeles, CA, USA
- 7 December 2014 - San Francisco, CA, USA
- 8 December 2014 - San Francisco, CA, USA
- 10 December 2014 - Seattle, WA, USA
- 11 December 2014 - Vancouver, BC, Canada

January 2015

- 16 January 2015 - Reykjavik, Iceland - Steve Hackett solo with the Todmobile Orchestra and choir

March 2015

- 5 March 2015 - Bel Horizonte, Brazil
- 8 March 2015 - Rio de Janeiro, Brazil
- 10 March 2015 - Sao Paulo, Brazil
- 13 March 2015 - Buenos Aires, Argentina
- 15 March 2015 - Santiago, Chile

CONZO CURRENTLY IN STOCK
AT CONZO (UK)

CONZO CURRENTLY IN STOCK
AT CONZO (USA)

the week that's past



Fairport Convention have announced a new album and tour for early next year.

The album is called *Myths and Heroes* and founder member Simon Nicol is quoted as saying: "Fairport always looks to the future and we regularly record new albums, [...] but our first love is still performing live. So we're really looking forward to getting on the road again, especially as this year we've got a whole album's worth of new material to introduce to our audiences."

The tour dates are:

January

- Thursday 29, Roses Theatre Tewkesbury
- Friday 30, The Cathedral Lichfield
- Saturday 31, The Atkinson Southport

February

- Sunday 1, Coronation Hall Ulverston
- Tuesday 3, Cheese & Grain Frome
- Wednesday 4, The Swan High Wycombe
- Thursday 5, Connaught Theatre Worthing
- Friday 6, Playhouse Theatre Weston-Super-Mare
- Saturday 7, The Garage Swansea
- Tuesday 10, Winding Wheel Chesterfield

- Wednesday 11, The Lowry Salford
- Friday 13, The Maltings Farnham
- Saturday 14, Apex Theatre Bury St Edmunds
- Sunday 15, Princess Theatre Hunstanton
- Tuesday 17, City Varieties Music Hall Leeds
- Wednesday 18, Sage Gateshead
- Thursday 19, The Mechanics Burnley
- Friday 20, Alban Arena St Albans
- Saturday 21, The Stables Milton Keynes
- Sunday 22, The Drill Hall Lincoln
- Tuesday 24, Gulbenkian Theatre Canterbury
- Wednesday 25, Assembly Hall Theatre Tunbridge Wells
- Thursday 26, Theatre Severn Shrewsbury
- Friday 27, Town Hall Birmingham
- Saturday 28, Electric Palace Bridport

March

- Sunday 1, Union Chapel Islington

CONZO CURRENTLY IN STOCK
AT CONZO (UK)

CONZO CURRENTLY IN STOCK
AT CONZO (USA)

the week that's past

The Gospel According to *BART*

My favourite roving reporter has been busy again this week, and sends me news on Corinna's favourite artist, Peter Gabriel.

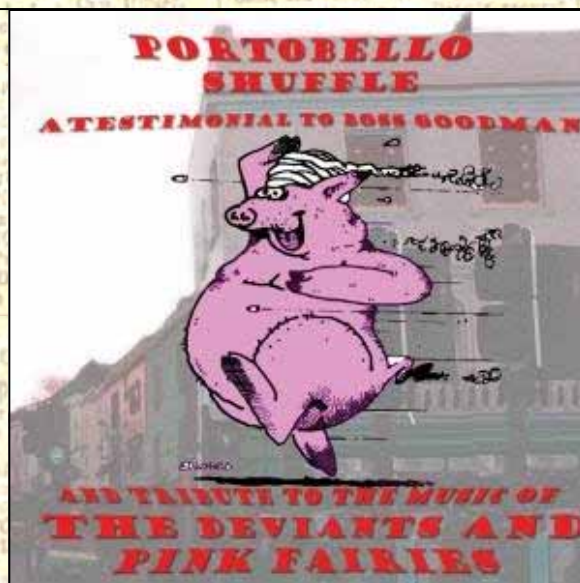
Apparently there is some new material....

"It has been a dozen years since Peter Gabriel released *Up*, his last collection of original music. While the former Genesis frontman did record his covers album *Scratch My Back* in 2010, new music from the Rock and Roll Hall of Fame artist has been scarce the past decade. However, at a November 20th gig in Turin, Italy, Gabriel opened the concert with a reflective new piano ballad titled *What Lies Ahead*..."

<http://www.rollingstone.com/music/news/peter-gabriel-debuts-new-song-what-lies-ahead-in-concert-20141123>

Does this signal the possibility of a new studio album from Peter?

Whilst live albums, compilations, and covers albums are always nice to have, and Peter has done these with his usual stylish presentation, resulting in products head and shoulders above what anyone else would do with the same types of material, it has to be said that new albums of new studio material are always what the fans, and toilers in the rock and roll vineyard like yours truly, want most...



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

ROCKET SCIENTISTS ON FILM:

She's Getting Hysterical - Rocket Scientists Official Video. "She's Getting Hysterical," the first official video from the 2014 Rocket Scientists - Refuel album. Enjoy!
www.thetank.com/rsr.htm

Featuring Mark McCrite (g,v) Erik Norlander (k,v) and



Don Schiff (strings, NS/Stick) - with Erik Norlander and 6 others. I really love this band, and the new album is very good indeed.



the week that's past



Peculiar News of the Week





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

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

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

#RESTASOLOQUELLOCHENONCAMBIA



JANUARY 2015



STRANGE FRUIT



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

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

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



16-11-14 – SHOW 97

Terry Reid:	May Fly	
Bible Party:	Bulimia Rhapsody	
Jim O'Rourke:	Pictures of Adolf Again	
The Seeds:	Pushin' too Hard	
Knickerbockers:	Lies	
Walter Murphy and the Big Apple Band:	A Fifth of Beethoven	
Noel Harrison:	Just Like a Woman	
Lemon Kittens:	Shakin' all Over – From New Wave Covers for Oldies Lovers	
Sounds of the San Francisco Adult Book Store:	Sounds of the San Francisco Adult Book Store	
Timothy Leary:	LSD	
The Bee Gees:	Barker of the UFO	
Chocolate Watchband:	Sweet Young Thing	
Max Frost and the Troopers:	The Shape of Things to Come	
The Gentle People:	The Soundtrack of Life	
Black Sabbath:	Sabbath Bloody Sabbath	
Pot Party Pot Party		
Zoogz Rift:	The Island of Living Puke	
Laibach:	Across the Universe	
Joah Valley:	Let it Be	
Ram Das:	Meditation 5	
It's a Beautiful Day:	Imagine	
The Zachery Thaks:	Bad Girl	
The Sonics:	Psycho	
The Swinging Medallions:	A Double Shot (of my Baby's Love)	
Christian Marclay:	John Cage (from the album More Encores)	
Scatman Crothers:	Transfusion	
Neil Cowley Trio:	Revolution #9	
Sarabeth Tucec	Goodnight	

Listen
Here

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

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

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

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

As this week's episode begins our intrepid submarine dwellers are still captive on the island of Alcatraz. There should be a good Martin Luther joke here, because at least part of the time they have been



subsisting on a diet of worms. Apparently they made friends with some seagulls that have been bringing them fish occasionally, somewhat reminiscent of the plot of *Dr Doolittle's Post Office* (1923). It turns out that they have been captured by the ghosts of some of the prisoners who expired on the island between 1868 and 1963 when it was first a military prison, and then one of the most notorious of American Federal penal establishments. Maisie the cow has made friends with a mysterious sea creature, described as being a cross between a manatee and a giraffe (yes, boys and girls, such creatures *have* been reported along the California coastline from time to time).

Apparently there have been rock and roll parties featuring the submarine crew and some wild ghosts and some Elvis was played. There is music from Skip Spence, Mick Farren and Andy Colquhoun, and Captain Beefheart.

However, I wish to register a complaint in the strongest possible terms. During this programme Tim Rundall refers to earwigs as being 'beetles'. They are of course not beetles at all, but members of the order Dermaptera. Such zoological blasphemy came close to ruining the whole show for me, and it was only that I wanted to see whether they would escape from Alcatraz or not that stopped me from hacking all my audio devices apart with a hatchet in protest....



**Listen
Here**



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



and collaborators. I hope that you enjoy them as much as I do. Welcome aboard, chaps.

Hello, I am M Destiny host of Friday Night Progressive. You will find it to be an incredible independent internet broadcast show. But it's more than that. We tend to boast that the musicians played on FNP are above the status quo. This includes the multi-instrumentalist and the educated musician. We tend to shy away from computer generated creations and rely on talent using musical instruments and steer this talent for purposes of sheer inspirational indulgence. It is only in the FNP chat room where you will find the most talented musicians packed at one time into such an honored space.

This week on FNP # 172

9:00 PM New York Time Nov. 21 2014

TUNE IN HERE: www.fridaynightprogressive.com

CHAT ROOM!: <http://fridaynightprogressive.com/sample-page/>

ARTISTS:

Cheap Dinosaurs

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

Sendelica

<http://www.facebook.com/pages/Sendelica/191174294239796>

Regal Worm

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

Steve Cochrane

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

United Progressive Fraternity

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

Hellmut Hattler

<http://www.facebook.com/HELLMUT.HATTLER>

Circle of Illusion

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

Dead End Space

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

Lo fi Resistance

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

Advent

<http://www.facebook.com/adventprog> — with Circle of

Illusion, Steve Cochrane, Dino Lionetti, Michael

Schetter, Pedro Kaldini, Alan Benjamin, Mark Truey

Trueack, Johnny Engström, Hellmut Hattler, Varrod

Goblink and Randy McStine.

**Listen
Here**

Friday Night Progressive



Bill Berends is bestowed the Friday Night Progressive INDEPROG AWARD. The purpose of this award 20 plus years of outstanding independent prog artistry.

1. Outstanding guitarist
2. Outstanding compositions
3. Outstanding musicianship live
4. Outstanding recordings as an engineer

The award is understood by your peers as a testament of good will and a gesture in recognition of accomplishment above and beyond the realms of excellence.



Friday Night Progressive



Rt. Hon. Phyllis Dorothy,
Baroness James of Holland
Park, OBE, FRSA, FRSL
(1920 – 2014),

Lady James, known as P. D. James, was an English crime writer. She rose to fame for her series of detective novels starring policeman and poet Adam Dalgliesh. James was born in Oxford, the daughter of Sidney James, a tax inspector, and educated at the British School in Ludlow and Cambridge High School for Girls.

James had to leave school at the age of sixteen to work, because her family did not have much money and her father did not believe in higher education for girls. James worked in a tax office for three years, and later found a job as an assistant stage manager for a theatre group. In 1941, she married Ernest Connor Bantry White, an army doctor. They had two daughters, Claire and Jane.

When White returned from World War II, he was suffering from mental illness and James was forced to provide for the whole family until her husband's death in 1964. With White in a psychiatric institution and their daughters being mostly cared for by his parents, James studied hospital administration and from 1949 to 1968 worked for a hospital board in London.

James began writing in the mid-1950s. Her first novel, *Cover Her Face*, featuring the investigator and poet Adam Dalgliesh of New Scotland Yard, named after a teacher at Cambridge High School, was published in 1962. Many of James's mystery novels take place against the backdrop of the UK's bureaucracies, such as the criminal justice system and the National Health Service, in which she worked for decades starting in the 1940s. Two years after the publication of *Cover Her Face*, James's husband died and she took a position as a civil servant within the criminal section of the Home Office. She worked in government service until her retirement in 1979.

In 1991, she was created a life peer as Baroness James of Holland Park and sat in the House of Lords as a Conservative. P. D. James died peacefully at her home in Oxford on Thursday 27 November 2014. She is survived by her two daughters, Claire and Jane, five grandchildren and eight great-grandchildren.

Said Akl
(1912 - 2014)

Akl was a Lebanese poet, writer, playwright and language reformer. He is considered one of the most important modern Lebanese poets. He is also a staunch advocate of Lebanese identity and nationalism and the Lebanese language, designing a Latin-based "Lebanese alphabet" made up of 37 letters. His writings include poetry and prose both in Lebanese dialect and in classical Arabic language. He has also written theatre pieces and authored many popular songs and pan-Arab anthems.

During his early years, Akl was an adherent of the Syrian Social Nationalist Party led by Antun Saadeh, eventually being expelled by Saadeh due to irreconcilable ideological disputes. Akl adopted a

THOSE WE HAVE LOST



powerful doctrine of the authentic millennial character of Lebanon resonating with an exalted sense of Lebanese dignity. His admiration to the Lebanese history and culture was marked by strong enmity towards the Arab language and culture. This view is crystallized by Akl once stating "I would cut off my right hand just not to be an Arab". In 1968 he stated that literary Arabic would vanish from Lebanon.

For Akl Lebanon was the cradle of culture and the inheritor of the Oriental civilization, well before the arrival of the Arabs on the historical stage. He emphasized the Phoenician legacy of the Lebanese people.

Francis Davidson Fraser,
(1923 – 2014)



Fraser, better known as "Mad" Frankie Fraser, was an English gang member and criminal who spent 42 years in prison for numerous violent offences. Born on Cornwall Road, Waterloo, South London, Fraser was the youngest of five children and grew up in poverty. At the age of five he moved with his family to a flat on Walworth Road, Elephant and Castle. Although his parents were not criminals, Fraser turned to crime aged 10 with his sister Eva, to whom he was closest. Fraser was a deserter during World War II, on several occasions escaping from his barracks. It was during the war that he first became involved in serious crime, with the blackout and rationing, combined with the lack of professional policemen due to conscription, providing ample opportunities for criminal activities such as stealing from houses while the occupants were in air-raid shelters.

In 1941, he was sent to borstal for breaking into a Waterloo hosiery store, then given a 15-month prison sentence at Wandsworth Prison for shopbreaking. After the war Fraser was involved in a smash-and-grab raid on a jeweller, for which he received a two-year prison sentence, served largely at Pentonville Prison. It was during this sentence that he was first certified insane and was sent to the Cane Hill Hospital, London, before being released in 1949. It was in the early 1960s that he first met Charlie and Eddie Richardson of the Richardson Gang, rivals to the Kray twins. According to Fraser, it was they who helped him avoid arrest for the Great Train Robbery by bribing a policeman.

Together they set up the Atlantic Machines fruit-machine enterprise, which acted as a front for the criminal activities of the gang. In 1966 Fraser was charged with the murder of Richard Hart who was shot at Mr Smiths's club in Catford while other members including Jimmy Moody were charged with affray. The witness changed his testimony and the charges were eventually dropped, though Fraser still received a five-year sentence for affray. He has always maintained that, while he fought with Hart, he did not shoot him. He was also implicated in the so-called 'Torture trial', in which members of the gang were charged with burning, electrocuting and whipping those found guilty of disloyalty by a kangaroo court. Fraser himself was accused of pulling out the teeth of victims with a pair of pliers.

