

GONZO

Weekly #112

EXCLUSIVE:

**Doug meets the
Rocket Scientists**

EXCLUSIVE:

**Gregg Kofi Brown
remembers Joe Cocker**

EXCLUSIVE:

**Jon critiques the new
Robert Plant biography**

EXCLUSIVE:

Demythologising The Beatles



IN SEARCH OF SPACE



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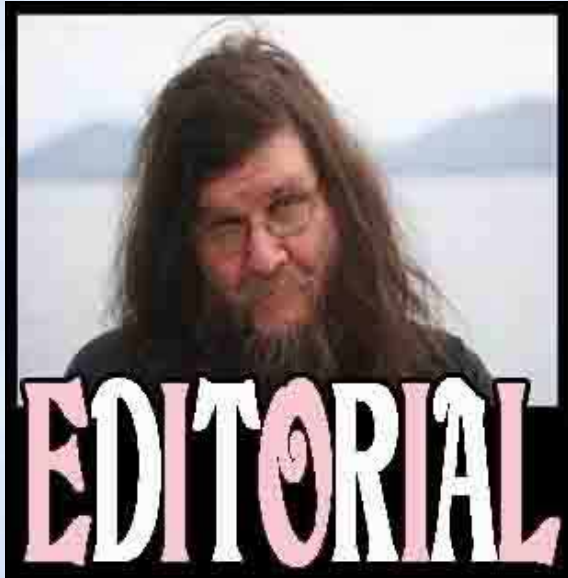
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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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 this, the second issue of Gonzo Weekly to be published in the brave new world of 2015. About ten years ago my favourite magazine was *The Word*, and I remember reading an editorial which said that in this aforementioned brave new world practically everything which had ever been recorded would eventually be available again. Well, this isn't entirely true, but I know what the author meant.

I am proud to say that a big part of this volte-face on

the behalf of the recording industry is because of the machinations of the company for whom I now work, and its predecessor Voiceprint Records. They unearthed amazing pieces of rock and roll minutiae thought lost forever, and continue to do so with releases such as the recent one by the late Peter Banks (the original guitarist with Yes) and his band Empire.

Of course some legendary recordings have still not seen the light of day, and probably never will. This is usually because they weren't terribly good, but also because some of them never existed in the first place.

A good example of the former is the legendary recording supposed to have been made on the night that The Beatles met Elvis.

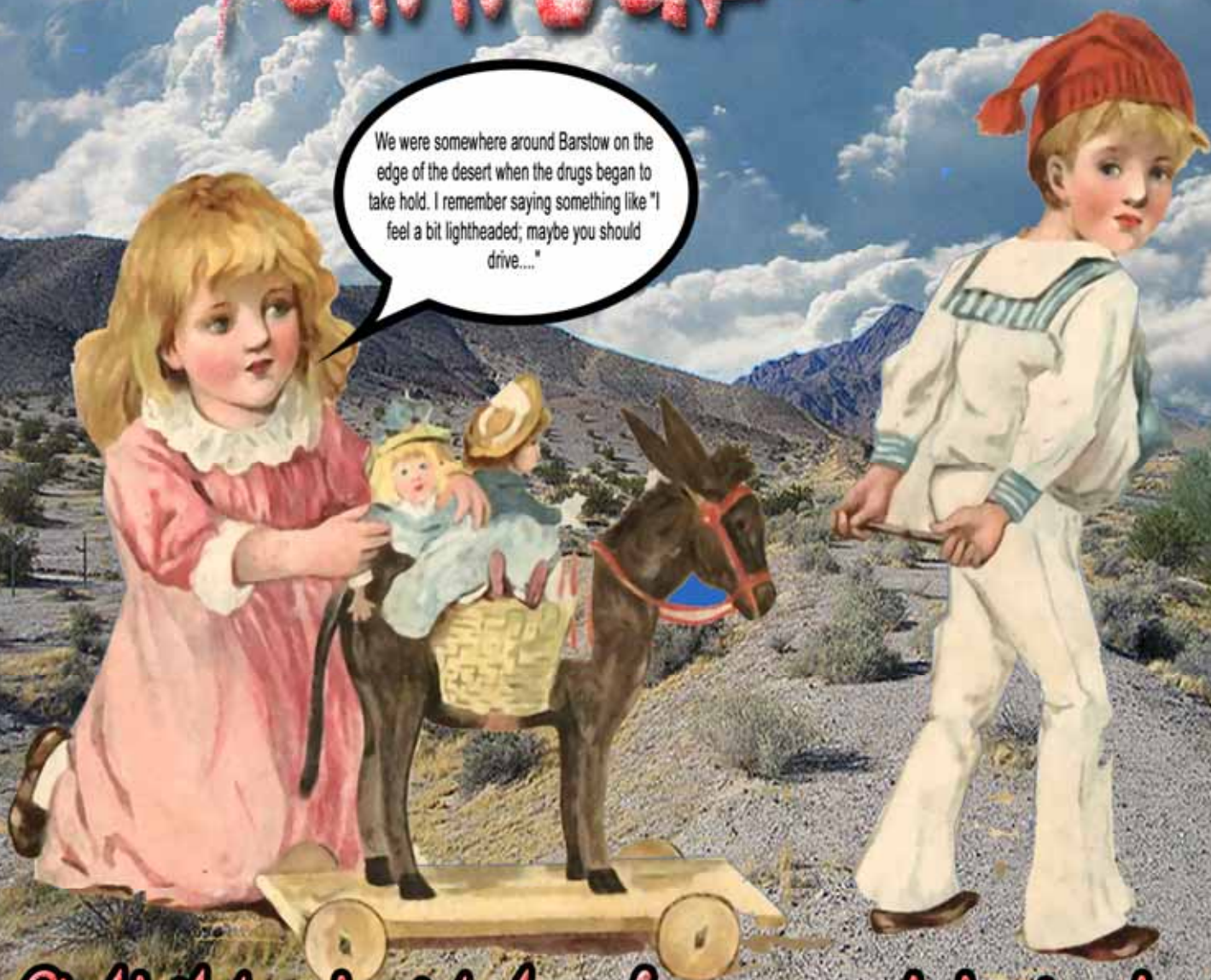
Various pundits have built this up into a legendary masterpiece of colossal proportions, but it is almost certainly nothing of the sort. Most historians now agree that the event was never recorded, and if it was it consisted of Elvis playing a few bars of I Feel Fine on the bass guitar as the Fabs looked on sycophantically. Paul and John may also have sung a bit of one of Elvis' songs, but no-one can remember which, and the whole event seems to have been a damp squib.

Another legendary Beatles recording which has never seen the light of day is from January 1969 when Jim Morrison is meant to have turned up at the basement studios of Apple Records. What then transpired no-one



the POWZO Annual 2015

We were somewhere around Barstow on the edge of the desert when the drugs began to take hold. I remember saying something like "I feel a bit lightheaded; maybe you should drive...."



Enlightening tales for enquiring minds

seems sure, but I assume that it would be of no more significance than the film clip that I have somewhere on an old Betamax tape of Peter Cook and Dudley came visiting the sessions, which is just stoned drivel, but basically that is all that the vast majority of the Get Back sessions were, sad to say.

One legendary tape that finally surfaced a few years ago was recorded in 1974 and had been described in May Pang's book *Loving John*. Lennon was producing Harry Nilsson's latest album, *Pussy Cats*, when Paul and Linda McCartney dropped in after the first night of the sessions, aka "the Jim Keltner Fan Club Hour", at Burbank Studios on 28 March 1974. They were joined by Stevie Wonder, Harry Nilsson, Jesse Ed Davis, May Pang, Bobby Keys and producer Ed Freeman for an impromptu jam session.

Lennon was in his "lost weekend", separated from Yoko Ono and living in Los Angeles with Pang. Although he and McCartney hadn't seen each other in three years and had lashed out at each other in the press, according to Pang they resumed their friendship as if nothing had happened. The jam session proved not very productive musically. Lennon sounds to be on cocaine and is heard offering Wonder a snort on the first track, and on the fifth, asks someone to give him a snort. This is also the origin of the album name, where John Lennon clearly asks: "You wanna snort, Steve? A toot? It's goin' round". In addition, Lennon seems to be having trouble with his microphone and headphones.

Lennon is on lead vocal and guitar, and McCartney sings harmony and plays Ringo Starr's drums. (Starr, who was recording with Nilsson at the time but not present at the session, complained at the next day's recording session that "[McCartney] always messes up me drums!") Stevie Wonder sings and plays electric piano, Linda McCartney is on organ, Pang plays tambourine, Nilsson provides vocals, Davis is on guitar, Freeman (who was producing Don McLean in the neighbouring studio) fills in on bass, and Keys plays saxophone. Keys had been questioned on a number of times about the session, but he couldn't recall any of it.

I think that if I had been present I would do my best not to remember it either. It is living proof, if any proof were needed, that drugs are not good things at recording sessions. Paul is being over unctious, even more so than usual, and John descends into a self-opinionated bad temper, which is what happened to yours truly the only time that I ever took cocaine twenty plus years ago, which is why I never

bothered to do it again. The recording is at best unremarkable, and at worst embarrassing, and one can see why it took so long to see the light of day. It actually might well have been just as well from the point of view of the musicians concerned if it had stayed in the vaults.