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...

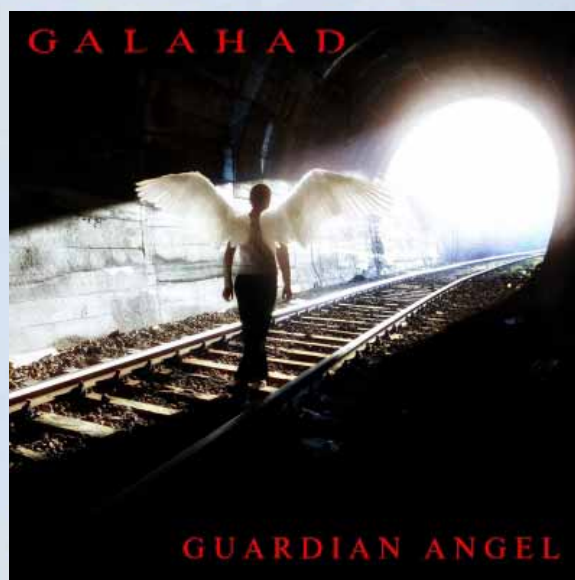
<http://www.zazzle.co.uk/gonzowebkly>



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.



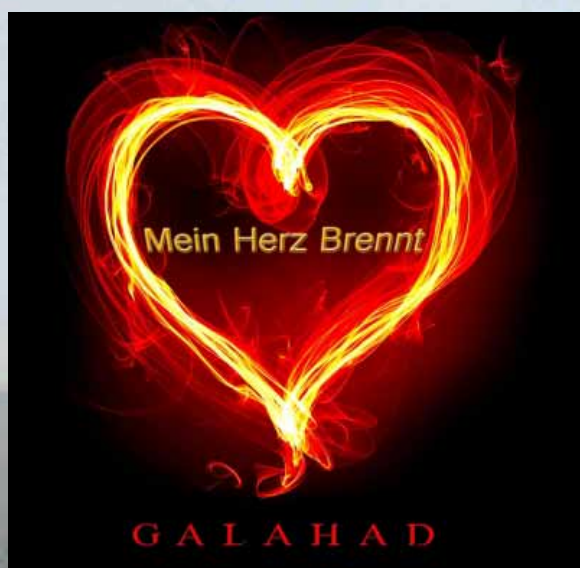
Artist Galahad
Title Guardian Angel
Cat No. GHEP2
Label Avalon

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

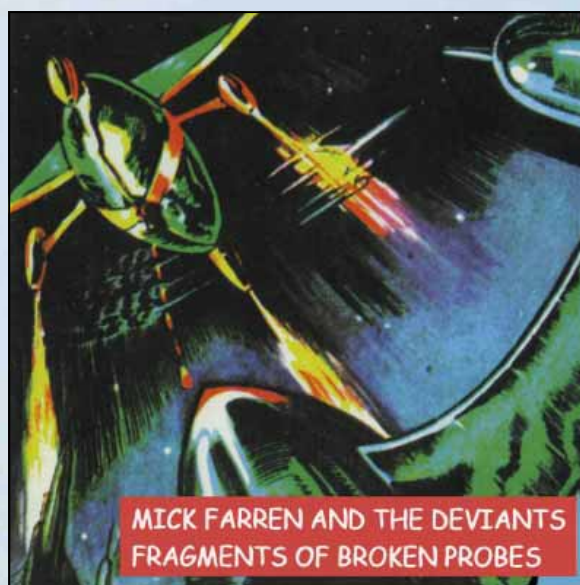
by the stage name Captain Beefheart. His musical work was conducted with a rotating ensemble of musicians called the Magic Band (1965–1982), with whom he recorded 13 studio albums. Noted for his powerful singing voice with its wide range, Van Vliet also played the harmonica, saxophone and numerous other 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.

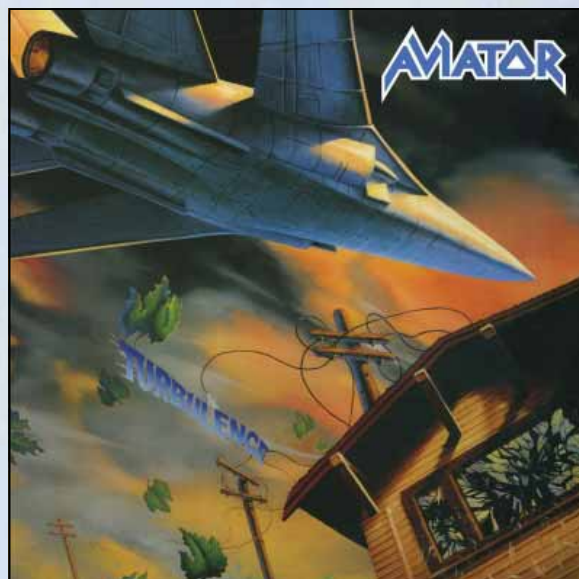
Rees left the band in June 1967 to be replaced by Farren's flatmate Duncan Sanderson (born 31 December 1948, in Carlisle, Cumbria) and the band released a second album Disposable through the independent label Stable Records.

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.

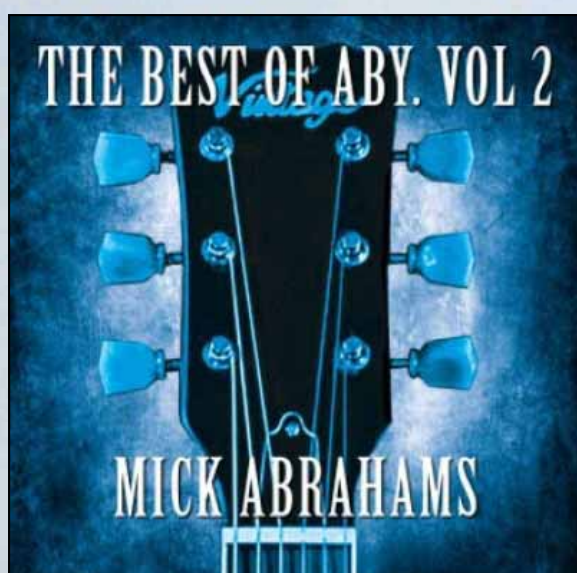
Martin Horst takes up the story on the Prog Archives:

"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.

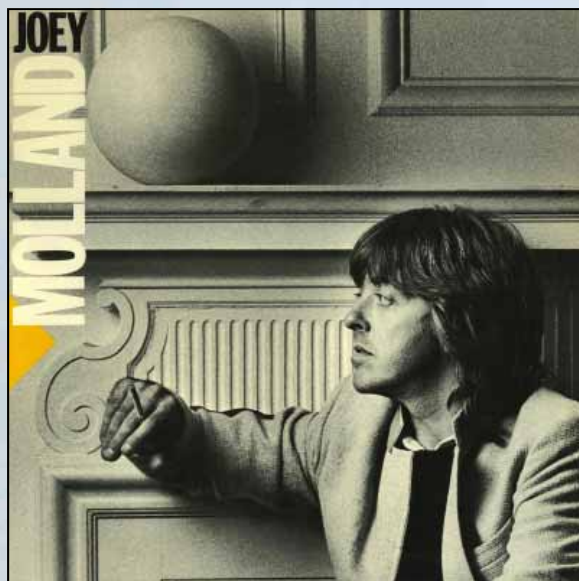
Unsurprisingly, there was a massive falling out between the pair, and Abrahams left the group. He was replaced by Martin Barre (after brief tenures by Toni Iomni, later as Black Sabbath, and Davy O'List of The Nice) and Jethro Tull did their own inimitable thing for the next four decades.

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.

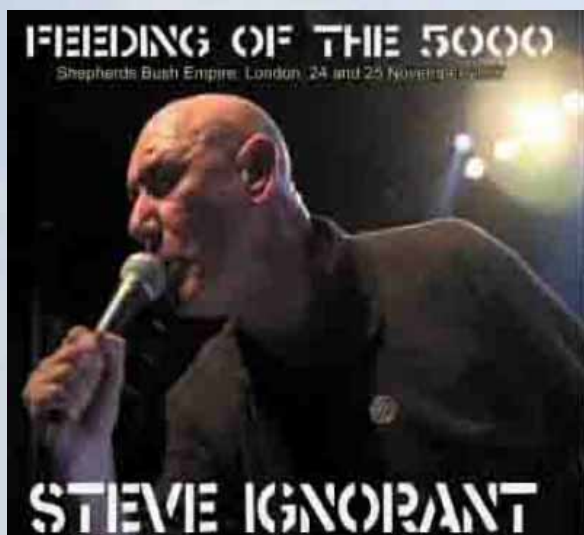
Musically, the band is tight, and the music is well arranged and well produced. Fans will note the inclusion of "Mean Jemima," which was originally recorded by Badfinger for the No Dice album (known as "Mean Mean Jemima").

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.

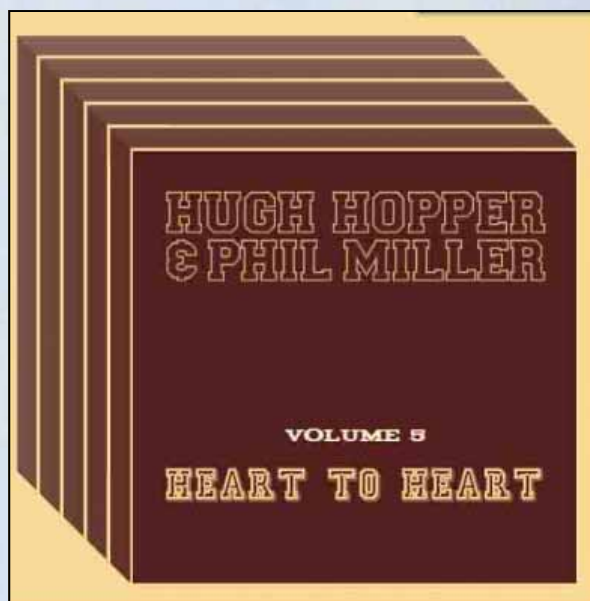


Artist Steve Ignorant
Title The Feeding of the 5000
Cat No. DIM-GZ002CD
Label Gonzo

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:

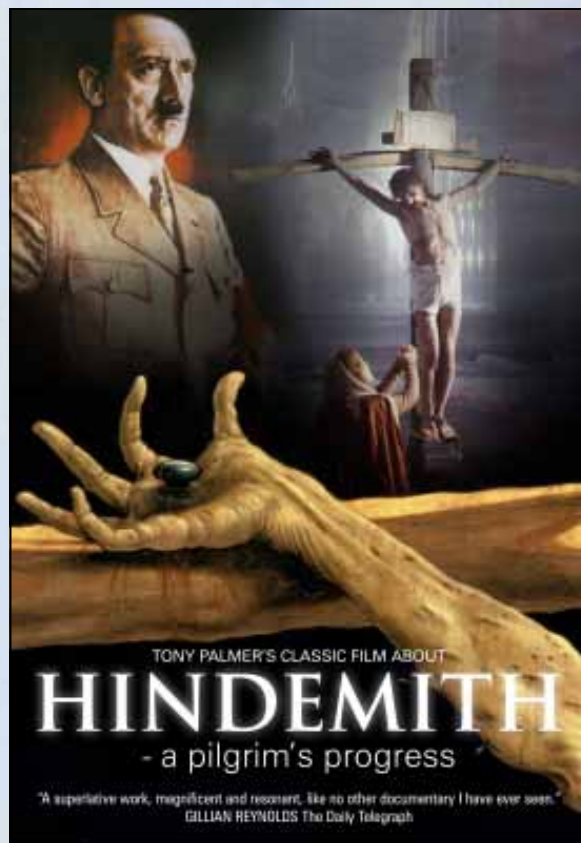
“My first encounter with the music of Hugh Colin Hopper backdates to the summer of 1976. While visiting a friend I was intentional played a record titled Volume Two from a British rock group about whom I knew little, The Soft Machine. The experience was staggering and prompted a radical reappraisal for 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

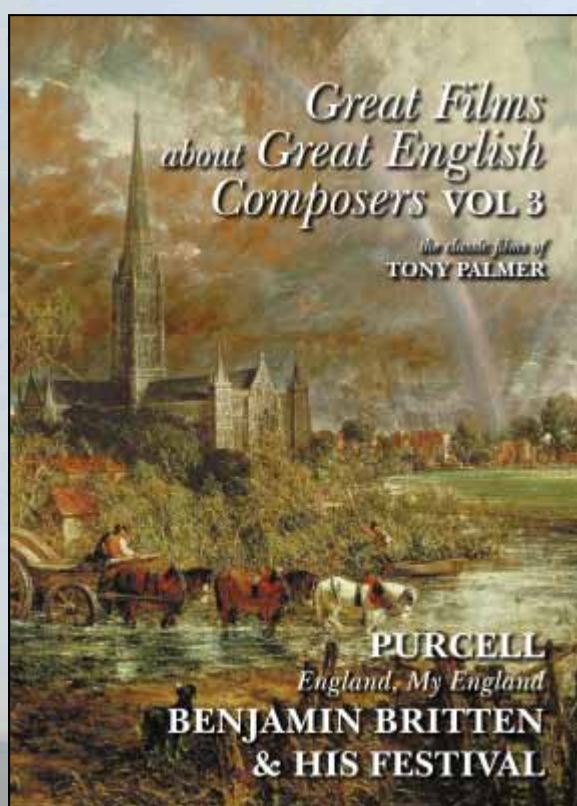
The film was first shown on Melvyn Bragg’s South Bank Show. The critics were divided. Stephen Johnson, writing in *The Listener*, admitted that while the various thematic strands undoubtedly related, the story of Hindemith tended to get lost in the welter of allusions.