There are things that we know perfectly well exist in the Beatles vault, such as *Carnival of Light* which George Harrison refused to allow onto the Beatles Anthology project on the grounds that it was an over-long avant garde mess. This makes one wonder what he would have thought of the recent reissue of his second solo album, the practically unlistenable *Electronic Sound*. Even at the time it was released in 1969 it seemed an unlikely move for a musician famed for his meticulous approach to studio craftsmanship. The cover of *Electronic Sound* was painted by Harrison himself. The inside sleeve included minimal notes on the album and a quotation attributed to Arthur Wax: "There are a lot of people around, making a lot of noise; here's some more."

I write elsewhere in this issue about what I have dubbed The Mythologisation Process, so I won't describe it again, but the current generation of musical archaeologists can thank their lucky stars that things are easier for them back when I first wrote my debut book back in 1988. It was a book about Beatles bootlegs, and sold about a thousand copies, although I have no intention of ever reprinting it. If you really want to read it there is a copy in the music section of Exeter Library's Reference section, which I did a modicum of Joe Ortonesque decoration to one rainy afternoon about fifteen years ago. But it was written over five years before EMI opened their vaults and the Beatles archaeologising began in earnest. It was reliant on rumours and half truths. For example, all the way thorough the 1970s various of the weekly music papers regularly mentioned two unreleased Beatles singles: "What's the New Mary Jane" and "futting around c/w Do the Fut".

To deal with the second one of these first, it is almost certain that this is a reference to the withdrawn Apple single by Brute Force. Brute Force may be best known for a song that barely saw a release. "The King of Fuh", a song produced by The Tokens, prominently included at least two intentionally obscene double entendres, referring repeatedly to a "Fuh King" and telling everyone to "all hail" with a pronunciation that made it sound suspiciously like "aw, hell." The record was admired by Beatles George Harrison and John Lennon. Harrison used the already recorded demo track, but had strings arranged and overdubbed for the record. Apple Records knew that partner EMI would never distribute it, so the company pressed and distributed 2,000 copies themselves in 1969 (catalogue number Apple 8). There was also a copy of the record on the US version of Apple, without a catalogue

number (said to have been created as personal copy for an American Apple employee). Brute Force also attempted to have Major Minor records in Britain release the record, but with no success. Finally, the artist issued the record on his own label Brute Force Records with an alternate B Side, "Tapeworm Of Love," which received airplay on the Dr. Demento radio show. More recently (2005), the Revola label issued both "King of Fuh" and its original B side ("Nobody Knows") as bonus tracks on the CD release of Extemporaneous. In 2010, "The King of Fuh" was released by Apple Records on their first "best of" compilation album, Come and Get It: The Best of Apple Records.

And the other song seems to be a made up title for "What's the New Mary Jane", song written by John Lennon (but credited to Lennon-McCartney) and performed by the Beatles. It was recorded in 1968 for the album The Beatles ("The White Album"), but was not used. I remember how disappointed I was when, back in the mid-'90s I got hold of a bootleg copy of one of the four versions recorded by John, George and Yoko during the sessions for The White Album, and how I marvelled at the knowledge that my hero John Lennon had actually planned to release the bloody thing as a single.

And this is only scratching the surface of the mythology surrounding just one band, albeit arguably the most important rock and roll band of all time. We are now, sadly, entering the time when more and more of that generation of musicians are beginning to succumb to old age, senility and death. One wonders whether we are now at the high point of our knowledge; a kind of rock and roll Age of Enlightenment where those who can remember are still able to do so, and the commercial acumen of those placed in guardianship over the vaults are prepared to release practically anything if they can sell it.

In twenty years time those that are left of the sixties generation will be in their nineties. Will the world still care about the activities of a bunch of talented longhairs seventy years before? And if so, with no-one left to corroborate the research, what outlandish folk myths will arise?

Om Shanti

Jon Downes (Ringmaster of the Gonzo Weekly Circus).



The Beatles, Led Zeppelin, Paul McCartney, Tom Odell, Daevid Allen, Galahad, Clepsydra, Elvis Presley, Eric Burdon, Strange Fruit, Friday Night Progressive, Ray McFall, Rod Taylor, James Dickens, Noel G. Williams, Lance Percival, Hugh Hopper, Tommy James and The Shondells, The Mick Abrahams Band, Orlando Monday Allen, Warsaw Pakt, Eliza Carthy and Jim Moray, Barbara Dickson, Gregg Kofi Brown, Rocket Scientists, Pete Bingham, Sendelica, Hawkwind, Alan Davey, Yes, Peter Banks, Jon Anderson, Matt Malley, Xtul, Robert Plant, Sia, Elvis Presley, JB, Five Finger Death Punch, Fractal Mirror, Neronoia, The Nonexistent, Daldriada

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



THE GONZO WEEKLY

all the gonzo news that's fit to print

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,

(Sub Editor, and my lovely wife)

Graham Inglis,

(Columnist, Staff writer, *Hawkwind* nut)

Bart Lancia,

(My favourite roving reporter)

Thom the World Poet,

(Bard in residence)

C.J.Stone,

(Columnist, commentator and all round good egg)

Kev Rowland,

(Kiwi Reviewer)

Lesley Madigan,

Photographer *par excellence*

Douglas Harr,

(Staff writer, columnist)

Jessica Taylor,

(PA and laughing at drunk pop stars)

Richard Freeman,

(Scary stuff)

Dave McMann,

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

Orrin Hare,

(Sybarite and literary *bon viveur*)

Mark Raines,

(Cartoonist)

Davey Curtis,

(tales from the north)

Jon Pertwee

(Pop Culture memorabilia)

Dean Phillips

(The House Wally)

Rob Ayling

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

and **Peter McAdam**

(McDada in residence)

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

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

Contact us with bribes and free stuff:

Jonathan Downes,

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Editor: *Gonzo Weekly* magazine

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

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

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

THE ^{gonzo} NEWSROOM

PETER GRANT in association with NANDA and RON LESLEY
* PROUDLY PRESENT AT BLUESVILLE *

BATHS HALL - IPSWICH

TUESDAY, NOV. 16

FOR ONE APPEARANCE ONLY

LED ZEPPELIN

TICKETS £1 EACH ON SALE DAILY

AT BATHS HALL BOX OFFICE, IPSWICH (TEL. IPSWICH 13821)
AND ON NIGHT PERFORMANCE 8-11 P.M.

WHOLE LOTTA CASH A poster advertising an intimate Led Zeppelin concert at a swimming pool in Ipswich has failed to sell at auction.

The band played stadiums around the world in 1971 but opted to play smaller venues, including St Matthew's Baths, to promote Led Zeppelin IV. BBC Radio Suffolk presenter Stephen Foster said it had become known as "Suffolk's greatest gig". The signed poster attracted a £2,000 bid but this was below the £2,500 reserve.

Auction house Bonhams said a representative from Island Records had grabbed the 51 x 76cm (20 x 30in) poster from the wall and got it signed by Jimmy Page, Robert Plant and John Paul Jones - missing out drummer John Bonham. Natalie Downing, from Bonhams' entertainment department, said: "According to the representative,

John Bonham could not be found after the concert as it was expected he had left with a groupie." **Read on...**

TO THE WOODS After helping to bring the nation to its knees as the voice of the John Lewis Christmas advert featuring Monty and Mabel the penguins, Tom Odell could have partnered with anyone. Instead, he has announced a summer tour of British woods, as part of a deal with the Forestry Commission.

The 24-year-old singer, whose cover of Real Love by John Lennon peaked at number seven in the UK charts, said he "couldn't wait" for the tour, which will see him sing at a collection of Britain's pinetums, arboretums and forests in June and July 2015. The tour starts at Bedgebury National Pinetum in Kent on June 19, finishing at Cannock Chase Forest in Staffordshire on July 12. He said: "This will be a whole new experience for me. I can't wait to bring my live show to the woods and I hope to see you there." **Read on...**

HOW I LONG FOR YESTERDAY Sir Paul McCartney has called popular music courses focusing on The Beatles "ridiculous". "We never studied anything, we just loved our popular music," he said. "I think for us, we'd have felt it would have ruined it to study it." The musician made the comments while taking part in a Q&A on his website. However, Sir Paul conceded that classes incorporating The Beatles' music were "kind of a cool idea" and "very flattering". "To be told - as I was years ago now - that The Beatles were in my kid's history books? That was like 'What?! Unbelievable, man!'" he said.

The 72-year-old added that great musicians could not be created in the classroom. "It may be that you use [pop music courses] to teach other people about the history, that's all valuable," he said. "But to think that you can go to a college and come out like Bob Dylan? Someone like Bob Dylan, you can't make." **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...



Keith Allison was removed as a teacher by the Green Local Schools in Smithville, Ohio in August 2014. Why? Because of a Facebook post in which he shared his personal beliefs about the treatment of dairy farm animals and encouraged people to drink plant-based milk.

- He posted about the need for compassion toward animals.
- On his personal time.
- In his own home, using his own computer.

And for this, he was fired.

Keith's post did not violate any laws. And as passionate as Keith is about veganism and compassion toward animals, he did not promote these causes in the classroom.

School Superintendent Judy Robinson said that Keith, who tutored elementary school students in English and math, was terminated because his Facebook post offended the owner of a farm that was shown in a photo attached to the post. But the post didn't even identify either the landowner or the location of the farm. Teachers, like all American citizens, have a First Amendment right to engage in free speech. The American Civil Liberties Union (ACLU) of Ohio reminded the Green school board of this fact in a letter dated December 10, 2014. "A school district cannot punish an employee because a member of the community objects to what the employee has to say," said Freda Levenson, legal director for the ACLU of Ohio. "As the training ground for future citizens, schools have a special obligation to follow the Constitution," said Joseph Mead, representing Keith as a cooperating attorney with the ACLU.