“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

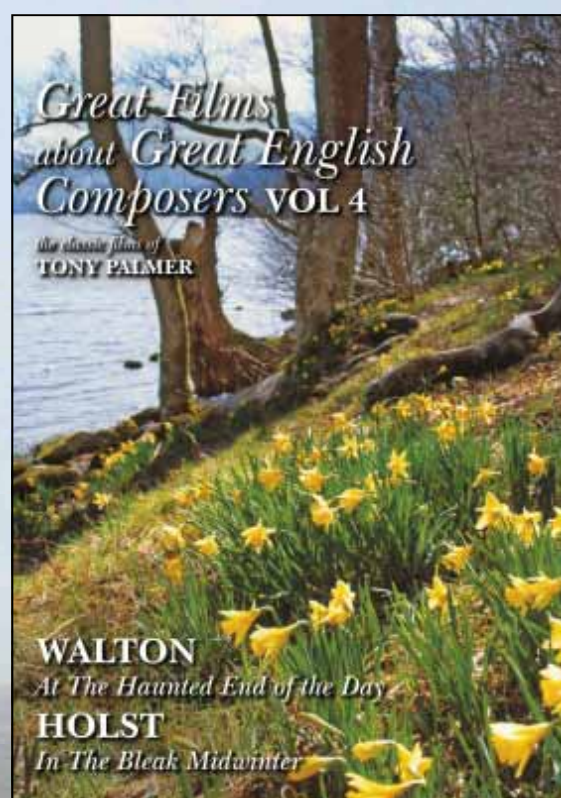
PURCELL - Tony Palmer directs this prize-winning film about the great English composer Henry Purcell. Very little is known about his life, but the script - by Charles Wood and the late John Osborne - solves this problem by launching a group of actors in the 1960s on a voyage of discovery into the 1660s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

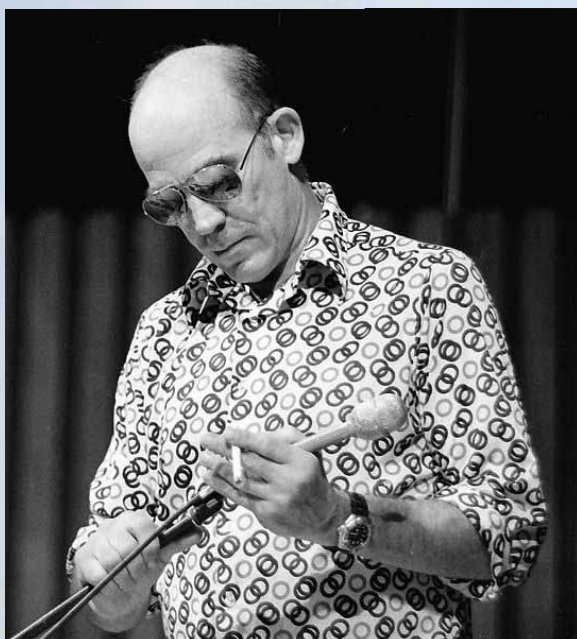
During the seventies and eighties Barbara Dickson enjoyed huge success in both the pop field and also moved into acting and was featured in a number of high profile stage and television productions.

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:

"Maybe it meant something. Maybe not, in the long run, but no explanation, no mix of words or music or memories can touch that sense of knowing that you were there and alive in that corner of time and the world. Whatever it meant."

Hunter S. Thompson

ver GONZO Weekly BACK ISSUE BONANZA

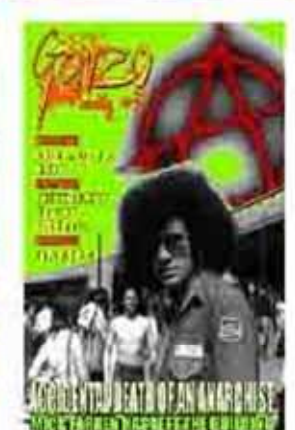
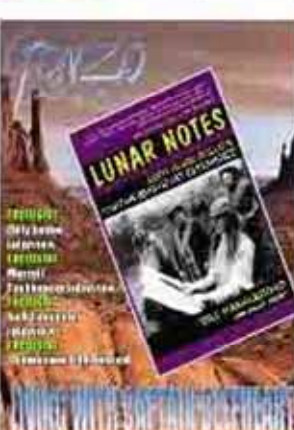
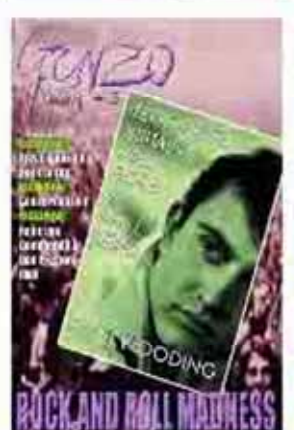
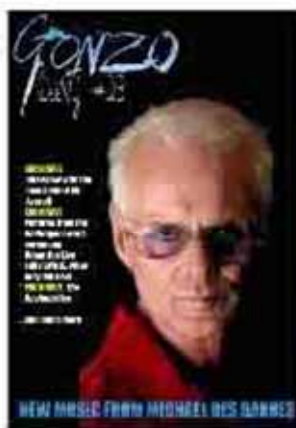
This is all very exciting and things are changing very rapidly. There is now a dedicated website at www.gonzoweekly.com. At the moment it is extremely skeletal, but it will be titivated and enhanced and augmented with other stuff over the next few months.

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.

JON MEETS IGS

I first met Steve Ignorant in person during the autumn of 1982 when I was a student nurse at the now defunct Royal Western Counties Hospital for the Mentally Handicapped, in South Devon.

The story of how I managed to blag the authorities to let me take a group of mentally handicapped children and young adults to see a performance by *Crass* (I told the powers that be that they were going to see a youth orchestra) has been told on many occasions, most notably in Steve's autobiography *The Rest is Propaganda*, and I won't repeat it here.

Some weeks later I went to visit *Crass* at their

legendary open house in Essex.

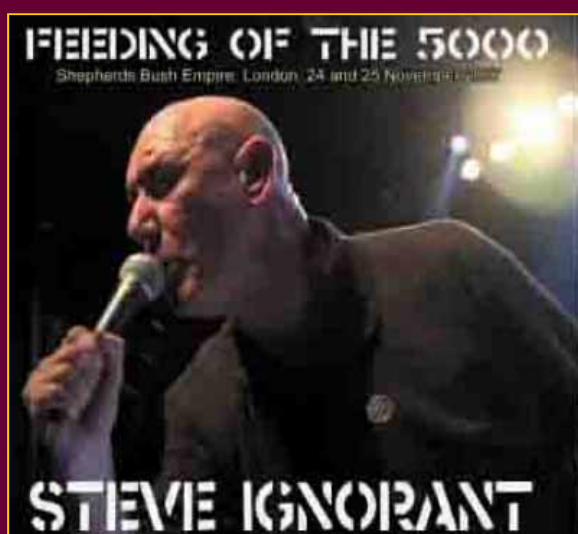
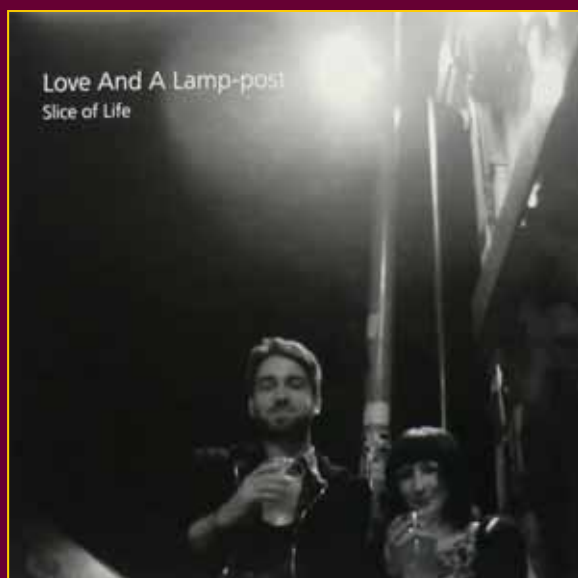
I met Steve again, and we talked briefly about the state of the nation, his plans for the future, and whether Margaret Thatcher was going to start World War III.

Fast forward thirty something years and through a series of coincidences I find myself working with him for the first time.

He has released two CD/DVD packs celebrating firstly his 2007 show at The Shepherd's Bush Empire where he and a pick-up band performed (nearly) the whole of *Crass'* debut album, *The*







Feeding of the 5,000 which had never been performed in its entirety before, even by *Crass*, and the second the final night of his 2011 world tour during which he played *Crass* songs on stage for the final time.

Both of these have been reissued on Gonzo Multimedia and much to my pride, feature cover designs by yours truly.

Steve, together with his band *Slice of Life*, have just released their debut album which is an utter masterpiece, and which I have been proselytising left right and centre to anyone who will listen, with the fervour of a TV Evangelist.

It has been quite a while since I spoke to Steve, and, as it is always a pleasure to do so, I rung him up for what turned out to be a very revealing and interesting interview.

As you probably have gathered I am rather fond of Steve both as an artist and an individual, and I was very touched that I was able to ask him a couple of very 'difficult' questions.

For example we discussed the savage rift which rent the ex-members of *Crass* asunder a few years ago when Penny Rimbaud, who co-founded the band with Steve in 1977, and his long-time artistic partner Gee Vaucher, were the prime movers behind a controversial series of reissues of the entire recorded output of the band as 'The Crassical Collection'.

As a lover of fine wines and bad puns, I was very impressed.

This decision proved to be very Marmite-like; some people loved them, others – including several band members – hated them, and the scars from the resulting fallout are still around today. I think that it is a measure of the integrity of Steve, himself, that he is able to discuss such matters with me.

Thank you Steve, I feel very honoured.

Listen
Here



JON MEETS DAVE

Dave Bainbridge is best known as one of the founder members of Celtic Rock band *Iona*, of which he has been the mainstay since its formation in the late eighties.

As a solo artist Dave Bainbridge is a relative newcomer, only taking the plunge when *Iona* had a sabbatical in the early noughties. This break was due to the band's vocalist taking time out to concentrate on her family.

In late 2003 Dave wrote and recorded his debut solo album 'A Veil Of Gossamer'. The album was critically well received and this encouraged Dave to begin work on another album. This will be completed as soon as there is a gap in the now reconstituted *Iona's* schedule.

In the meantime Dave has formed a working partnership with Troy Donockley, also of *Iona*. The



duo has made two albums and a live DVD recorded at Lincoln Cathedral. They also toured Japan in late 2004, performing a mixture of their own solo material alongside traditional and newer songs, plus selected items from *Iona's* vast back catalogue.

Dave, using the very 21st Century business of Crowdfunding, has just released a remarkable new album – *Celestial Fire* – and he was kind enough to send me a copy. I listened to it late one night with what my ever useful amanuensis calls an expanded mind.....and bloody hell it's good.

I wanted to know more about Dave and his creative process so I gave him a ring.

**Listen
Here**

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



On Wednesday morning, by a roundabout route I received this email from noted record producer David Mackay...

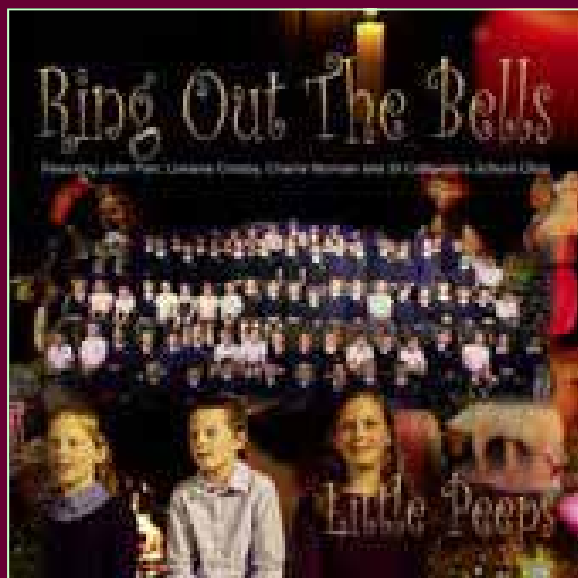
Dear Friends

Unashamedly I am sending a begging email!!!

Here is a link to a Christmas record I have produced. It features our friends John Parr (St Elmo's Fire) Lorraine Crosby (Meatloaf's Bat out of hell girl) and our lovely grand children Charlie, Millie, Eve and the children of St. Catherine's School.

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

A royalty from each sale will go to Great Ormond Street Children's hospital so it is in a good cause.



Christmas records have a limited time to make an impression.

Here is where we BEG for your help.

If we can sell enough downloads in a short space of time, we could grab the attention of TV and radio and maybe even make the charts.

To do it we need a concentrated number of sales over 3 or 4 days on iTunes

Here is the link to buy the record on iTunes.

<https://itunes.apple.com/gb/album/ring-out-bells-feat.-john/id935888302>

IF you can support this effort and purchase a download between Wednesday 26th NOVEMBER and Saturday 29th of NOVEMBER we may have a chance.

Any friends to can send this info to... Facebook... Tweeting.. Whatever, we will be extremely grateful.

Much love and apology for the blatant begging

David and Brenda xxx

Ever since reading Peter Pan when I was a boy, I have had a very soft spot for Great Ormond Street Children's Hospital, and if somebody is doing a charity record for this most admirable institution, which I am surprised to learn has been in operation since 1852, deserves as much help as we can give them.

So I telephoned David up to find out more about the record.

**Listen
Here**



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

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

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

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

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

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

FAMILY CIRCLE

JON ANDERSON | MATT MALLEY



Celtic Folk, World and Indian Music.

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

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

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

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

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



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

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

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



Helping Families along the Way

Proudly Supporting People with Autism Since 1998

AUTISM AFFECTS FAMILIES

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

OUR MISSION

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

WE ARE IMPROVING LIVES

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



AND PROVIDING SUPPORT

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

Flutie Foundation Programs:

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

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

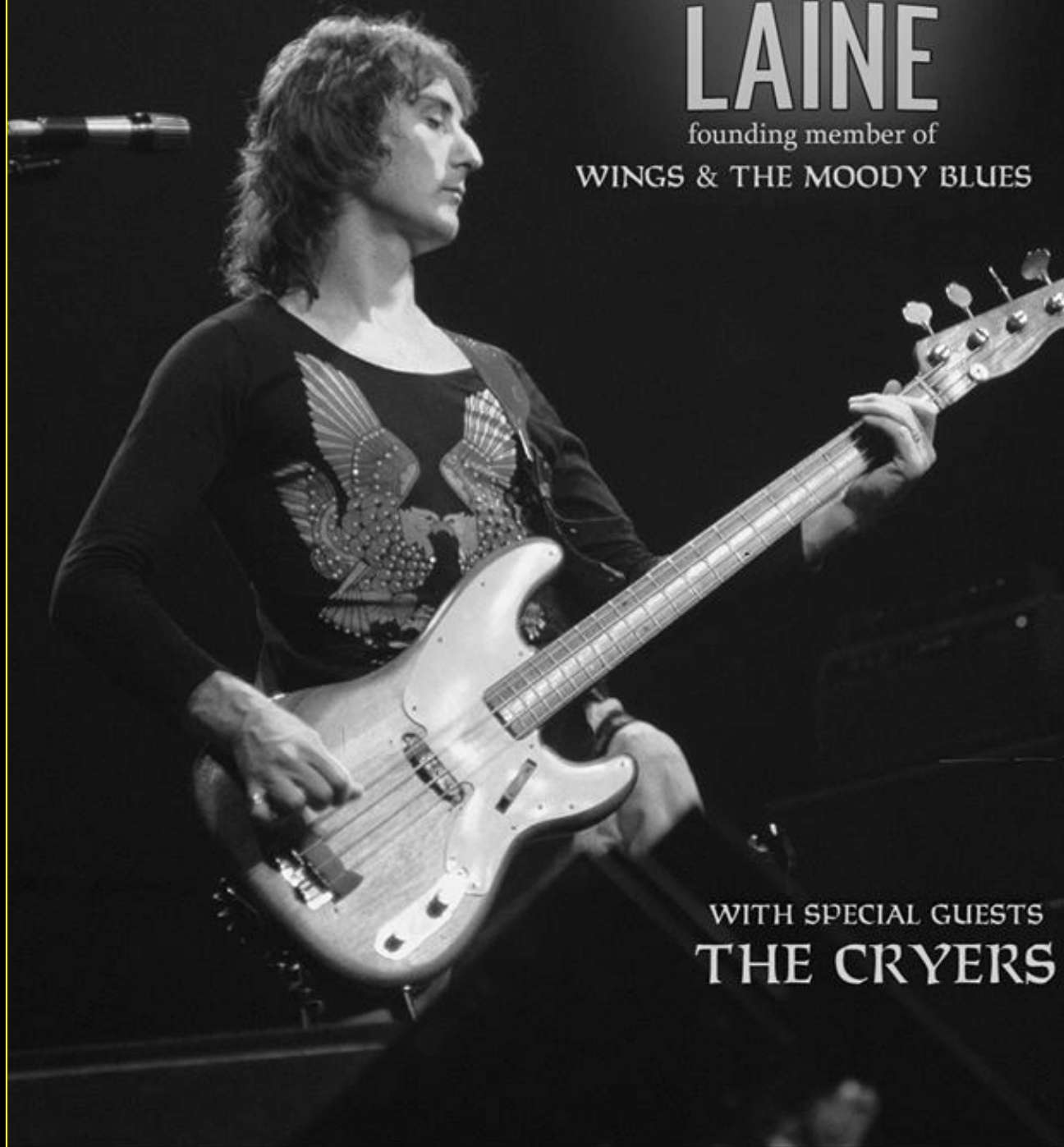
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XTUL VIII

IN THE GREY HALF-LIGHT BETWEEN FACT AND FANTASY

“An Elephant???”

I looked at him feigning shock and awe (if I can borrow a term). In fact I was nowhere near as overawed as I had pretended, because I had already got quite emotionally involved with a strange lost little goat person from (presumably) those very same woods and if those woods could produce Panne, the idea of a half man, half elephant in a wheelchair was no real paradigm shift.

I have never been a very convincing liar, and I am a terrible actor, so instead of carrying on pretending to be shocked and awed, I lit yet another cigarette, made a mental note to light a candle to St Bernardino of Siena who is not only the Patron Saint of lung problems, but looks - in a painting by Jacopo Bellini from about 1450 - more than a little like Andy, the current lead

guitarist with *The Pink Fairies* who is a vague chum of mine, and asked:

“So what did you do then?”

“Give me one of those fucking things..” he gestured towards my rapidly depleting pack of B&H.

Now I was shocked. I have known Danny for about a third of a century. Not only have I never seen him smoke, but he has always been vehemently annoying in his opposition to the habit.

I passed him a cigarette, lit it for him, and whilst he coughed and spluttered, I made encouraging noises and tried to get him to continue with his story.



“He looked at me for what seemed like hours, but was probably less than a minute, and asked ‘Give me one good reason why I should not kill you immediately?’”

He dragged on the cigarette, which despite everything seemed to be calming him down, and continued...

“Well, although I am sure that he knew perfectly well what I had really wanted from the two girls, I couldn’t really admit that, so I told him that I was a music journalist who was incredibly impressed by the music that the two girls had played me, and wanted to know more”....

This seemed to have been the right answer. At

living in surprisingly Spartan conditions in the middle of the woods, this quest would not be a difficult one to fulfil.

Both his “involvement with a community record company which was being set up” and his “unique relationship with the editor of Britain’s leading weekly music e-zine” were of course down to the fact that he had known me, and been an on-off thorn in my side for over thirty years.

“But we are nowhere near being Britain’s leading weekly music e-zine”, I blustered, but for once Danny seemed sure of his facts.

“Back in February the BBC quoted: ‘The NME website gets 1.4m users per week, while the

‘No man; I told him. ‘ I want to be your Minister for Information’”.

least, the bestial elephant man had not smote him down immediately, so sensing his tactical advantage, Danny gabbled on. He was involved with a community record company which was being set up, he lied, and both with that and with his unique relationship with the editor of Britain’s leading weekly music e-zine he wanted to get involved and help bring this remarkable music to a wider audience than it had at the moment.

As the audience to which he was referring was presently about thirty runaway teenage cultists

digital edition of the magazine sells 1,307 copies a week, and thousands of people attend NME live events and concert tours’.” He said proudly, and looked me in the eye with the face of someone who is particularly proud of his own cleverness.

“Well yeah, we do get more readers than that most weeks”, I admitted, “but you are nothing at all to do with the magazine, and while I am editor you won’t be...”

“Details, details” he spluttered, and continued with his story...

“For some reason the elephant man whose name was – by the way – Mr Loxodonta – seemed quite impressed by all this bullshit of mine, and I began to think that I might be able to get away with it all, and live to fight another day”.

One of Danny’s most annoying characteristics has always been to talk in clichés, but I let him get away with it, as he continued his story.

“So I bullshitted like I have never bullshitted before” he said proudly, “and you know how I can bullshit!”

He looked at me as if this was an accomplishment of which he should be justly proud. In my opinion it probably isn’t, but I smiled wanly at him and nodded for him to continue...



“So I told Mr Loxodonta that what he needed was a Business Plan, and how he needed to market his cult for all that it was worth”.

This was probably true. Cult leader Charles Manson has been in prison since 1969, but his records are still remarkably popular despite the fact that they are bloody awful and that the only USP that they have is that they sound mildly disturbing only because of what and who he is.

Danny continued:

“I gave him all sorts of ideas, and promised to come up with a cogent business plan and some ideas for how to market this stuff. It helps, I think, that unlike most music made by cults and cultists, this music is really pretty damn good”.

I nodded, actually truthfully being able to agree with him for once. The music truly *is* pretty damn good.

“He asked me if I would like to be their publicity officer. I didn’t answer but thought really hard. Then I remembered your mate Mick Farren who died last year. He was the head honcho of the UK White Panthers, so I decided to steal one of his ideas.

‘No man; I told him. ‘I want to be your Minister for Information’”.

Apparently this struck some kind of chord with Mr Loxodonta who nodded as enthusiastically as a half man half elephant sat in a wheelchair can do. It seems that on the numerous occasions in the past thirty years that Danny has stayed in my spare room or wherever has doubled as my ever-growing personal library has borne fruit...for him at least. Because I am a ridiculously voracious bibliophile, some would say packrat, and despite regular pruning and weeding sessions I still have over 5000 books on a variety of subjects including Fortean, magick (of various hues), politics (also of various hues), music and animals.

It turned out that over the years Danny had read a lot of these books, and had cherry-picked information that he was now regurgitating to Mr Loxodonta like a mother pigeon feeding her offspring.

Thinking completely off the cuff in a stream of consciousness way that I have to admit that I grudgingly respected, he took the idea of regular ‘Communiques’ delivered anonymously to

various media outlets from The Angry Brigade (an anarchist group active in London during the mid-1970s), the idea of Art Terrorism from The Situationist Movement (with a hint of Banksy), more odds and ends from Mick Farren and the leader of the American White Panthers John Sinclair, and then wrapped the whole thing into a business model based on Damon Albarn and Jamie Hewlett’s conceptual band *The Gorillaz*..

“Their records are fucking great man, but they are cartoon characters and everyone knows that. What if you had progressive hip hop – I’m not gonna call it fucking ‘Urban’ cos its not fucking ‘Urban’ – made by actual double A class fucking Gods! Gods that have real powers and should scare you shitless! Gods that can smite you to dust! Can you think of a better fucking incentive to buy their record?”

I have to admit, that much though I abhor his method of speech, and the way that he said ‘Fuck’ more and more often as he became more excited, and the fact that all the best bits of this were things that I should have come up with myself years ago, he had a point.

Then it seemed things really started to happen. Mr Loxodonta made it known that he was in favour of these plans and that he wanted Danny to go away and think about these suggestions and come back with some cogent plans. He was given a telephone number to ring next time he wanted to get in touch, the bin bag was put over his head (gently this time) and he was (also gently) put back into the trunk of his car and driven back to a layby a few hundred yards from the A39.

It was the huge and (if you didn’t know that he was actually a pussy cat – I knew him back when he was called Jeremy, and I wondered whether he still collected stamps) terrifying figure of Skullfuck, who lifted him out of the boot of his car, dusted him down and helped him into the driver’s seat.

“You’ve been lucky today” he said, and strode back into the forest as Danny took a deep breath and continued his journey back up the A39 towards the link road, the M5 and his long-time boyfriend Basil in the Somerset Levels.



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Douglas Harr

Ear Candy for the Hungry Audiophile

Daniel Lanois – the Flesh in the Machine

Daniel Lanois is the famous producer, engineer, composer, and multi-instrumentalist from Canada, whose work with U2, Peter Gabriel, Brian Eno and others are often award winning milestones for those artists. Peter Gabriel's *So* and U2's *The Joshua Tree* come immediately to mind. What would be less familiar to many listeners are his solo albums, each a unique and beautiful work of art – some song-driven with vocals, and others instrumental.

Lanois had plenty of time as producer and engineer from 1976 through the 80's before he released his first and arguably greatest record, *Acadie* (1989). Flavored with bayou blues, Cajun folk, and ambient, flowing soundscapes, *Acadie* also includes Daniel's beautiful lead vocals, some in English, others in French. The opening pair of rock hymnals, "Still Water" and "The Maker" still make their way into his set lists. "The Maker" is a spiritual song that sets the tone for the rest of the album, beginning with some choice lyrics:

Oh, oh, deep water
Black and cold like the night
I stand with arms wide open
I've run a twisted line
I'm a stranger in the eyes of the Maker

My favorite is the haunting, bewitching track "St Ann's

Gold" that's just Daniel and his guitar with a bit of synth backing – a serene masterpiece. Guest collaborators include Brian Eno, the Neville brothers, and U2's backing band. Musically the record is a combination of many influences, expressed with heavy guitar atmospherics, backed by Eno's ambient keyboard soundscapes. It's an instant classic that belongs in every music lover's collection. Other releases by Lanois that I would highlight include the follow up *For the Beauty of Wynona* (1993) that's much like *Acadie*, *Belladonna* (2005), an instrumental album featuring his astonishing steel pedal guitar, and *Black Dub* (2010) on which he partnered with Trixie Whitley for her soulful vocals.

Lanois' most recent release, *Flesh and Machine*, is another fascinating album that focuses on his instrumental, ambient side. It's the closest he's come to the work he did with Brian Eno in the early 80's, but with a darker, brooding palette. Of this record, Daniel states, "I decided to be as inventive as I can be and try and take people on a journey, the way I remember records did when I was a kid — you know, you'd put on an album and trip out to it and feel like a different person after listening." I took the opportunity to go on that trip, and see him perform live at the Great American Music Hall, San Francisco, on November 17, 2014.



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

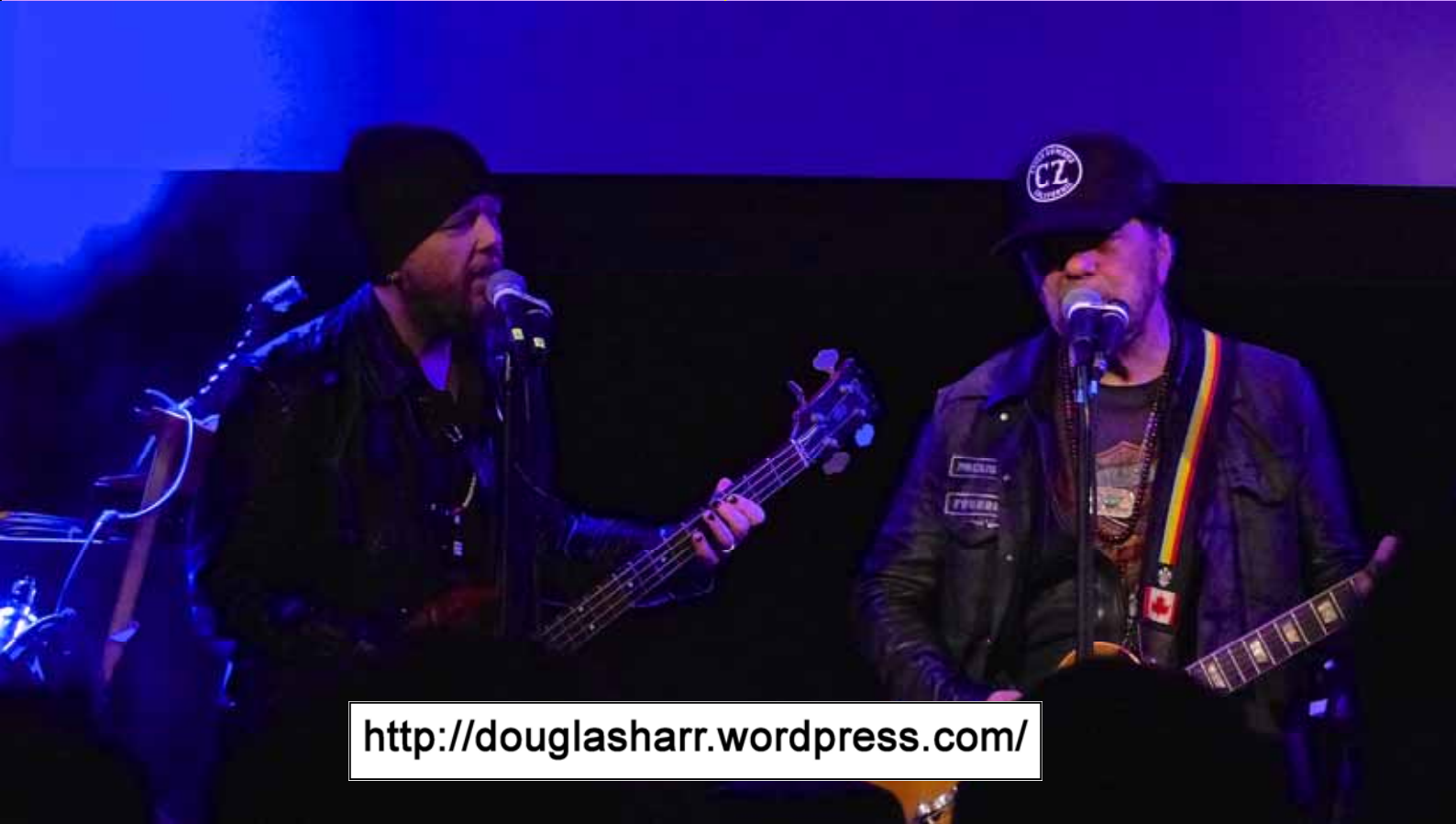


The show was also itself on the dark and brooding side, as is the new work that made up most of the set list. Daniel spent much of the time hunched over a set of keys triggered gadgets that used samples of guitar, steel guitar, piano and voice to create the sound palette from which he dubbed and processed live on the stage. For several tracks, he came up front to play that steel pedal guitar, and for the encores took center stage to perform a few earlier tracks on guitar and vocals including “The Maker”.