You don't have to be a vegan or vegetarian to understand that Keith should be applauded for his big heart and compassion. He certainly shouldn't be punished. We need more, not less, love and kindness in the world – especially in our schools.

<https://www.change.org/p/compassion-toward-animals-got-this-teacher-fired-help-him-get-his-job-back>

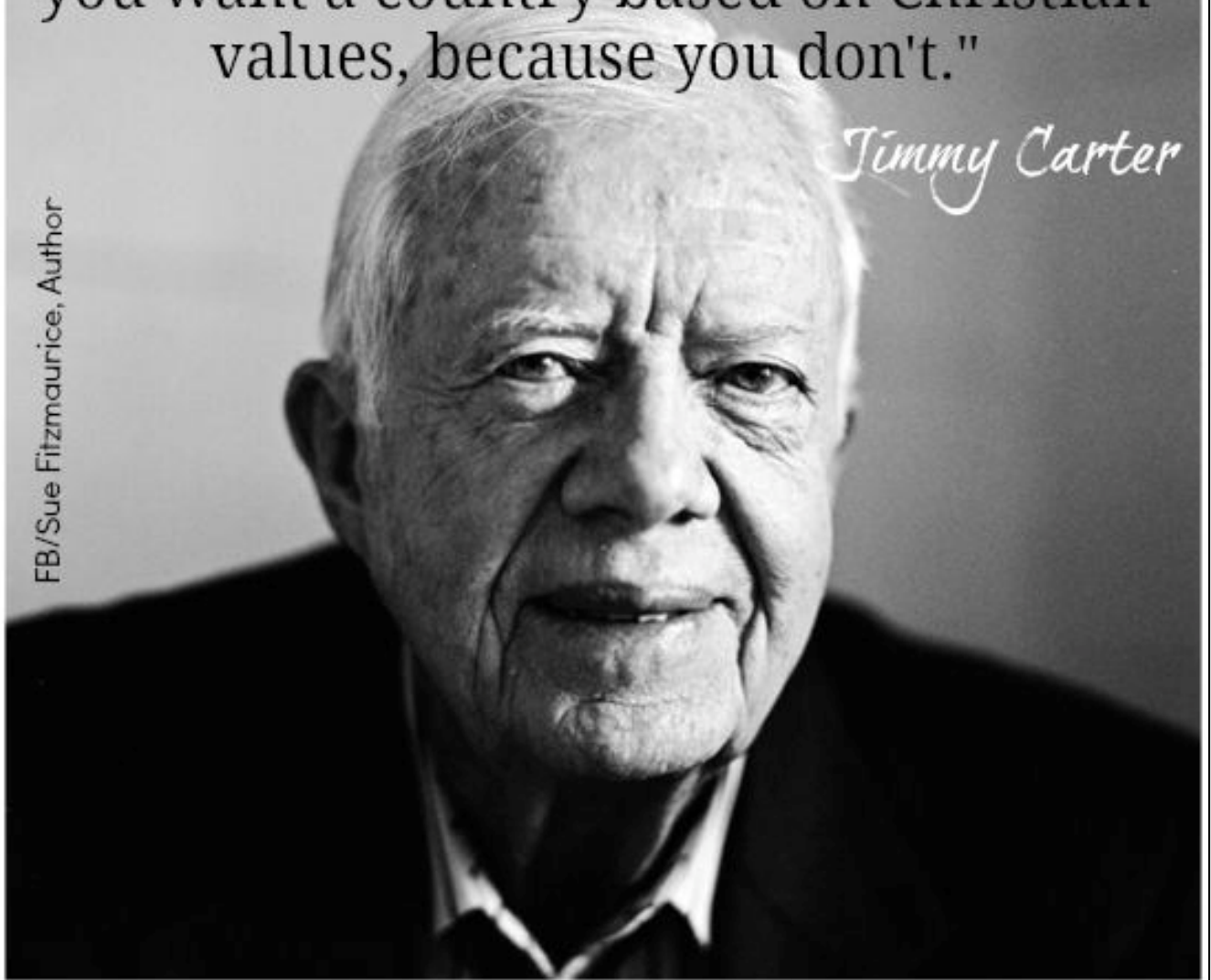


Democracywatch

"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



More news about the Drones for Daevid show in Brighton next month. Shankara Andy Bole writes:

As part of the event on Feb 8th in Brighton featuring The Invisible Opera Company Of Tibet, Mark Robson, The Glissando Guitar Orchestra, Monty Oxymoron, Andy Bole and Mr A Brown, there is to be an auction of these two wonderful prints of paintings donated by Jo Thilwind signed by Jo and the musicians who took part in the two Gong album Launch gigs in November, Gong, Steve Hillage, Mike Howlett, Basil Brooks, Jerry Bewley, Here and Now, Mark Robson, they will be framed and anyone can place a bid for one of them or both (if your rich enough)on the night of

the gig or if you cant make the gig you can send your bid in advance to gongprint@guitarlink.co.ukgood luck, there are only these two available, once in a lifetime opportunity



MICHAEL DES BARRÉS ON
LITTLE STEVEN'S
UNDERGROUND GARAGE
MAXIMUM ROCK AND ROLL
MORNINGS 8AM - 11AM ET CH.21 SIRIUS | ((XM))
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 (FILLING IN FOR ANDREW LOOG OLCHAM)

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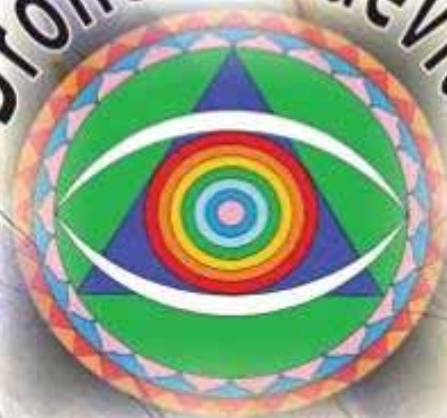
The Glissando Guitar Orchestra the Invisible Opera Company of Tibet

Mark Robson

shankara andy bole

Monty Oxymoron
& Guests

Drones 4 Daevid



+ Special cameo appearance by Arthur Brown

All proceeds to The Alien (Daevid) Fund

Sunday 8th February 6:00pm

The Prince Albert

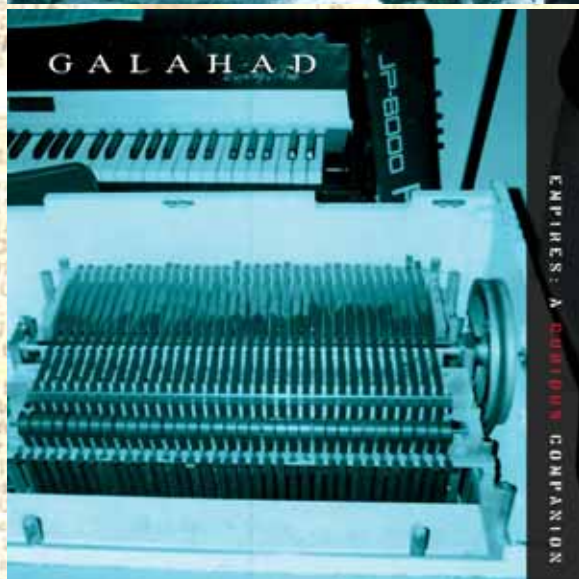
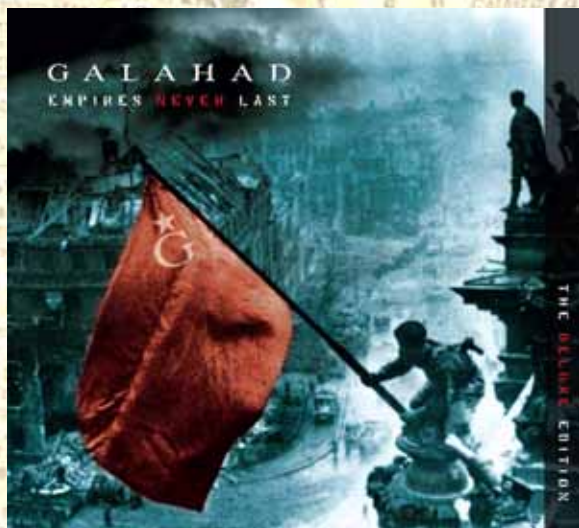
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www.therealmusicclub.com





Those jolly nice chaps at Galahad are pleased to announce that the new re-mixed, re-mastered and generally re-vamped version of 'Empires Never Last' will be released officially on Monday 5th January 2015. "It will be available both as a download and on CD. The digi-pack CD version will also include two additional tracks being alternative versions of 'Termination' and 'This Life Could Be My Last' along with additional artwork not used on the original release. We are making various demo recordings of ideas from the Empires."



Exciting news from Switzerland about our favourite melodic prog band. I am reliably informed that "Final work on "Clepsydra Live @ RoSfest 2014" in progress! We're close, very close! Stay tuned".