A highlight of the show was Daniel’s long time drummer, Brian Blade, who I first saw on his 1993 tour playing a finely tuned kit with both his hands and sticks. Brian is a first rate musician who played superbly as usual, slipping in

between the seams on quieter works, or driving the sonically aggressive parts with his jazz-influenced leads. Bassist Jim Wilson deftly alternated between electric bass and upright bass pedals to color the lower end and harmonize with Daniel on the few vocal tracks.

The visuals significantly added to the show as the lighting tech used a video toaster type of process to manipulate short films and images in union with the beat, and to great psychedelic effect. Catch this tour in your town should it make the journey, and witness this artist in the flesh, and with his machines.





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.



Spirits Burning is one of the most unique entities in the space rock galaxy. The group consists of one main member, Don Falcone, and many other participants from various bands and projects.

Members of *Gong*, *Hawkwind*, *Acid Mothers Temple*, *Porcupine Tree*, *University of Errors*, *Quarkspace*, *Scattered Planets*, *Mooch*, *F/I*, *Melting Euphoria* and scores of others have all participated on *Spirits Burning* discs. The recording process would probably not have been possible without the power of the internet, but Don finds many different methods of bringing the musicians together. By using his magic, Don constructs tracks with a very natural feel, as if these contributors from all over the planet were in the same place for the recordings.

Don's Top 10

666, Aphrodite's Child

Aerial, Kate Bush

Blade Runner Original Soundtrack, Vangelis

Captain Lockheed and the Starfighters, Robert Calvert

From Here To Tranquility Vol V: The Silent Channel, various artists

Galactic Zoo Dossier, Arthur Brown's Kingdom Come

Jesus Christ Superstar (Original London Concept Recording), various musicians

Once Upon A Time In The West: The Original Soundtrack Recording, Ennio Morricone

The Dreaming, Kate Bush

Warrior On The Edge Of Time, Hawkwind



c.j.stone

Off the Shelf in the Spiritual Supermarket

Dream

I had this dream once. The whole of the human race was marching up the hill towards enlightenment. I was there too, elbow-to-elbow, amid the general throng. There was a sense of elation and bustling expectation.

Then, as we were nearing the top I began to notice all these little scenes.

Two people were sitting in the dust by the path comparing hands and feet.

"Look," one of them was saying, with child-like wonder, "we have fingers. And toes."

And they giggled.

There was another couple across the way. She had



on a printed, flowery dress and was sat back on her haunches, while he was leaning forward on his knees immersing himself in her eyes.

I had a sudden feeling of revulsion. There was something cloyingly saccharine - not to say, infantile - about the scene.

I looked up, and across the valley, to where I could see another hill. Over there were all these wild anarchists jumping up and down to thunderous music with their fists in the air, whooping with joy. I knew that that was where I wanted to be.

"Oh my God," I thought, "I'm on the wrong hill!"

Which only goes to show that enlightenment is a matter of taste maybe. One man's enlightenment is another man's Mills & Boon novel.

The question is: where can you buy your enlightenment these days? Can you get it off-the-shelf in the spiritual market-place, or does it have to be made-to-measure? Is it always one-off and unique, or can it be mass-produced? Can you pick it up along with the soap-powder and cat-food down the supermarket, or do you have to work at it over lifetimes of arduous mental and physical application on the top of a mountain somewhere,

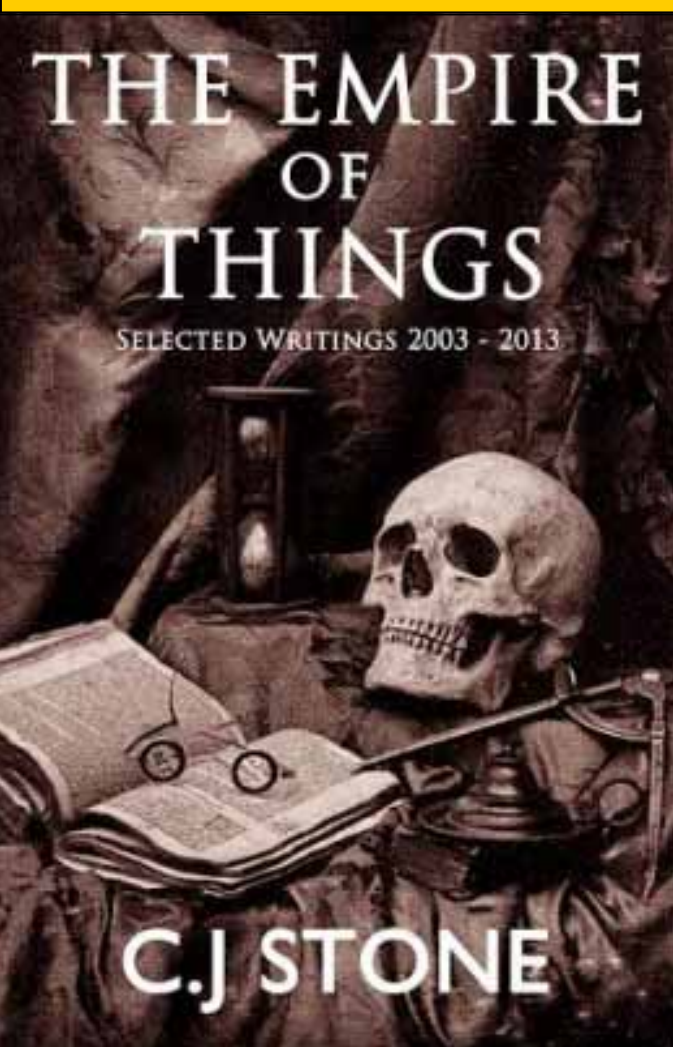
while living off a grain of rice a day and bathing in cold water?

Can you do it, like the knitting, while you are watching the telly, or is it more like brain-surgery: something you have to get good at before you practice?

You wouldn't let just anyone become a brain-surgeon, would you? But almost anyone can become a guru. All you have to do is write a book.

Enlightenment is big business these days. The bookshelves are groaning with self-help manuals on how to activate your auric chakras while bringing up a baby, teaching yourself divination and having ecstatic sex, all at the same time. This is multi-tasking gone exponential, and is surely designed to make us all feel inadequate.

Read on



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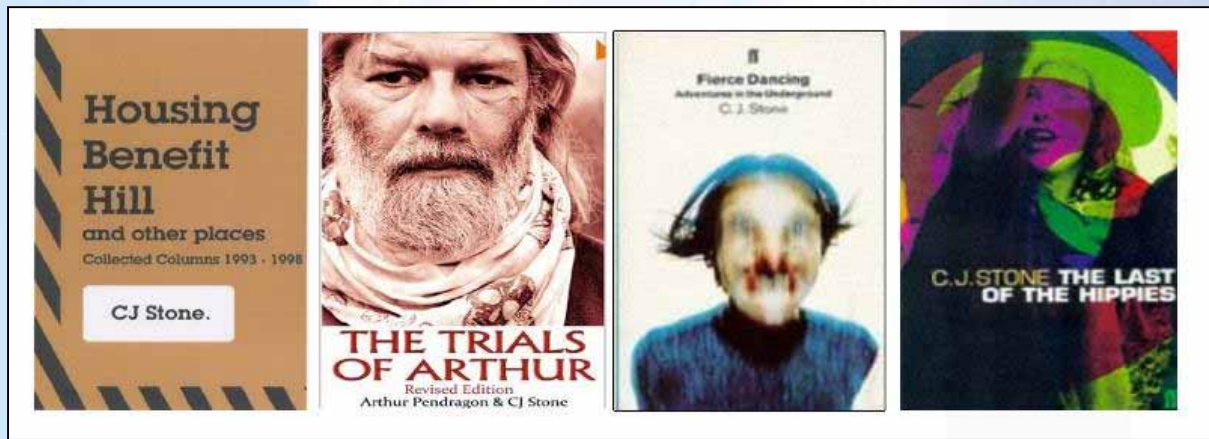
Times Literary Supplement

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

Herald

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

Independent on Sunday



Housing Benefit Hill:

<http://www.amazon.co.uk/Housing-Benefit-Hill-Other-Places/dp/190259343X>

The Trials of Arthur:

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

Fierce Dancing:

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

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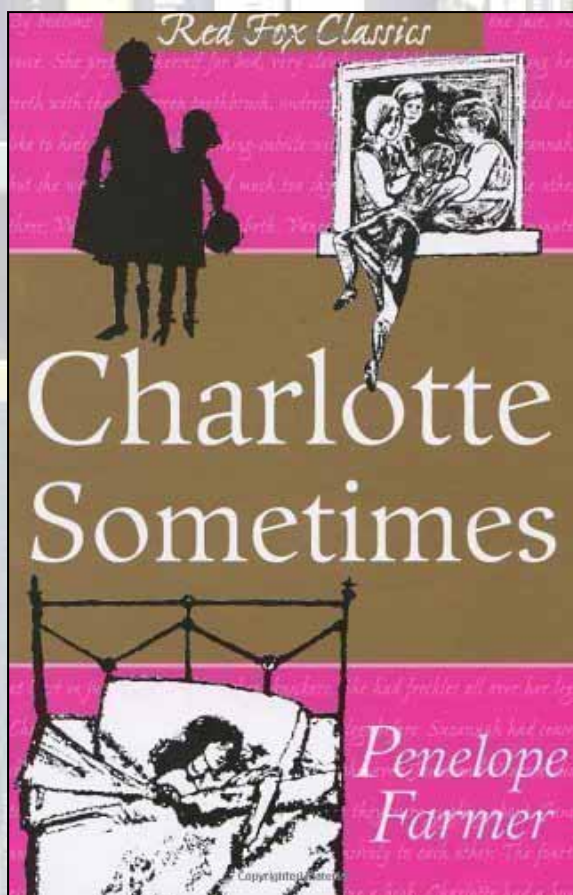
<http://www.amazon.co.uk/Last-Hippies-C-J-Stone/dp/0571193137/>

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**

Yer Gonzo Bookshelf

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



Paperback: 208 pages
Publisher: Red Fox; New Ed edition (6 Jun 2002)
Language: English

ISBN-10: 0099433397
ISBN-13: 978-0099433392

As anybody who knows me will attest, one of my hobbies which surprise people who think of me as a sex, drugs and rock and roll fella, is collecting books from the classic era of children's literature. Surprisingly quite a few of my other friends and relations do the same thing and we tend to do our best to turn each other on to new titles as and when we find them.

For my 55th birthday in August this year my mate Richard Freeman, who is often described as 'the world's only gothic cryptozoologist' and who has risked life and limb on a series of intrepid expedition to far flung places around the globe, bought me this book.

The clue, I think, is both in the title and in Richard's appellation for – quite possibly – *The Cure* can be described as the *uber*-goth band and *Charlotte Sometimes* is one of their best known songs.

Knowing Richard as well as I do, and having known him for the last two decades, I was not at all surprised to find out that he discovered this book whilst pootling about on the internet trying to find out who the chick was in the video for *The Cure*'s song. Goth chicks have sometimes, like brandy has for me, been his downfall. But I am digressing.



Whilst on this apparently fruitless exercise he discovered that the song was based upon a classic children's book by Penelope Farmer, and being that sort of fellow, he went onto Amazon and bought a copy. He was so impressed that he bought a copy for me.

But, enough of the back story.

This deftly written novel tells the story of how the protagonist (unsurprisingly called Charlotte) at a boarding school sometime in the late 1950s or early 1960s mysteriously travels back in time to inhabit the body of another schoolgirl – Clare – who attended the same boarding school in the closing months of the First World War. Over the next few weeks they mysteriously changed places during the night alternating between 1918 and Charlotte's time. Then, due to one of those banal but totally unforeseeable events in life that my oppo Graham calls 'curveballs', the two girls get stuck in each other's times, possibly permanently.

The difference between reviewing a novel and a non-fiction book is that when reviewing a novel you don't want to give away too much of the plot

in fear of spoiling it for new readers. So I won't tell any more of the story. But what I will say, however, is that it is a beautifully written and sensitive novel which gently explores the emotions of each of the main characters, and leaves you identifying even with the nasty ones. Many books – especially in this centenary year – explore the horror of the trenches during World War One. But this book gives a poignant twist to that, and ends up revealing an utterly extraordinary punchline.

The book was first published in 1969, and I really do not know why I have not heard of it before. It also turns out that this is a third of a trilogy featuring the same characters. I know what is on my Christmas present list. Penelope Farmer is still alive and has written at least twenty five books. Apparently she is living in the Canary Islands, and her Wikipedia entry suggests that she is in straitened circumstances. If anybody could get me an email address for her I would be most grateful.



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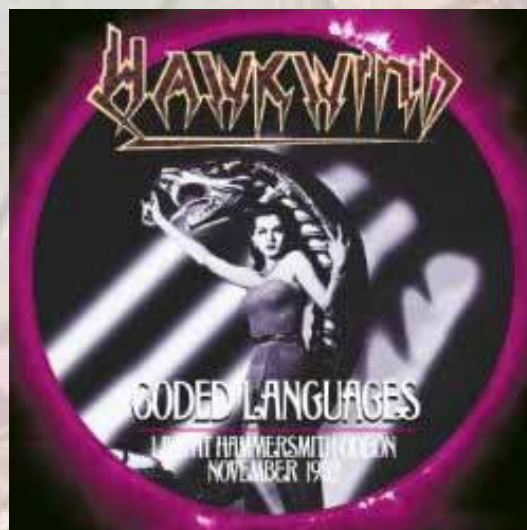
The Masters of the Universe do seem to have a steady stream of interesting stories featuring them, their various friends and relations, and alumni. Each week Graham Inglis keeps us up to date with the latest news from the Hawkverse..