This I am very much looking forward to. I was disappointed not to catch any of their gigs last year, but as they didn't play in Woolsey Community Hall, or somewhere in Hartland, I didn't go...



the week that's past

The Gospel According to *BART*

My favourite roving reporter and I have many things in common, including a shared love for a man who—had he lived—would have been 80 this week. He writes:

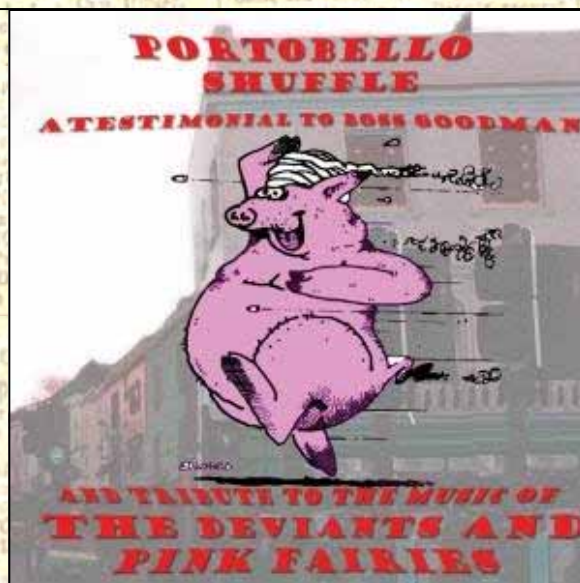
Friends of mine were recently at Graceland and sent me photos of the 'Lisa Marie' .. Guess it'll be moving on before I get to Graceland to see it myself.. Long Live the King!

And attached this story from *Rolling Stone*:

Julien's Auctions is offering Presley's private planes, the Lisa Marie and Hound Dog II. Prior to hitting the sealed bid auction block, both planes had been on display at Graceland for over 30 years. However, the current operators of Graceland asked the planes' owners to remove the aircrafts by April 2015.

Both aircrafts are for display only, meaning the winning bidders won't actually be able to cruise the skies like Presley had decades earlier, although the interiors have been preserved. Sealed bids for Elvis' private planes must be submitted by February 2nd.

Presley first purchased the Lisa Marie, a Convair 880 Jet which the singer named after his only daughter, for \$250,000 in 1975. The Lisa Marie, which Presley called "the Flying Graceland," is outfitted with many Elvis touches, including gold faucets, a private club room, a master bedroom and a tail section emblazoned with Presley's "TCB" slogan "Takin' Care of Business." While Presley waited for the \$600,000 refurbishment to be completed on the Lisa Marie, he bought the Hound Dog II, a Lockheed JetStar.



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

NEW YEAR'S MESSAGE FROM THE LEGENDARY ERIC BURDON

2014 was an interesting year, with peace & harmony remaining elusive, the desire for each, greater than ever. Fifty years since the Animals first made a record, I am ever grateful to my fans, my friends, my loving wife & to music, for constantly sustaining me.

Remembering the giants who have fallen, from Pete Seeger and Maya Angelou, to Johnny Winter, Jack Bruce, Ian McLagan, Bobby Keys & Joe Cocker. Looking forward to bringing much more music to you in 2015 - and beyond.

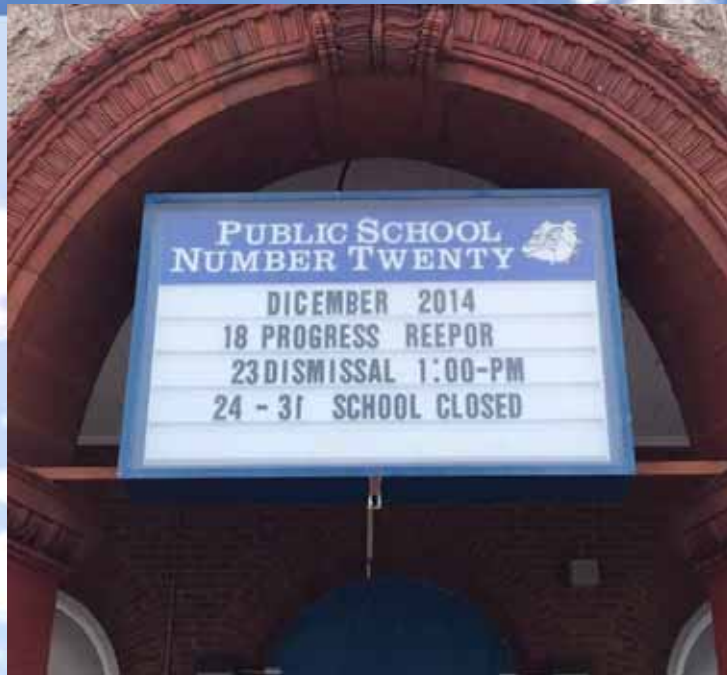
May you & yours be blessed with health, happiness, love & rock 'n' roll for many years to come. EB

GENZO CURRENTLY IN STOCK
AT GONZO (UK)

GENZO CURRENTLY IN STOCK
AT GONZO (USA)

the week that's past

Peculiar News of the Week



When a New Jersey public school principal was reassigned the writing was on the wall. Actually, it was on the school sign -- which was misspelled at least twice. Antoinette Young, the principal of Public School Number 20 in Paterson, New Jersey, was demoted to a vice principal position at another school after parents discovered a sign in front of the school's side entrance had two serious spelling errors that went unnoticed for more than a week. December was misspelled as "Dicember" and reports was spelled incorrectly as "reepor." The number '1' was also placed backwards on the sign, CBS New York reports. The typo-riddled sign was up for days before school board member Corey Teague posted photos on social media.

"If this is how the administration takes care of signage how can we expect the students to do better? We must be held to a higher standard," Teague wrote in an email accompanying the photos, NorthJersey.com reports.



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.



SHOW 101 – 14-12-14

101 Strings:	I Remember
Pink Floyd:	Don't Breathe
Tamikrest:	Djanegh etoumas
Rachel Zeffira:	Letters from Tokyo (Sayonara)
Haley Bonar:	Last War
Dark Hippies (feat Aukan):	Six Feet
Electro Hippies:	Acid Rain
Hippie Skumm:	Box Chugga (Original Mix)
Kormac (feat Irvine Welsh):	Another Screen
Kormac:	Everything Around me
Alice Cooper and The Bee Gees:	Because
Gemma Ray:	Long, Long, Long
Rachel Zeffira:	Front Door
Vashti Bunyan:	Blue Shred
Gandalf:	Can you Travel in the Dark Alone
Gandalf:	I Watch the Moon
Green River:	This Town
The Ventures:	Moon Over Manakoorra
Mama Lion:	Ain't too Proud to Beg
Rachel Zeffira:	To Here Knows When
This Mortal Coil:	Song to the Siren
Kontiki Suite:	Magic Carpet Ride –
Strange Lullaby:	Raga Gaga
Jason Crest:	Teagarden Lane
The Velvet Underground:	I Found a Reason
Kevin Ayres:	Oh! Wot a Dream
Modest Mouse	All Night Diner
Rachel Zeffira:	Goodbye Divine

Listen
Here

**STARTS EVERY FRIDAY NIGHT AT
9:00 PM EST NEW YORK TIME**

ARTISTS PLAYLIST

15

*Hansford Rowe
Neil Alexander
Mastermind
Lisa LaRue 2KX
Papa Crash
Rob Martino
David McCoy and The Real
Alexperiments*

fnp
RADIO SHOW
Blast From The Past

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



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

ARTISTS:
Hansford Rowe
Neil Alexander
Mastermind
Lisa LaRue 2KX
Papa Crash
Rob Martino
David McCoy and The Real
Alexperiments

**Listen
Here**

Friday Night Progressive



Ray McFall (1926-2015)

Former Cavern Club owner Ray McFall, who helped launch the careers of The Beatles, has died at the age of 88. McFall owned the Liverpool club in the 1960s, changing it from a jazz venue to a rock 'n' roll club and booking Merseybeat bands like The Beatles. The Fab Four went on to play at the legendary basement venue 292 times.

"It was Ray who opened it up to those early Merseybeat sessions, which led to the whole Merseybeat explosion," said Jon Keats, a director of the Cavern.

"It was completely his vision that moved the club forward, with what turned into the huge Merseybeat explosion and The Beatles' success and Gerry and the Pacemakers and all the main bands. He changed The Cavern completely and

allowed the rock 'n' roll into the club."

McFall took over the club in 1959 and, with compere Bob Wooler, opened it up to the city's young rock 'n' roll bands.

The Beatles first performed there in a lunchtime session on 9 February 1961 - but their legendary association with the club almost did not happen. McFall had banned jeans from the club because he thought they signified a rough crowd.

Guitarist George Harrison wore jeans to that first gig but managed to persuade the doorman to let him in.

McFall was not pleased at first - but was soon won over when he saw the band perform. "The Beatles were sensational and I was smitten," he later said. "Completely, Absolutely, Instantly."

THOSE WE HAVE LOST



John Lancelot Blades Percival (1933 - 2015)

Born in Sevenoaks, Kent, and educated at Sherborne School in Sherborne, Dorset, Percival first became well known in the early 1960s for performing topical calypsos on television shows such as *That Was The Week That Was*, and made several appearances in British comedy films including the Carry On film *Carry On Cruising* (1962). Percival had a cameo role in *The V.I.P.s* (1963) and another in *The Yellow Rolls-Royce* (1964). He also appeared in his own BBC TV comedy series *Lance at Large* (also 1964), with writers Peter Tinniswood and David Nobbs.

Percival had one UK Singles Chart hit, reaching number 37 in October 1965 with his cover version of a calypso-style song entitled "Shame and Scandal in the Family" and recorded several other comedy songs, working, like many British comics of the era, with George Martin at Parlophone, including "The Beetroot Song" ("If You Like Beetroot I'll Be True To You", 1963), written by Mitch Murray, and "The

Maharajah of Brum" (1967), written with Martin.