Utopia / Arrival in Utopia
Solitary Mind Games
Sonic Attack
Dream Worker
Brainstorm

Cherry Red, Hawkwind's "archives" record label, have announced the release, in January next year, of a double-CD of their London Hammersmith 1982 performance. That year's autumn tour was somewhat notable for being the tour when Hawkwind was joined by returning member Nik Turner who'd been absent for six years, and the London show also featured a guest appearance by Hawkwind collaborator and science fantasy author Michael Moorcock for parts of the show.

The album is set for release on January 26, 2015, on the Atomhenge label, and is billed with the following track listing:

Warriors / Choose Your Masques
Coded Languages
Magnu / Dust of Time
Waiting for Tomorrow
Angels of Death
Ghost Dance
Steppenwolf
Psychedelic Warlords
Social Alliance

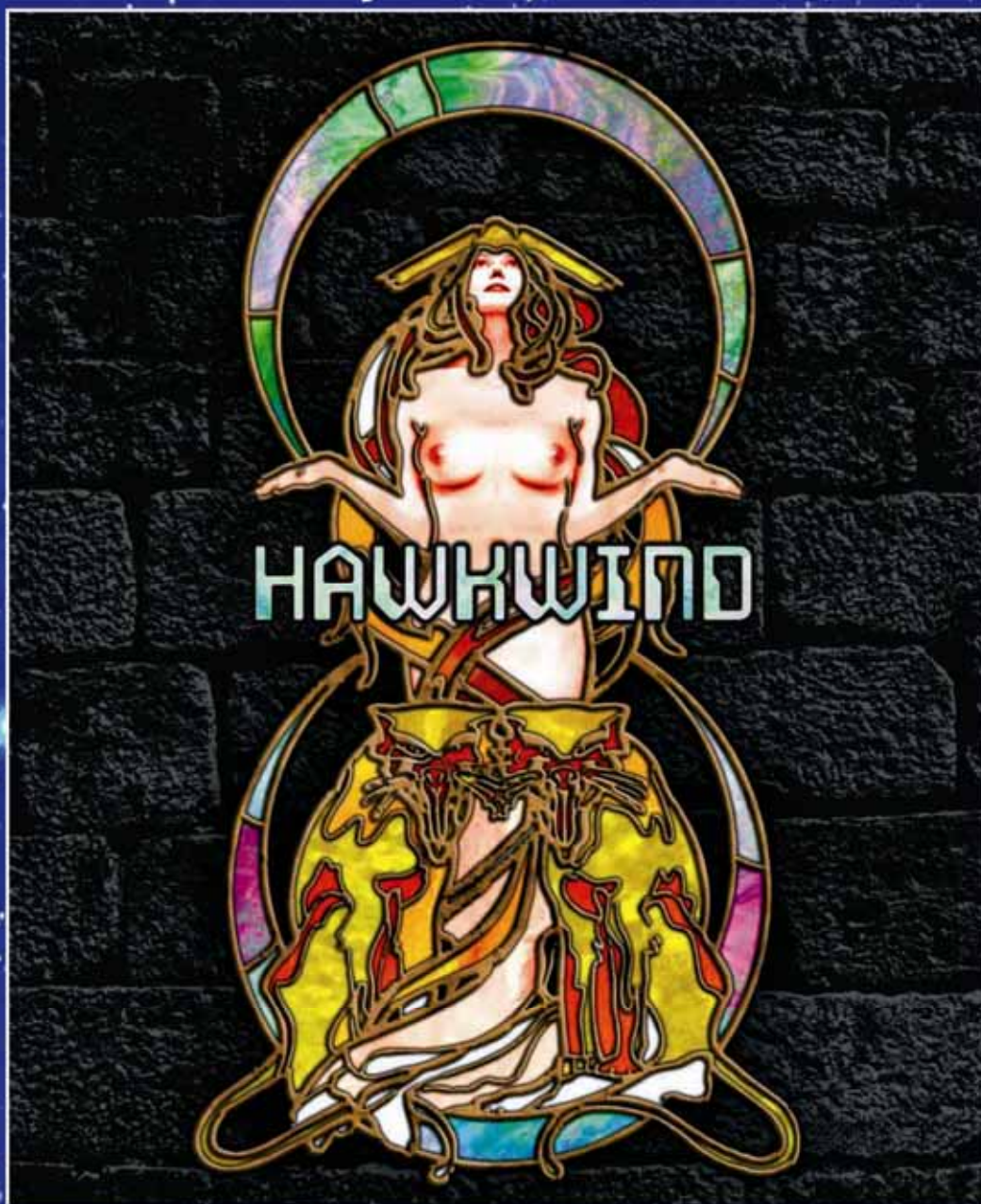


Tracks from this gig have surfaced before on various Hawkwind compilations as rough mixes but now Atomhenge have announced that "all the surviving multi-track masters have now been mixed as this stunning 2 CD set, presented in the best audio quality to date."

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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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Name

Please give details of your occupation/profession for inclusion in crew register and possible duty roster (optional)

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.....
.....

Full Earth Address:

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.....

Post Code

E-Mail Address: (Please print clearly).....

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com

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 has been quite an interesting week this time around for those of us interested in the comings and goings of the Yes camp and the ever-more complicated camps of the Yes alumni.

We start off with interesting interviews with the two Jons; original singer Jon Anderson and current singer Jon Davison, and just for good measure there is also a revealing interview with the one person who has been in every line-up of the band – bassist Chris Squire.

- **Our View with Jon Anderson**
- **The new Yes singer talks to Prog about current album *Heaven & Earth* and beyond.**
- **Why I've always been a Yes man**

The newly refurbished and expanded version of the 1974 album '*Relayer*', which was their only studio record with Patrick Moraz, has just been released, and a review follows.

And there is also review of Peter Banks' '*The Mars Tapes*' which has just come out on Gonzo Multimedia.

- **Yes – *Relayer* [TrackList follows] – Panegyric 5.1 & 2.0 audio-only Blu-ray + CD**
- **Peter Banks '*The Mars Tapes*': US Review**

And finally there is an interesting re-appraisal of a Yes track from 1997, some archive interviews from 1984 which have only just surfaced, and a review of the current band live on their recent tour of the Antipodes.

- **Yes – *Open Your Eyes* (1997): On Second Thought**
- **YES - Interviews. 1984 Part 1**
- **YES AT THE MELBOURNE'S PALAIS: PROG MADE ME WHAT I AM**

Not at all bad for a week in late November when everybody else in the media seems dead set on covering the disgustingly self-indulgent spendfest of 'Black Friday'.

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

THE



CIRCULAR

Here are a couple of Yes collectibles found on eBay this week:

YES 2003 MUG STEVE HOWE / JON ANDERSON / RODGER DEAN / CHRIS SQUIRE & ALAN WHITE - £4.99



http://www.ebay.co.uk/itm/YES-2003-MUG-STEVE-HOWE-JON-ANDERSON-RODGER-DEAN-CHRIS-SQUIRE-ALAN-WHITE-/321600207742?pt=UK_Music_Music_Memorabilia_LE&hash=item4ae0ddb7e

YES TALES FROM THE TOPOGRAPHIC OCEANS (1973) ALBUM COVER-ON A MUG - £4.50



http://www.ebay.co.uk/itm/YES-TALES-FROM-THE-TOPOGRAPHIC-OCEANS-1973-ALBUM-COVER-ON-A-MUG-/151481628505?pt=UK_Collectables_Kitchenalia_RL&hash=item2345023759



Following on from last issue's feature on *Empire*, one-time *Empire* drummer Mark Murdock presents copies of *The Mars Tapes* and his own *Cymbalic Encounters* CD to drum legend Terry Bozzio



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!

£129.99 + postage • www.rickwakemansmusicemporium.com

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

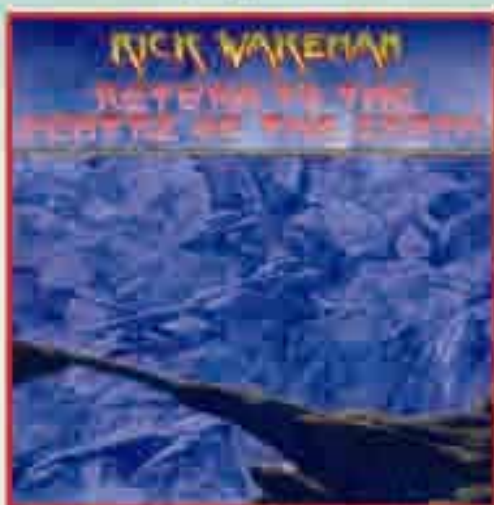
- Double 180gm heavyweight LP of the newly recorded Journey To The Centre Of The Earth in Roger Dean designed gatefold sleeves, with brand new covers, inners & labels

£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

£9.99 + postage - www.rickwakemansmusicemporium.com



RETURN TO THE CENTRE OF THE EARTH

DELUXE VINYL EDITION

- Double 180gm heavyweight LP of the newly recorded Return 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 Return To The Centre Of The Earth in new Roger Dean designed artwork & packaging

£9.99 + postage - www.rickwakemansmusicemporium.com

ALL TITLES CAN BE PRE-ORDERED FROM WWW.RICKWAKEMANSMUSICEMPORIUM.COM



On Tuesday I received the following instant message on Facebook:

Hi Jonathan,

sorry for reaching out this way but with facebook changing all of what we see this is the only way I know to reach folks on here. Just want to let you know that I started the fundraiser for the next *Minstrel's Ghost* album. We have something special planned for this one and hope to reach a goal of \$15,000 to complete everything without any major life changes to along the way. Please just check out the campaign and if you care to help in some way we greatly appreciate it.

Thanks

Blake

PS. Please share the campaign to help us reach more who may want to know about it.

<http://igg.me/at/jackthefmovie>

I get a lot of letters like this, and whilst I do try to

investigate all the new music that I am sent, there are only so many hours in the day. However, I had already heard *Minstrel's Ghost* and I think that they are really rather good.

But their latest album is too much to resist. A musical about Jack the Ripper is so gloriously Spinal Tapish that I truly couldn't resist it. It is also peculiarly Fortean, and I think it is likely to be a very groovy little project, so I read on...

Who is The Minstrel's Ghost?

The Minstrel's Ghost is a melodic rock/progressive band featuring Blake Carpenter (writer, singer, keyboards and guitars), Troy James Martin (bassist and singer), Mike Troupe (drummer and singer) and Jartse Tuominen (lead guitars). If you love Pink Floyd, The Alan Parsons Project, Asia, Saga and the like then you will love us too. We do not try to sound like anyone else but the influences can be heard in our music. From the jazzy drums and rippling bass to the fluid guitar leads, sweeping keyboard riffs and story telling vocals our music takes you on a journey from beginning to end.

What is this all about?

This campaign is to raise funds for our third





album and a movie to accompany it. The album is a take on the life of Jack the Ripper, a kind of back story if you will. A little creative license applied and we see how difficult growing up in the late 19th century is for a young boy. The harsh realities of prostitution, brutality and shocking loss leave young Jack struggling to cope. How will he deal with it all? We are planning on making a silent film using the music from the album as the story teller.

This has been in the head of Blake, the writer of the album, for a long time. The vision of making a movie instead of a couple of videos to accompany an album came when he was looking through old Victorian images on the web and trying to put a story line together with pictures. There is a story to be told here, this is about Jack

but it could be about anyone who suffers hardship and tragedy at a young age. We all handle our pain in different ways and that, at least to some extent, defines us, no matter where or when we live.

Why we need you....

Making this movie is a big deal for us! We are still a young band trying to make our way into a much larger family of melodic, progressive

bands. We hope that this movie will help us reach more of those whom we know would love our music. Please know that what ever we do it will always be about the stories inside the music and giving you the opportunity to laugh or cry, smile or frown and take something away from the music and story that will help you through your day, week, or life.

What We Need & What You Get

We have some things already in place and are using the barter system to get portions of the production done but we still need some equipment and perhaps some licenses to use public areas for filming. This fundraiser is also for CD and DVD manufacture as well as artwork for the whole project.

			
<p>ORIGINALLY FROM RHODE ISLAND, A WELL BOUNDED SINGER/SONGWRITER/MUSICIAN WITH A MULTITUDE OF INFLUENCES RANGING FROM CLASSICAL TO METAL AND SPANNING ALL GENRES IN BETWEEN. HIS FAVORITE STYLES OF MUSIC ARE THOSE THAT SHOWCASE DRIVE AND TALENT. WRITING IN STYLES FROM FOLK TO CLASSIC PROG AND HARD ROCK/HEAVY METAL THE MINSTREL'S GHOST WILL TAKE YOU ON A JOURNEY BEYOND IMAGINATION. <i>David Stone</i></p>	<p>"TROY GREW UP IN THE SMALL TOWN OF SIERRA VISTA, ARIZONA, WHICH HAD FEW BASSISTS, SO HE WAS ALWAYS MUSICALLY IN DEMAND. HE MOVED TO TUCSON IMMEDIATELY AFTER HIGH SCHOOL AND EARNED A BACHELOR'S DEGREE IN RADIO/TELEVISION AT THE UNIVERSITY OF ARIZONA. HIS BASS HEROES INCLUDE SIR PAUL, THE OX, DEE MURRAY, PETER CETERA, CHRIS SQUIRE, MIKE RUTHERFORD, JOHN WETTON AND TONY LEVIN. <i>David Stone</i></p>	<p>MIKE HAS BEEN PLAYING DRUMS SINCE 1978 AND PERFORMING IN LOCAL BANDS IN THE SEATTLE WA. AREA SINCE 1982. HIS PERFORMANCES WITH BANDS OVER THE YEARS HAD HIM PLAY A VARIETY OF MUSICAL STYLES RANGING FROM HEAVY METAL, HARD TO SOFT ROCK, COUNTRY, BLUES, R&B, BIG BAND, BE-BOP, JAZZ-FUSION, AND REGGAE. MIKE PERFORMED WITH THE "DEEMS TSUTAKAWA BAND" FOR OVER 7 YEARS, A MIX OF JAZZ-FUSION, R&B, FUNK, AND STRAIGHT-AHEAD JAZZ. <i>David Stone</i></p>	<p>JARTE TUOMINEN, EXCEPTIONALLY TALENTED MUSICIAN, COMPOSER & PRODUCER. JARTE'S PHENOMENAL AND EXPRESSIVE GUITAR PLAYING HAS BEEN NOTICED WORLDWIDE AND HE HAS GAINED A LOT OF RESPECT NOT ONLY AMONG AUDIENCE BUT ALSO AMONG HIGHLY APPRECIATED PROFESSIONAL MUSICIANS IN MOST EUROPEAN COUNTRIES, IN JAPAN AND IN USA. <i>David Stone</i></p>



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!!!"

BEGINNING /ENDINGS

Tickets for retro 'Classic Rock' artists cost more
when you factor in fallibility/that this may be the night
they literally die on stage.Percentile chances of departure

compound with Ages,Decades,Centuries.Inevitable!Odds on!
Someone will carry home an Instagram of Embarrassment
when that famous voice fails the high notes/or when
the repetition repetition of same old same old
becomes too much/and one leaves the Band/goes solo/retires
or dies on stage-or all of the above.Time is a ticket

that expires.



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...

I had a 'nearly' day yesterday. Or to be more precise, I suffered a day of 'nearlies'; near misses if you like. First off, I nearly reversed into another car whilst negotiating my exit from the car park after collecting Jon's medicine.

Then, on my way home I nearly ran over a rabbit that decided to begin its run out into the road just as I was approaching. The car behind me did too, but I have a feeling the poor Lagomorph may not have been so lucky with the rest of the long queue of traffic. I loathe driving sometimes.

And then I nearly went flying and if it had not been for the rubbish bin on my left and the chair on my right (and my mother who got squashed against the worktop) stopping my fall I may well have caused some physical damage to myself. Why? It was all due to Pru rushing between my legs and tangling me up as I went to put her dinner in her bowl.

She is such a porker that dog, and was definitely on the other side of the barn door when manners - and special awareness - were dished out. But boy can she move when food is in sight!

On with the show eh, chaps?

One Direction 16 mini erasers. - £1.99



And some personalised too. And for you British readers you may also feel as relieved as I am that the item has been listed with the American word that refers to these handy little pencil m i s t a k e correctors, rather than the English. But I am still undecided as to

whether I should take these 'One Direction erasers' literally or figuratively.

http://www.ebay.co.uk/itm/One-Direction-16-mini-erasers-/141517325678?pt=UK_Music_Music_Memorabilia_LE&hash=item19f6f3596e

VINTAGE PAUL MCCARTNEY BEATLES DOLL, IN ORIGINAL BOX - 99p



"For sale here is a vintage 8 inch plastic Paul McCartney doll, in it's original box. To be honest I can't really see any resemblance to McCartney apart from the hair & suit, but it was certainly bought as Beatles memorabilia back in the 1960's."

How refreshing to at last see someone who is being honest! In a nutshell there IS no resemblance whatsoever.

http://www.ebay.co.uk/itm/VINTAGE-PAUL-MCCARTNEY-BEATLES-DOLL-IN-ORIGINAL-BOX-/311191569518?pt=UK_Music_Music_Memorabilia_LE&hash=item487476846e

RARE MICHAEL JACKSON PLUSH TOY BRAND NEW WITH TAGS VGC 32 INCH STANDING *RARE* - £25 bid or £35 buy now

"GREAT CONDITION, GREAT GIFT FOR ANY MICHAEL JACKSON FAN NO SOUND, JUST A PLUSH TOY, STANDING AT 32 INCHES STANDING!"

Oh puh-leeze. What is this? £25 (or £35) for a stuffed thing that has what looks like a full set of gluteal muscles for a chin? Well butter my butt and call me a biscuit – figuratively speaking that is.

http://www.ebay.co.uk/itm/RARE-MICHAEL-JACKSON-PLUSH-TOY-BRAND-NEW-WITH-TAGS-VGC-32-INCH-STANDING-RARE-/151489166704?pt=UK_Music_Music_Memorabilia_LE&hash=item2345753d70



Elvis Presley: Blue Suede Shoes Toothpick Holder - New & Official In Box - £7.50



"Glass Toothpick Storage Holder. Screw top lid with holes. Distressed affect printed artwork. Officially licensed Signature Product merchandise. Brand new housed in a card picture box.

Toothpicks not included."

What a swizz. No

THE BITCH IS BACK

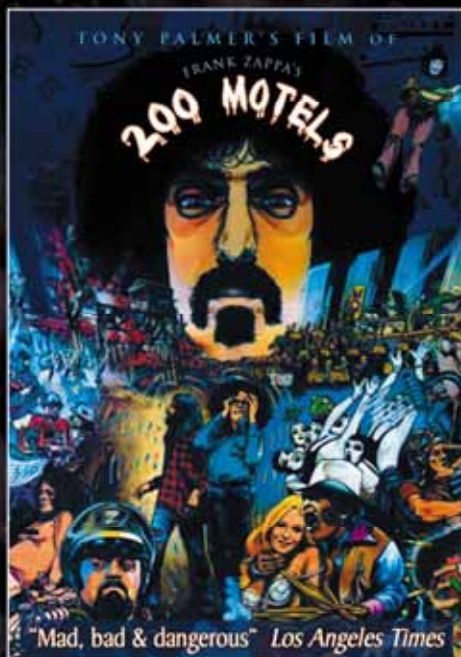
If it's groovy...it's in!

MAN
Tapes of The Unexpected
VPDVB68

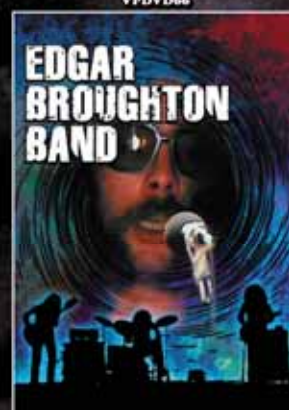


"Mad, bad & dangerous"
(Available for the first time on DVD)

FRANK ZAPPA'S 200 MOTELS
TPDVD127



EDGAR BROUGHTON BAND
Live
VPDVB66



RENAISSANCE
Kings & Queens
VPDVB67



PETER HAMMILL
In The Passionkirche Berlin
VPDVB65



THE STEVE HILLAGE BAND
Live at The Gong Family Unconvention
GWVP201DVD



VAN DER GRAAF GENERATOR
Live at The Paradiso
VPDVB64



PANIC ROOM
Satellite
FMCD001



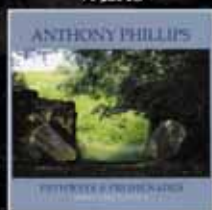
KARNATAKA
The Gathering Light
KTKCD005



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



Exclusively Marketed & Distributed by Voiceprint, www.voiceprint.co.uk



VOICEPRINT
GROUP OF COMPANIES

toothpicks. You would think that that 50p could have bought a packet of cheapo pearly pickers. (Or if you were born within the sound of Bow Bells, Hampstead Heath twigs – well not twigs, that is something I just made up ‘cos I’m clever.)

[http://www.ebay.co.uk/itm/Elvis-Presley-Blue-Suede-Shoes-Toothpick-Holder-New-Official-In-Box-/390981787786?](http://www.ebay.co.uk/itm/Elvis-Presley-Blue-Suede-Shoes-Toothpick-Holder-New-Official-In-Box-/390981787786?pt=UK_Music_Music_Memorabilia_LE&hash=item5b0854a08a)
[pt=UK_Music_Music_Memorabilia_LE&hash=item5b0854a08a](http://www.ebay.co.uk/itm/Elvis-Presley-Blue-Suede-Shoes-Toothpick-Holder-New-Official-In-Box-/390981787786?pt=UK_Music_Music_Memorabilia_LE&hash=item5b0854a08a)

ONE DIRECTION 1D SANTA STOP HERE! PERSONALISED NAMED CHRISTMAS SIGN - £2.39

“brand new 1D SANTA STOP HERE Christmas sign which will be personalised with any name(s) of your choice - maximum of two names
 The sign can be attached to any window - will be supplied with a strong suction cup to secure the sign”



Okay, I have spent more time than I should in searching out apt names that could be written on

this sign. I have weeded some out, but could not bear to delete the following. So it is ‘1D Santa Stop here for.....’

Anna Sasin, Barb Dwyer, Shirley De’Ath, Doug Graves, Dee Zaster, Will Basham, Bea Ware, Celia Fate, Di Rhea, Yuri Neighshun, Tate Urchips, Tess Tickle, Liv Turegretit, Jawana Die, Jethro Up, Gunther Ongway.

Childish, but fun.

[http://www.ebay.co.uk/itm/ONE-DIRECTION-1D-SANTA-STOP-HERE-PERSONALISED-NAMED-CHRISTMAS-SIGN-/121491968894?](http://www.ebay.co.uk/itm/ONE-DIRECTION-1D-SANTA-STOP-HERE-PERSONALISED-NAMED-CHRISTMAS-SIGN-/121491968894?pt=UK_Music_Music_Memorabilia_LE&hash=item1c497c537e)
[pt=UK_Music_Music_Memorabilia_LE&hash=item1c497c537e](http://www.ebay.co.uk/itm/ONE-DIRECTION-1D-SANTA-STOP-HERE-PERSONALISED-NAMED-CHRISTMAS-SIGN-/121491968894?pt=UK_Music_Music_Memorabilia_LE&hash=item1c497c537e)



Michael Jackson HIStory Porcelain Statue 448/1000 Very Rare Limited Edition - £134.99

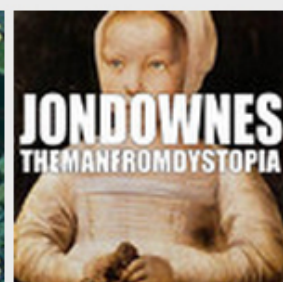
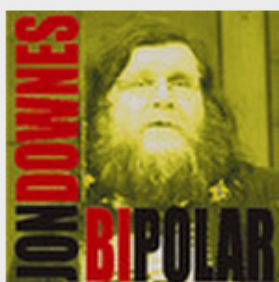
“These HIStory statues date back to 1998, when they were made to commemorate Michael Jackson on his HIStory world tour
 It is numbered 448 of 1000, which along with the wording around the base is applied in 24k gold”

This may well be a very rare limited edition, but when I first saw it I thought MJ had his underpants on over his tights. Is it a bird? Is it a plane? No, it’s the King of Pop.

[http://www.ebay.co.uk/itm/Michael-Jackson-HIStory-Porcelain-Statue-448-1000-Very-Rare-Limited-Edition-/201218770301?](http://www.ebay.co.uk/itm/Michael-Jackson-HIStory-Porcelain-Statue-448-1000-Very-Rare-Limited-Edition-/201218770301?pt=UK_Music_Music_Memorabilia_LE&hash=item2ed992c57d)
[pt=UK_Music_Music_Memorabilia_LE&hash=item2ed992c57d](http://www.ebay.co.uk/itm/Michael-Jackson-HIStory-Porcelain-Statue-448-1000-Very-Rare-Limited-Edition-/201218770301?pt=UK_Music_Music_Memorabilia_LE&hash=item2ed992c57d)

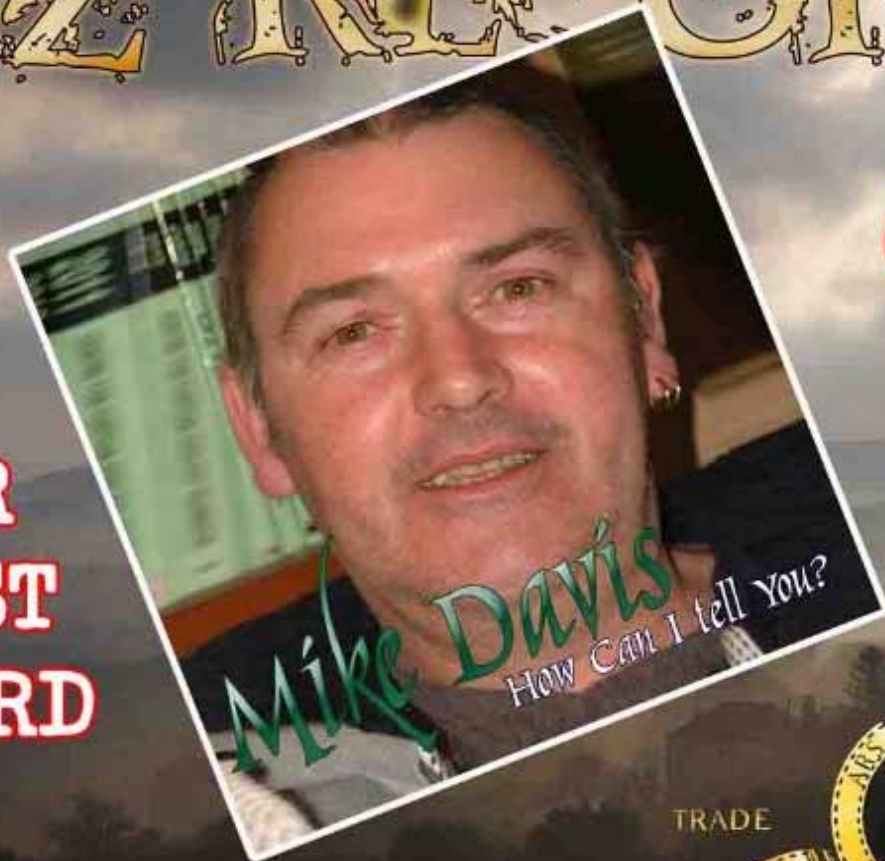
SHAMELESS SELF PROMOTION TIME

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



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

CRZ RECORDS



COMING
VERY
SOON

OUR
FIRST
RECORD

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



Rubber duck Elvis Presley - £6.20

"Unopened and item utterly preserved. Minor damage to the external packaging. Roughly 10cm tall out of package (estimation as item has not been removed)."



I think I may have inserted one of these atrocities in the cabinet before, but if I did something or someone must have stolen, borrowed or disposed of it. So here is another to fill the space of a

chick from the Anatidae family. You can easily spot it, just look for the nice clean area surrounded by a chick-shaped dusty border.

Vintage Take That Dolls Robbie Williams and

There once was an ugly duckling
With feathers all stubby and brown
And the other birds said in so many words
Get out of town
Get out, get out, get out of town
And he went with a quack and a waddle and a quack
In a flurry of eiderdown
That poor little ugly duckling
<http://www.ebay.co.uk/itm/Rubber-duck-Elvis-Presley-271678490640?>

CLASSICAL MUSIC MEMES ARE SO
EASY TO COME UP WITH



I COULD MAKE YOU
A LISZT



Christina Aguilera Beanie Bear RARE BNWT – 14.99

“Pink beanie bear. Brand new with tags. Rare collectible”

All I can say is..... it looks nothing like her. Well I am sure her ears aren't like that at any rate.

http://www.ebay.co.uk/itm/Christina-Aguilera-BeanieBearRAREBNWT/231402822464pt=UK_Music_Music_Memorabilia_LE&hash=item35e0aedb40

THE BEATLES GUITAR HOLDING, MOVING ARMS, GENUINE BEETLE SILVER CHARM 5 grams ACE – £94.99



“THE BEATLES GENUINE 1960's GUITAR HOLDING (MOVING ARMS) SILVER CHARM. OFFICIAL,GENUINE, AUTHENTIC, ORIGINAL FOR CHARM BRACELET, NECKLACE, PENDANT ETC. EVEN STANDS!”