Later he provided the voice of both Paul McCartney and Ringo Starr for the cartoon series *The Beatles* (1965), leading to his voicing the central character "Old Fred" in the Beatles' animated film *Yellow Submarine*. He also appeared as an "upper class tramp" in the Herman's Hermits film vehicle *Mrs. Brown, You've Got a Lovely Daughter* (1968).

His son Jamie told BBC News: "When he spoke about his showbiz life, he spoke fondly of his time on *That Was the Week That Was*, and he always loved Ned Sherrin, who discovered him performing at the Blue Angel Club.

"He was an amazing dad. He was involved in my life right up to the present day. He came to every rugby game I was in, and we watched sports together, and we held Ryder Cup parties.

"He was loved by all his family and will be very much missed."

He died on 6th January 2015 after a long illness.

THOSE WE HAVE LOST



Rodney Sturt "Rod" Taylor (1930-2015)

Rodney Sturt "Rod" Taylor (11 January 1930 – 7 January 2015) was an Australian actor of film and television. He appeared in over 50 films, including leading roles in *The Time Machine*, *Seven Seas to Calais*, *The Birds*, *Sunday in New York*, *Young Cassidy*, *Dark of the Sun*, *The Liquidator* and *The Train Robbers*.

Taylor was born in Lidcombe, a suburb of Sydney, the only child of William Sturt Taylor, a steel construction contractor and commercial artist, and Mona Taylor (née Thompson), a writer of more than a hundred short stories and children's books. His middle name comes from his great-great grand uncle, Captain Charles Sturt, a British explorer of the Australian Outback in the 19th century.

Taylor attended Parramatta High School and later studied at the East Sydney Technical and Fine Arts College. For a time he worked as a commercial artist, but decided to become an actor after seeing Laurence Olivier in an Old Vic touring production in Australia.

Taylor acquired extensive radio and stage experience in Australia where his radio work included a period on Blue

Hills and a role as Tarzan. Earlier in his career he had to support himself by working at Sydney's Mark Foy's department store designing and painting window and other displays during the day. In 1951 he took part in a re-enactment of Charles Sturt's voyage down the Murrumbidgee and Murray rivers, playing Sturt's offside, George Macleay. A short documentary, *Inland with Sturt* (1951), was based on it. Taylor also appeared in a number of theatre productions for Australia's Mercury Theatre.

Taylor's first leading role in a feature film was in *The Time Machine* (1960), George Pal's adaptation of the science-fiction classic by H. G. Wells with Taylor as the time traveller who, thousands of years in the future, falls for a woman played by Yvette Mimieux.

Taylor starred in Alfred Hitchcock's horror/thriller *The Birds* (1963) along with Tippi Hedren, Suzanne Pleshette, Veronica Cartwright and Jessica Tandy, playing a man whose town and home come under attack by menacing birds. Taylor then starred with Jane Fonda in the romantic comedy *Sunday in New York* (also 1963).

Taylor suffered a heart attack and died on 7 January 2015 in Los Angeles, California, at the age of 84, four days shy of his 85th birthday.

THOSE WE HAVE LOST



**James Cecil Dickens
(1920 – 2015)**

Dickens better known as Little Jimmy Dickens, was an American country music singer famous for his humorous novelty songs, his small size, 4'11" (150 cm), and his rhinestone-studded outfits (which he is given credit for introducing into country music live performances).

He started as a member of the Grand Ole Opry in 1948 and became a member of the Country Music Hall of Fame in 1983. At the time of his death, he was the oldest living member of the Grand Ole Opry.

Dickens was hospitalized after a stroke on December 25, 2014, days after his last appearance on the Opry to mark his birthday. He died of cardiac arrest on January 2, 2015, at the age of 94. He is survived by his wife, Mona Dickens, whom he married in 1971, and two daughters, Pamela Detert and Lisa King.



Noel G. Williams (1943 – 2015)

Williams, better known as King Sporty, was a Jamaican DJ, reggae musician, and record producer for the Tashamba and Konduko labels. He is best known for writing the song, "Buffalo Soldier", made famous by Bob Marley. Born in Portland, Jamaica, in his early days Sporty rose to become a studio sideman under Clement Dodd's tutelage at Studio One, and recorded for Dodd as a deejay as well as deejaying on Dodd's sound system. In 1965 he released the track "El Cid", credited to King Sporty and Justin Yap.

In the early 1970s he moved to Miami, Florida and began producing music there under his Tashamba and Konduko labels. In 1977 Sporty released an album, Mr. Rhythm on his own Konduko label. He evolved from reggae to funk to disco to electro to Miami bass between the 1970s and 1980s. Sporty found lasting hits in the electro funk canon with Connie Case's "Get on Down" and "Haven't Been Funked Enough", under his Ex Tras moniker when he made licensing deals with Tommy Boy Records in 1982. His original version of "Buffalo Soldier" was released in the late 1970s. Marley first recorded the song in Miami towards the end of the Kaya tour in 1978. He released the track "Computer Age" in 1992 under the name Sporty and the Laptop. Sporty was married to the American soul and rhythm and blues singer, Betty Wright. International Reggae and World Music Awards - IRAWMA honored Mr. Williams with their Lifetime Achievement Award in 2010. In 2013 Noel's song "Self Destruct" was sampled by Justin Timberlake for his song "That Girl" on his 20/20 Experience album. He died on January 5, 2015 in Miami, Florida, aged 71.

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 Hugh Hopper
Title Volume 6: Special Friends
Cat No.HST248CD
Label Gonzo

Hugh Hooper 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.

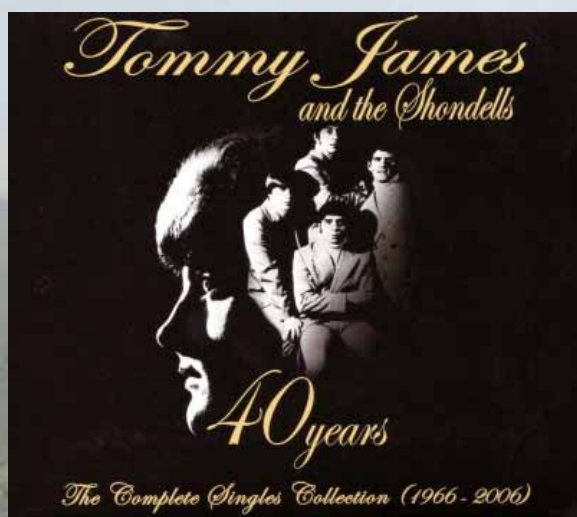
This ten part series is compiled by Michael King, a Canadian Hugh Hopper Scholar. He writes: "My first encounter with the music of Hugh Colin Hopper backdates to the summer of 1976. While visiting a friend I was intentional played a record titled Volume Two from a British rock group about whom I knew 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 a 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 Tommy James and The Shondells
Title 40 Years - The Complete Singles Collection (1966-2006)
Cat No. OPCD-8310
Label Aura

- Special 2 disc set with all 47 Tommy James singles
- Many original Mono single versions
- Includes photos and 8page booklet

Tommy James' road to superstardom began when a nightclub DJ in Pittsburgh discovered a two-year-old record by "The Shondells" and played it at his weekend dances.

The crowd response was so overwhelmingly positive that radio deejays started spinning it and an enterprising record distributor bootlegged it, selling 80,000 copies in ten days. By May of 1966 "Hanky Panky" was the number one record in Pittsburgh and Tommy James was a sensation.

Alone among his 1960s contemporaries, Tommy had successfully made the transition from a Top 40 pop singer to a respected classic rock album artist.

In 1970 the group released the gritty rock 'n' roll Travelin' album which contained the gold singles "She" and "Gotta Get Back To You."

Thought by many to be the band's best work, this innovative concept album was the last LP Tommy made with the 1960s Shondells. After four hectic years, both he and the band decided to take a break.

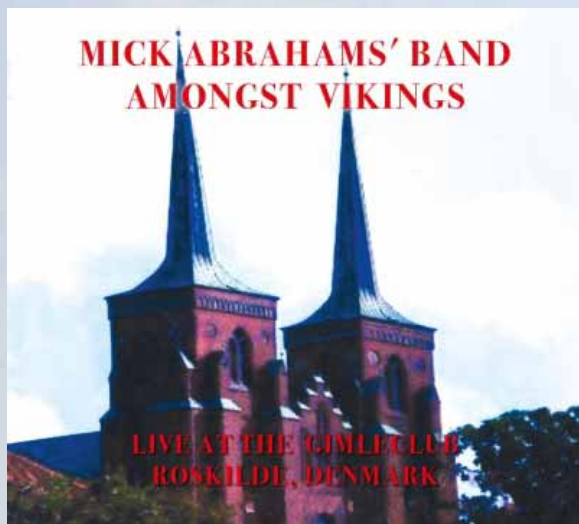
Today, Tommy's career is still in high gear. With the signing of a new distribution deal with Allegro, his entire recorded catalog will be available around the world.

Tommy has also signed an agreement with Sony/ATV Music Publishing to represent Tommy's self-published songs and the accompanying masters.

This move means that all of Tommy's songs from 1962 onward are now being pitched for film, television, advertising and other uses by the world's largest music publishing house.

On the road, he and his Shondells are still rockin', performing their many timeless hits to sellout crowds across the country.

When not on the road, Tommy continues to craft new music geared toward film and television, and develop new business opportunities for his company Aura Entertainment Group.



Artist Mick Abrahams Band
Title Amongst Vikings - Live
Cat No. HST176CD
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. A few years later he formed The Mick Abrahams Band and has continued to release albums by himself and with reunited versions of Blodwyn Pig.

This is a double album, recorded live in Roskilde, Denmark, in January 2008. A great example of Mick Abrahams at his best, captured live in front of a lively and enthusiastic audience at The Gimle Club in the heart of beautiful Roskilde. Some fantastic playing from Mick and the band doing what they do best: making heartfelt music and entertaining people.

A must for live album fans, and even more so the fans of the true SG master, still going strong at 65 years of age and playing wonderful blues and rock!

Artist Orlando Monday Allen
Title Brave New World
Cat No. FD002
Label Flamedog Records

Take a journey 500 years in time into a possible future...with the music based on Aldous Huxley's famous novel, it is a truly inspired orchestral electronic window into future dimeensions. You will be transported!

Brave New World is a cinematic concept-album



featuring a unique and textural blend of classical instrumentation and synth based electronics and natural sound-scapes that draws the listener to the core of the novel's remarkably accurate themes. It's stunning sonically visual landscapes and ambient style orchestration transports one through another time and place. Interestingly to note it has only two tracks with textural Timani on it leading to the feeling of hypnotic wide open spaces.



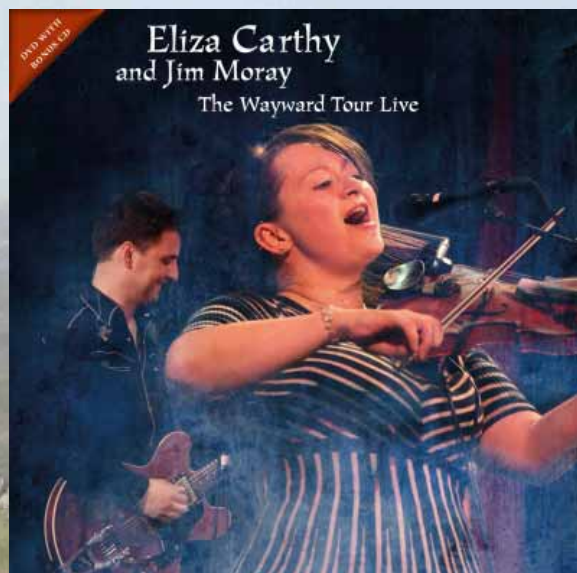
Artist Warsaw Pakt
Title Needletime
Cat No. HST226CD
Label Gonzo

Not many bands can claim to have forced the name change of one of the most influential rock groups in history. The seminal post-punk band Joy Division (at one time called Warsaw), changed its name to the former in late 1977 for fear of being confused

with Warsaw Pakt. Warsaw Pakt was a short-lived punk group which were active in the years of 1977-78, though some of its members had heritages linking them to the 1960s underground. This was apparent in their sound, which was a sophisticated punk thrash with plenty of energy but also more structure than some contemporaries.

Drummer Lucas Fox had been in the first incarnation of Motörhead with Larry Wallis of the legendary Pink Fairies, while Andy Colquhoun's other work includes spells in The Deviants and Pink Fairies reunions. Their claim to fame is to have recorded an album (Needle Time) that was in the shops 24 hours after the first note was recorded (viz the session ended at 10 p.m. on Saturday 26 November 1977 and the album was ready to be sold by 7a.m. on Sunday 27 November 1977.). The band was trying to make a point about technology in doing this, and the album sleeve was a 12" square brown bag with stickers and rubber stamping to display the band name and album title.

When Needle Time was deleted by Island Records within a week of release (after reputedly selling 5,000 copies), the band released a few out-takes under the title "See You In Court" before evaporating. After Warsaw Pakt, guitarist Andy Colquhoun joined Brian James' Tanz Der Youth, subsequently moved on to the band The Pink Fairies, and then a band with ex-MC5 guitarist Wayne Kramer, and is now back with The Pink Fairies. What a career eh?



Artist Eliza Carthy and Jim Moray
Title The Wayward Tour
Cat No. SR033DVD
Label Scarlet

Eliza Carthy has received Mercury Prize nominations, BBC Radio 2 folk awards and innumerable other accolades over a career during which she has performed and recorded with a diverse array of artists from Paul Weller to The Wainwrights and Nick Cave to Joan Baez. A truly inventive and innovative singer-songwriter and fiddle-player, Eliza is one of the most impressive and engaging performers of her generation. Yorkshire-born and now Edinburgh-based, Eliza grew up immersed in the world of traditional music. She divides her time between touring and recording with her legendary parents, Martin Carthy and Norma Waterson and numerous pioneering solo and band projects. ('Gift', recorded with her mother, won the Best Album at the BBC Radio 2 Folk Awards in 2011.)

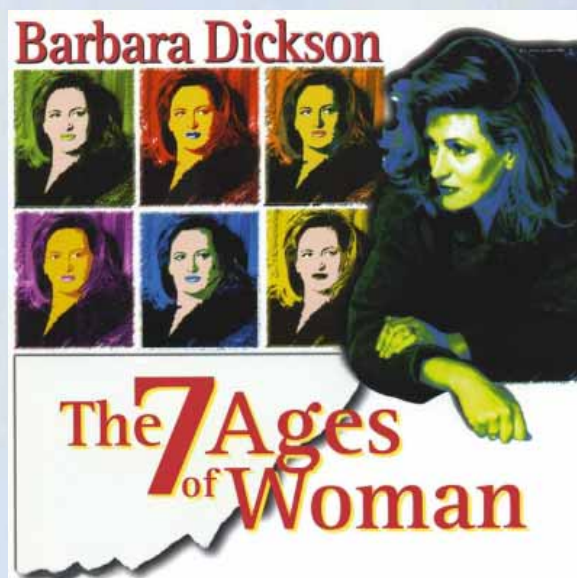
Describing herself simply as a 'modern British musician', she has helped revitalise folk music making it relevant to new audiences, capturing the most hardened of dissenters with intelligent, charismatic and boundary-crossing performances. She continues to be a regular guest on the BBC Radio 2 Mark Radcliffe Show and 'Later with Jools'.

After a series of ground-breaking and award-winning albums, Jim Moray has been hailed as a pivotal influence by a new generation of folk musicians. Moray started off his career recording his first album 'Sweet England' while still studying classical composition at Birmingham Conservatoire and emerged onto the UK folk scene in 2003. His re-imagining of English traditional music blended with orchestral flourishes, guitars and electronics earned him the unprecedented combination of 'Best Newcomer' and 'Best Album' at the 2004 BBC Radio 2 Folk Awards. More recently Jim has been nominated for Best Album, Best Trad Track and Folk Singer Of The Year in the BBC Radio 2 Folk Awards.

In 2013 they joined forces for one tour. Eliza had been touring for twenty one years and it was be ten years since Jim put out his first album. To mark these joint achievements, they shared a ten-piece folk super-group of some of this nation's most talented instrumentalists and playing a set each featuring material from across their extraordinary careers.

Artist Barbara Dickson
Title 7 Ages of Woman
Cat No. CTVPCD008
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.

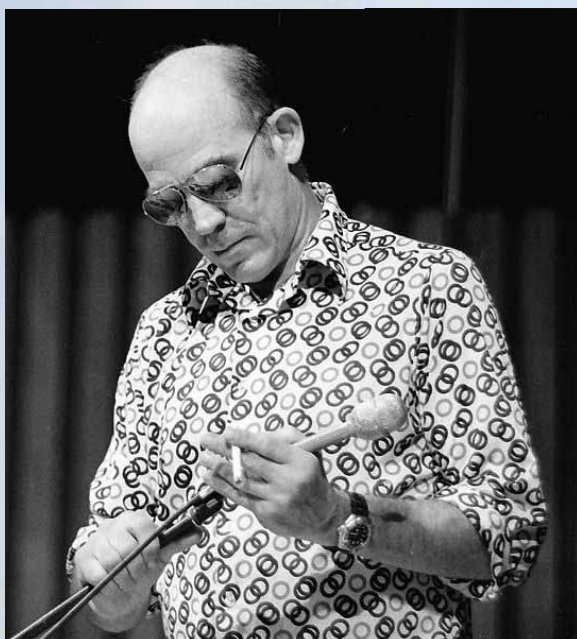
During the seventies and eighties Barbara Dickson enjoyed huge success in both the pop field and also moved into acting and was featured in a number of high profile stage and television productions.

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

In 1998 the Derbyshire Times wrote:

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

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



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:

"As long as I'm learning something, I figure I'm OK - it's a decent day."

Hunter S. Thompson

ver GONZO Weekly BACK ISSUE BONANZA

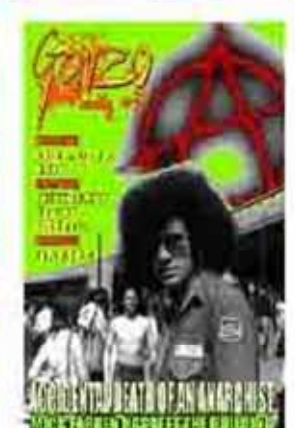
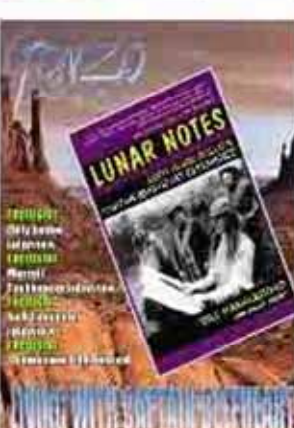
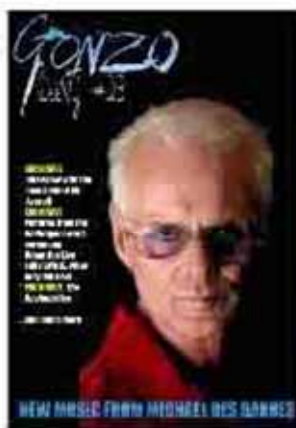
This is all very exciting and things are changing very rapidly. There is now a dedicated website at www.gonzoweekly.com. At the moment it is extremely skeletal, but it will be titivated and enhanced and augmented with other stuff over the next few months.