Unfortunately this was the best photo I could use out of the several offered. It is an oddity there's no mistake.

http://www.ebay.co.uk/itm/THE-BEATLES-GUITAR-HOLDING-MOVING-ARMS-GENUINE-BEETLE-SILVER-CHARM-5-grams-ACE-/131361628313?pt=UK_Music_Music_Memorabilia_LE&hash=item1e95c36099

THE BEATLES "LEAD" HAND PAINTED FIGURES "HEY JUDE " ALBUM COVER AWESOME ! - £49.99

“HEY JUDE (SET) JOHN, PAUL, GEORGE, RINGO + STATUES HAND PAINTED FIGURES STAND (APPROX) 2 and a half inches tall.”

In reflective, or perhaps stunned silence, let us all just have a look a bit more closely at 'John'.

http://www.ebay.co.uk/itm/THE-BEATLES-LEAD-HAND-PAINTED-FIGURES-HEY-JUDE-ALBUM-COVER-AWESOME-/311190409421?pt=UK_Music_Music_Memorabilia_LE&hash=item487464d0cd



To end, here a few more little 'facts' for you to add to your list of pub quiz questions/answers:

Bono got his nickname from a hearing-aid store.

Lynyrd Skynyrd got their name from a high school teacher, Leonard Skinner, who suspended students for having long hair.

The Doors were the first band ever to advertise a new album on a billboard.

Toodle-pip.



weird **2015** **weekend**

Through
more
UFO
that
in the

of
hosts,
ings
P

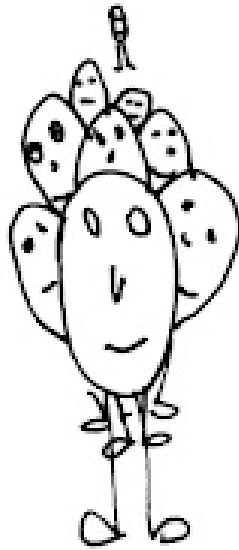


For the second year running. Hartland..
YOU'VE NEVER HAD IT SO WEIRD

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

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

THE NINE HENRYS



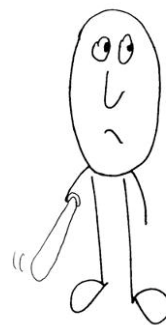
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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



HEY CLONE BOY!
YA! FREAK!!
WHASSUP!

To Kill A Mocking Bird

CLASSIC LOST BROADCAST RELEASES FROM

GONZO

HS10310 DVD



ROCK OF THE 70's

The spark 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 Gorman TV transmission along with previously unbroadcasted takes and different versions of performances that were transmitted.

HS10480 DVD



THE LOST BROADCASTS

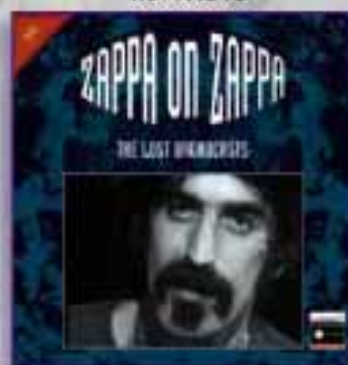
INCREDIBLE STRING BAND
HS10660 DVD



CAPTAIN BEEFHEART & HIS MAGIC BAND
HS11420 DVD



FRANK ZAPPA
HS11090 DVD



CURVED AIR
HS10580 DVD



LIVE 355 WHY NOT TUNE INTO
GONZO WEB RADIO

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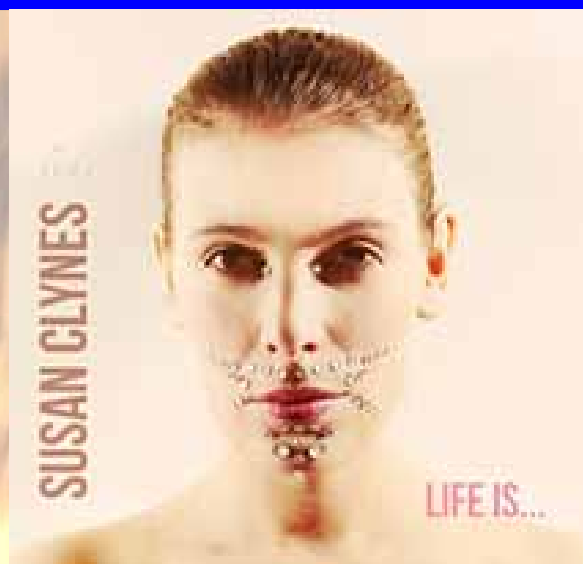
THE WORLD OF KEV ROWLAND



SEASONS OF TIME
CLOSED DOORS TO OPEN PLAINS
(PP RECORDS)

For numerous reasons, most of them concerned with line-up changes, it has taken 17 years for Seasons of Time to return with the follow-up to 'Behind The Mirror'. Dirk Berger (bass, keyboards, vocals) has been there since the beginning, while Malte Twarloh (vocals, guitar, keys) also sang on the debut but prior to coming back for this recording left the band in 2006, with the line-up now completed by guitarist Florian Wenzel and drummer Marco Gruhn. Here we have a classic case of an album that could actually be great, but has failed on a somewhat important hurdle, that of the vocals. While musically this is a really right outfit with a lot going for them, the vocals just don't work for me. I have tried, really tried, and have managed to get to the point where they are almost bearable, but they just are nowhere near the standard of the music that is playing underneath. I haven't heard the debut, so can't state if they are the same there, but when the singer has problems keeping on a note, obvious issues with breath control for sustain, then one has to wonder.

It is almost as if there are two sets of recordings here, with a top notch band recording some great music in a studio, while the vocals have been added from a demo tape. It is incredibly frustrating as if they had turned this into a pure instrumental album then it would actually have a lot more going for it, with neo-prog moving into a more prog metal territory. It has taken them an age to record their second album, but unless they change their approach I can't see there being a great deal of demand for a third. If this was purely instrumental then it would be a 3.5/4 for me, but as it stands then it is 2.5 at absolute best. www.progressive-promotion.de



SUSAN CLYNES
LIFE IS...
(MOONJUNE RECORDS)

Susan Clynes is a Belgian singer, pianist and songwriter who is forging her own path in music. After taking classical and jazz piano lessons and attending jazz workshops while in high school, Susan chose to follow her heart: shunning a more traditional course of university studies and career path in order to study music composition, and earning a Master's Degree at the Ghent Conservatory. Her debut album was released in 2005, 'Sugar For A Dream', but this is her first full album since then. She is married to keyboardist Antoine Guenet (The Wrong Object, Sht.tgn and Universe Zero) and Antoine encouraged her to perform as a guest vocalist on The Wrong Object's 'After The Exhibition' and then suggested casually to Leonardo that Susan should join the label in her own right.

Leo also thought that it was a good idea, and this is the result. Unusually, this is actually a live album in the sense that these songs are taken from three different concerts, and while she is joined by Pierre Mottet (bass) and Nico Chifki (drums) on two songs, there are another five where she is accompanied by cellist Simon Lenski (from RIO band Daau) and they obviously have a real connection. There are times when I am reminded of early Suzanne Vega or Tori Amos, but at others we are treated to Rio or avant-garde jazz, or torch, or any number of jazz styles. She has a wonderfully clear voice, combined with incredibly effective piano, and there is just the slight use of reverb on her microphone that assists in giving additional presence and the result is something that is immensely powerful. It really demonstrates that it doesn't need crashing guitars or over the top dynamics to come across with something that grabs the listener and holds them enthralled to the very end. It is an absolutely stunning piece of work, and I for one would certainly be interested in hearing the debut now, I wonder if Leo is thinking of releasing that as well? (hint). Sheer beauty from the beginning to the very end. www.moonjune.com

THE WORLD OF KEV ROWLAND

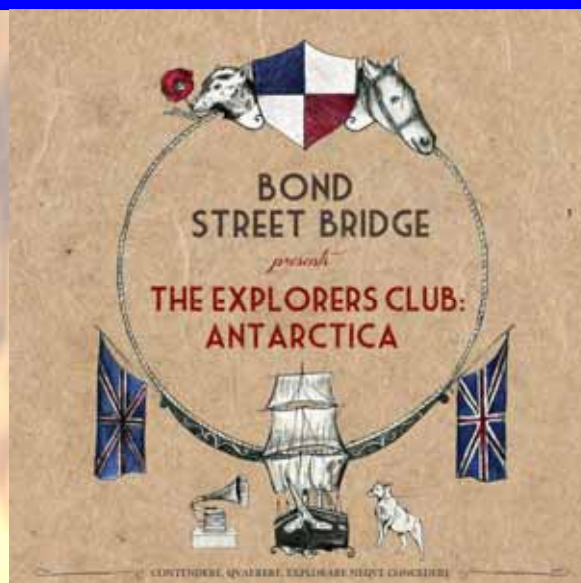


A BIG GOODBYE HISTORY IN REWIND (SHAPED NOTE RECORDS)

So the guys are now back with the difficult second album, and I have to say that I think they've nailed it pretty well. Although PA have them listed as Heavy Prog, there is a lot on this album that would find them more happily suited to Crossover, with a very strong sense of melody. Whereas the first album impressed due to the complex heaviness of much of the music, on this one I have found that it is actually the 'simpler' songs that hit home. This feels very much like an album of restraint, where the band have taken their time to craft something that builds on the first and takes it in a slightly different direction, without ever straying too far from the path they set out in the debut. There are times when they are reminiscent of Vangough, or possibly Pain of Salvation, but with a more melodic almost AOR feel to the vocals. The guitars are kept (mostly) under control on this song, but the bass is allowed to run riot with some incredibly complex runs

The piano sound is just superb, and that combined with strong harmony or double-tracked vocals and wonderfully beguiling atmospherics and hooks makes this a delight. "Breathe" is a full on duet with Elise Walker guesting, and the gentle percussion and rhythmic accompaniment allows the listener to drift away on a sea of vocals that have a wonderful pop feel, without every straying too much into that area.

In many ways this feels like a very mature album, by a band who really know what they want to achieve. The result is something that is very easy to listen to and enjoy on first hearing, and the more it is played then the more the listener discovers. www.abiggoodbye.com



BOND STREET BRIDGE THE EXPLORER'S CLUB: ANTARCTICA

A few months ago I attended the Big Nui festival in Waitoki. I had a couple of reasons for going, namely Mice On Stilts and The Symphony of Screams, but I enjoyed many of the local bands, including Bond Street Bridge. That day they were a stripped down version with just Sam Prebble (vocals, guitar, violin, loops) and Brendan Turner (upright bass, backing vocals). I was so impressed that as soon as they finished I was up to the stall holding out a \$20 note asking for the new album. Sam and Brendan explained that they had been touring the album (which is a concept based on the stories of Scott and Shackleton) as a duo, which allowed them to perform in places that wouldn't necessarily have been viable for the full band, as the album itself also features Dylan Storey (guitar, vocals), Nina McSweeney (vocals) and Logan Compain (drums). I don't know where the band name came from, but apparently the first two albums by Bond Street Bridge are actually solo works by Sam, and he only pulled a full band together in 2012 with this album being released in 2013.

It is hard to convey the beauty, and at times starkness, of this incredible album. I have been trying hard to think of who to compare it to, but all I can come up with is that at times they definitely have a Richard Thompson feel about them, which can't be a bad thing at all. It did take me a while to get into this just because it is so different to the performance I saw, but given that this contains a lot of male/female duets and a band then probably that isn't too surprising. Playing this in the evening with just a glass of Bombay gin for company is the perfect way to end the day, as I found myself being transfixed by the stories being told, with wonderful music and performances that really take me to a much colder world than the one I live in. I keep discovering the most amazing bands in this country, and Bond Street Bridge are one of the very finest. I just need to buy the other album now! Released on Banished From The Universe Records, visit www.bondstreetbridge.com for more info.



Slechtvalk

Slechtvalk is a black/Viking/deathmetal band from the Netherlands and was formed originally in 1999 as a one-man project by vocalist/guitarist Shamgar. The band's name is the Dutch word for peregrine falcon.

Current Band Members:

Shamgar: Vocals/guitars
Ohtar: Vocals
Dagor: bass
Seraph: guitars
Premnath: Keys
Grimbold: Drums



Facebook

<https://www.facebook.com/Slechtvalk.metal/timeline>

Metal Archives

<http://www.metal-archives.com/bands/Slechtvalk/5957>

Website

<http://www.slechtvalkmerch.com/>

Indiegogo campaign

<https://www.indiegogo.com/projects/slechtvalk-s-5th-studio-album>

You Tube

Towards the Dawn

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

Divided by Malice

<https://www.youtube.com/watch?v=7D8JMIWK9xw#>

And so, boys and girls, we come to the end of another issue. Today is what the media have dubbed 'Black Friday'; something which I have never heard of in the UK before. Apparently there were queues of over-financed idiots queuing up from dawn outside our local Asda, and there were fisticuffs aplenty in the queue. I will accept that money is a necessary evil in our modern life, and that although I would love to live in a completely non-capitalist society, we don't and there is very little that I can do about it.

However, as far as I am concerned, financial transactions should be like going to the lavatory. Something concluded behind closed doors, and not mentioned in polite society.

The disgusting displays of self-indulgence and sheer greed which have played out across the western world today are proof, as if any proof were needed, that capitalism is both vulgar and socially divisive. I am very proud to say that to the best of my knowledge neither I nor any of my friends, family or extended household have had anything to do with this disgusting display of fiscal feeding frenzy, and this is a state of affairs which I strongly hope will continue.

If you must talk about money, do it in private, and wash your hands afterwards.



I was going to post a picture here taken by my niece Jessica of a slaving queue of human maggots desperately waiting in line outside Asda hoping to feed on the decaying corpse of the economy of the western world. But then I looked on line using Google picture search and found so many images of greed, avarice, selfishness, and sheer lust that – not for the first time – I really am embarrassed by some of the fellow members of my species.

In a month's time it's all going to happen again as the western world celebrates the birth of a god that most of them don't believe in. Roll on January.

Bah humbug!



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