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

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

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

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





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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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

Jon meets Gregg



Last week, along with most of the musical publications in the western world, we bade our farewells to Joe Cocker. He was undoubtedly a giant of the musical genre with which we are dealing in this magazine, but to leave it at an obituary culled from Wikipedia didn't sit well with me.

Then, the other night I was pootling about the Internet on my iPad, which is something I tend to do quite a lot these days as I am now free to surf the net from the comfort of my armchair, rather than from the relative austerity of my office.

I was reading David Hepworth's blog when I came across this post from the shortest day of last year:

"I got a few calls this evening to talk about Joe Cocker. I don't really have anything pat I wanted to say and I wouldn't have had time to do any revision so I passed.

I just heard the BBC's Arts Correspondent on the 9 o'clock bulletin on Five Live. He said something like "Of course, Joe broke through with that amazing version of 'With A Little Help From My Friends' at Woodstock in 1968 and after that the Beatles sent a telegram congratulating him."

In fact Woodstock the event took place in 1969, almost a year after Joe Cocker had a huge hit with the song in the UK. If the Beatles had congratulated him it would more likely have been then. The first anyone in Britain really knew about the performances at Woodstock was when the film came out a year later in 1970.

The truth is never quite catchy enough, is it?"

And that got me thinking. So much about this issue of Gonzo Weekly has turned out to be about mythologising, and I didn't want to do any more. I could have written about the first time I saw Woodstock, and how Joe



Cocker and the Grease Band were the epitome of a live rock and roll act as far as I was concerned. I could have talked about hearing *Delta Lady* for the first time when I was about fourteen and spending my school lunchtimes for about a week trying to figure out how to play like Leon Russell on the Bideford Grammar School grand piano, and I could even have written about when I was a student and trying to seduce an Israeli exchange student called Esther (of whom I have written elsewhere) to the tunes of that song he did with Jennifer Warnes (by the way, I failed miserably) but I didn't want to do any of that, because I wanted to write something about him, and not about me.

And then earlier this week I was working on the autobiography of a remarkable musician Gregg Kofi Brown, who has been the bassist with Osibisa for over twenty years. He has also played with Eric Burdon, Robin Trower, and yes, Joe Cocker. And from his book, it is obvious that he was very fond of him. So I gave him a ring....

**Listen
Here**

LOOK WHAT BART'S DONE!

Here at Steppin' Out, I've been playing a lot of different music. My favorite musician of the 70s is Jon Anderson, formerly of the progressive music group YES. (Yes, I am a dinosaur in that regard, but I love it, at age 70, and continues to perform and record. His connection to Doug Flutie, this week's rant, and Thanksgiving, are here in this paragraph. Jon has, with the help of former Counting Crows bassist Mike Malley, recording a song for charity. The song, **The Family Circle** will benefit the Doug Flutie Foundation, The National Autistic Society (Gonzo Multimedia's Rob Ayling), and Sahaja Yoga Meditation (Mike Malley). It's a way to **give back**, not only by these celebrities, but by you and I, in the spirit of Thanksgiving we all claim to be a part of, but do so little to participate in. To purchase the single, just go to iTunes to purchase Jon Anderson & Matt Malley's **Family Circle**: <https://itunes.apple.com/gb/album/family-circle-single/id911786898>. No Ranting or Raving on my part, just a simple request to help your fellow man is my message this time. Think of it as a small way to help. In the sports and music world, we all too often hear of the 'bad' stuff, and turn the page. Here's a chance to read the page, and feel a little better.

See you in two weeks. Enjoy the turkey, and whatever else this Season brings you. Stay Safe, and have Fun. G'Night Shella



Long time *Gonzo Weekly* contributor Bart Lancia (aka my favourite roaming reporter) edits a sport newsletter called 'Stepping Out'. In an issue just before Christmas he was kind enough to include a piece about the Jon Anderson/Matt Malley charity single that we released late last year.

Thank you Bart. That is very kind of you...



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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LEARN MORE | www.flutiefoundation.org



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Douglas Harr Ear Candy for the Hungry Audiophile **ROCKET SCIENTISTS REFUEL**

Rocket Scientists are the California prog-rock band founded in 1993 staffed by Erik Norlander (keyboards, vocals), Mark McCrite (guitars, vocals), and Don Schiff (bass, viola, cello, mandolin, plus). Their new release comes some 22 years after they began, the aptly titled *Refuel*. This, and the sister EP *Supernatural Highways* from earlier last year, demonstrate that the band is focused on compositions over noodling, on content over form. This is, above all, "listenable" progressive craft – songs build and flow naturally, and themes of renewal in the lyrics are relatable. For aficionados, you will hear the chops, and all the things we expect from skilled musicians who are reaching beyond pop, but above all the songs take center stage. Erik himself emphasizes this in the liner notes and states the case for song craft above all else.

The band is in top form on this record. Songs like "It's Over" – one of Mark's best pieces, are driven by drummer Gregg Bissonette's propulsive beats, which are key throughout. Mark's lead vocals express the melody with lyrics that adhere as across the album to the theme of transitions – of shedding the past and chasing new beginnings - refueling for a new day:

*I wish that I could just start over
And feel alive again
Wake me up to face the new day
One more chance to shed my skin
'Cause it's over*

Bass player Don Schiff penned two fine instrumentals and adds beautifully to the acoustic bits with lots of viola, cello,



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

and mandolin. His playing on both fretted and fretless Stick continually impresses – highlighted nicely in their videos. This plus guests players on trumpet and trombone really round out the sound of the band.

Mark's opening instrumental, the title track "Refuel" gives the group a chance to showcase their playing, with a fine central melody also expressed via chorus that includes Lana Lane, who also sings lead with Erik on the final track. The second song, "She's Getting Hysterical" and following rocker "Martial" both written by Erik, are some of his best compositions, something impressive to find on a late era record by any band. All in all this one will certainly be considered by listeners to be a fantastic addition to their collection.

I caught up with Erik this week to get some more color on the new release:

[D]: What led you to pursue this next Rocket Scientists project at this time - is there a sense of special causality?

[Erik] We launched this recording project at the end of 2012 with the idea of doing something new to celebrate the 20th anniversary of our first release, which would occur the next year in 2013. So Mark, Don and I all started writing music and passing around demos, and we did a lot of recording throughout 2013. As you know, we ended up writing a bit too much for a single album, or at least for a cohesive single album regardless of length. So at the beginning of 2014, we released

the *Supernatural Highways* album, a 30-minute all-instrumental EP that was really Part One of this greater project. We shot a 26-minute video for the main song, "Traveler on the Supernatural Highways," at the very end of 2013 — right between Christmas and New Years if memory serves — and then released it on the same day as the album in early 2014. We then took the first three quarters of 2014 to finish the rest of the recordings, which became the *Refuel* album, a full-length album in the modern sense with both vocal and instrumental tracks. More of a "traditional Rocket Scientists album," if such a thing exists!

I made the decision to not announce either album too early or even talk about them too much while they still being created. I saw so many other artists — friends and strangers both — that talked so much about what they were *going* to do, what great music they were *going* to release, all the great musicians they were *going* to work with. It all got really stale to me, even a bit irritating. We could throw around some clichés like "talk is cheap," "actions speak louder than words," all that kind of stuff. But that was really my mindset. I didn't want to *talk* about what was coming, what I was doing. I just wanted to DO it. I wanted to complete the work in the way that I wanted it done — no compromises, no deadlines, no release date promises — and once it was safely wrapped up and off to the manufacturer, THEN announce it. This approach shocked a lot of people, and the first 2014 release surprise even some close friends! Obviously after the *Supernatural Highways* release, I did have to mention that there was "more music coming," but beyond that, I made no promises and provided no details. It





may have cost us some sales in the end as this is not the way albums are promoted in the traditional sense. There is always a run-up of some kind, some advance promotion, etc. But these are strange days we are living in, and the old rules don't seem to apply anymore. So why not try something new!

[D]: Now in your third decade in Rocket Scientists, how has your writing process matured with Mark, Don and your other collaborators? What part of this comes when you are together vs. writing separately?

[Erik] In the past, the songwriting process would often be that one of the guys handed me an idea, and I finished it. I took it the final distance and turned it into an actual song. Sometimes that just meant writing lyrics, sometimes some musical elements like a clever bridge or interlude, or sometimes adding a complete song core section like a chorus. It was very much a serial process. Now on *Refuel*, there is actually little *writing* collaboration. I think the only song that has two writers credited is "It's Over," which is primarily a Mark McCrite song that Don Schiff added to. The rest of the compositions are singularly penned, and all three of us individually contributed important songs to album.

That might sound *less* collaborative than before! But what came during the production process was where the real collaboration happened. We worked as a group or two at a time as myself and Mark, Mark and Don, Don and myself, all three

incarnations, and during those sessions we built on each other's songs and expanded each other's vision with a true band spirit. I don't think any of us felt like "session players" when we were working on the others' songs. We all had total liberty to flesh them out as we imagined. And that made for a fantastic collaboration in the end. Even the long video for "Traveler on the Supernatural Highways" was a total collaborative effort. We discussed some concepts and how to execute the thing without bringing in an expensive film crew, and I think what came out of that is a very honest, very sincere music video that really represents we musicians doing what we do!

[D]: How did the demise of "Asia Featuring John Payne" play into the timeline and recent events? How so also your work with the Galactic Collective?

[Erik] The "Asia Featuring John Payne" project continually promised new original material for 6 full years ... and in the end only released one original song after all that! I had such high hopes for the band. It was supposed to be the point at which the "Original Asia" and this new band, "Asia Featuring John Payne," diverged and did their own things, forged their own individual futures. That's what I signed on for, in any case. But it just didn't go that way, and I'm afraid John Payne took a different path than what the fans — and of course some of the band members including myself — wanted and logically expected. I did give quite a lot to the project, and a big part of

that was songwriting. But as literal years passed and no original material was released, I had to make the hard decision to start re-purposing my compositions for something else. I wrote a song called “Believe” for the Asia project that I ended up re-recording for the Lana Lane — *El Dorado Hotel* album. And then the lead track from the new Rocket Scientists — *Refuel* album is “She’s Getting Hysterical.” This is a song I wrote for Asia Featuring John Payne in 2007 right after joining the band. It was never pursued. There are other tracks on *Refuel* that could have easily gone into the Asia direction, “Cheshire Cat Smile” and “The Fading Light” definitely have that kind of harmonic and melodic structure. But I wrote those songs much later into the life of Asia Featuring John Payne, and I simply didn’t offer them to the band since I had so many other compositions hanging in limbo there. You can only beat your head against a brick wall for so long until you realize that the brick wall is not moving, you are not getting anywhere, and hey, this hurts!

As far as The Galactic Collective, that is the project that keeps on going and going! This started off as a studio project in 2009 where I wanted to re-record 10 of my favorite instrumental compositions from various albums but do them all with a singular, unified approach as a new instrumental album. That’s where the “collective” part comes from! It is truly a collection of songs that was re-imagined. The album was quite well-received, and I put together a live band with the three main musicians from the studio album. We played some good dates including the 2011 Rites of Spring Festival (aka RoSFest) where we recorded the Live in Gettysburg album and DVD. After that, I set about recording the next project, the Lana Lane — *El Dorado Hotel* album that was released early in 2012. But something strange happened. People kept offering me gigs for “The Galactic Collective.” It was a fine set of music, and music that I really enjoyed performing. So I actually did several little tours of The Galactic Collective in 2013 and 2014 that took us all over the US and even down to Mexico — not once but twice! — for several shows there. The last run down to Mexico was for three theater concerts in late 2014. Mark McCrite joined me on that tour as the guitarist which worked really well as we were just wrapping up the *Refuel* album after some pretty intense work together throughout the year.

Q: The focus of this release is the songwriting not the gadgets, but just to be sure, are there any notable new instruments to speak of or any left behind that fans or musicians would be interested in knowing about?

[Erik] There are some great new instruments that came into the Rocket Scientists galaxy for the 2014 releases, but none of them are synthesizers! I still rely on my classic keyboards like the Moog synths, the Hammond organ, the Mellotron, the Rhodes, and hey, the grand piano. But the new things that came to these productions actually are via Don Schiff and Mark McCrite! In the time since the last Rocket Scientists recording (2007), Don Schiff taught himself the cello and viola. He had of course played upright bass / contrabass, so it was perhaps more “adapting” to the smaller stringed instruments rather than learning something totally new. But Don dove in with both feet and came back to the band with this whole new tonal and

arrangement technique. I even loaned him my mandolin, which he used on the *Refuel* album quite a bit and is still at Don’s studio today. And I have no plans to ask for it back anytime soon! Don also has a new Emmett Chapman invention, the half-fretless NS/Stick. Don has been playing the original prototype of the NS/Stick since 1998, a fretted 8-string instrument. But Don had been discussing ideas with Emmett to create a new version that would have the 4 lowest strings fretless and the top 4 strings fretted. Emmett of course built another amazing instrument here, and Don played it quite extensively on both *Supernatural Highways* and *Refuel*. Then Mark McCrite brought some new guitars to the sessions. He had some new acoustic guitars, of course, even including an acoustic baritone guitar! Those sounded great as we would expect from Mark, but the real surprise was this fairly straight-ahead Les Paul Gold Top guitar with P90 pickups. Something about that particular guitar and Mark’s playing style really interact in an amazing way, especially for his lead work. He still brings out his 70s Strat for when that sound is called for, but this Gold Top Les Paul is really something special.

[D]: The third video for this album is coming out shortly - how do videos today impact your ability to get the music out there and heard? Any plans to perform live soon?

[Erik] I have no plans to tour as Rocket Scientists, but you never know what happens, what offers hit the table - so I should never say never! But, I decided instead to put a great deal of effort into several music videos for the 2014 albums. Don and Mark really supported that idea, and so we pursued it fairly aggressively. The beginning of 2014 saw the 26-minute video for “Traveler on the Supernatural Highways” which was self-produced by the band. Then for the *Refuel* videos, I enlisted my friend, Erik Nielsen, who shot the Asia Featuring John Payne “Seasons Will Change” video and had joined us on some of The Galactic Collective tours. Erik Nielsen had recently partnered with an excellent screenwriter-director-producer friend named Heidi Hornbacher, and the two of them basically formed a production company. I asked them to create videos for the *Refuel* album, and so far the results have been great! We released the “She’s Getting Hysterical” video first, at the very end of November 2014, and then we followed that up with the “It’s Over” video just before Christmas. We’ll release the next one in January, and then another one after that for which we’ve already shot the footage!

I do intend to continue touring with The Galactic Collective musicians, although the name will have to change once I start introducing new material there since “The Galactic Collective” really refers to that specific body of work.

Here’s hoping a chance to present Refuel does arise and we see more of the Rocket Scientists out of the lab, into a clinic near you! In the meantime, this new release is highly recommended.

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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.



Sendelica are a very groovy band based in West Wales, UK. They have been described as an instrumental psyche-space-rock band whose work blends early psychedelic outings, occasional heavy riffing, and electronic ambient musings. The core band in UK is currently: Pete Bingham on guitars & electronics, Glenda Pescado on bass, Jack Jackson on drums, Colin Consterfine on keys/electronics and Lee Relfe on sax and Lord Armstrong Sealand on theremin & synths.

We grabbed Pete on Facebook and asked for his top ten albums for the Gonzo one way ticket to a desert island...

Pete's Top 10

Piper at the Gates Of Dawn - Pink Floyd
Piper at the Gates Of Heavens Gate Of Dark - Acid
Mothers Temple
Maggot Brain - Funkadelic
Even Serpents Shine - The Only Ones
One World - John Martyn
Hunky Dory - David Bowie
Neu - Neu
Satori - Flower Travelin' Band
Bridge Of Sighs - Robin Trower
Velvet Underground - Velvet Underground And Nico



c.j.stone

Credit Rating Agencies Are Agents for the Banks

The credit ratings agency Standard and Poor's has downgraded France's debt, from a prestigious triple A rating, to a less desirable AA+.

Meanwhile Austria, Italy, Spain, Cyprus and Portugal have also had their ratings downgraded, Portugal to "junk" status.

What this means is that the cost of borrowing has gone up for all of these countries, and the Eurozone has once again been thrown into crisis.

Several things strike me at once. Firstly that Standard and Poor's is a private company, and yet it appears to hold the economic well-being of a whole continent in its hands.

I wonder if other people are as surprised by this as I am?

At what point did the European Union – a political organisation consisting of twenty seven states and several hundred million people - give its sovereignty away to a small number of private companies operating out of Wall Street and the City of London?



Next it is the inordinate amount of power these companies seem to wield. One word from one agency, and the whole financial world is thrown into chaos and the livelihoods of millions of people put at risk.

Finally I'm struck by how little like an objective process this is. Who are Standard and Poor's? Have they been selected by some recognised body on the basis of their independence and economic expertise? No. They are a private company whose first purpose is to make a profit and whose loyalty is to the banks they serve, not to the public.

A credit rating is an opinion, not a fact. It is an assessment being made by a bunch of shady individuals, in a locked room, without oversight, on the basis of some criterion over which the rest of us have no control.

Who elected them? Who gave them their power? Who was it who decided that these companies and no other should have the right to assess the credit worthiness of whole nations? Where is the oversight? Where is the public accountability? Where is the peer review system able to judge the accuracy of their ratings? Who assesses the assessors, in other words?

It was these same agencies, remember, who gave triple A ratings to the dodgy financial packages which brought the economic system to the brink of collapse in 2008.

What this amounted to was fraud, slicing up and repackaging sub-prime mortgages that the financial institutions knew were going to default as top grade investment opportunities.

The ratings agencies were fully complicit in this process, as was noted by the Financial Crisis

Inquiry Commission in the United States in its report in January 2011: "The three credit rating agencies were key enablers of the financial meltdown.

The mortgage-related securities at the heart of the crisis could not have been marketed and sold without their seal of approval. Investors relied on them, often blindly. In some cases, they were obligated to use them, or regulatory capital standards were hinged on them.

This crisis could not have happened without the rating agencies. Their ratings helped the market soar and their downgrades through 2007 and 2008 wreaked havoc across markets and firms."

Economist Joseph Stiglitz said: "I view the rating agencies as one of the key culprits...They were the party that performed the alchemy that converted the securities from F-rated to A-rated. The banks could not have done what they did without the complicity of the rating agencies."

In other words what they were doing in 2008 is exactly what they are doing now, wreaking havoc, but this time not only amongst firms, but across whole nations.

So what happens when a nation like Greece has

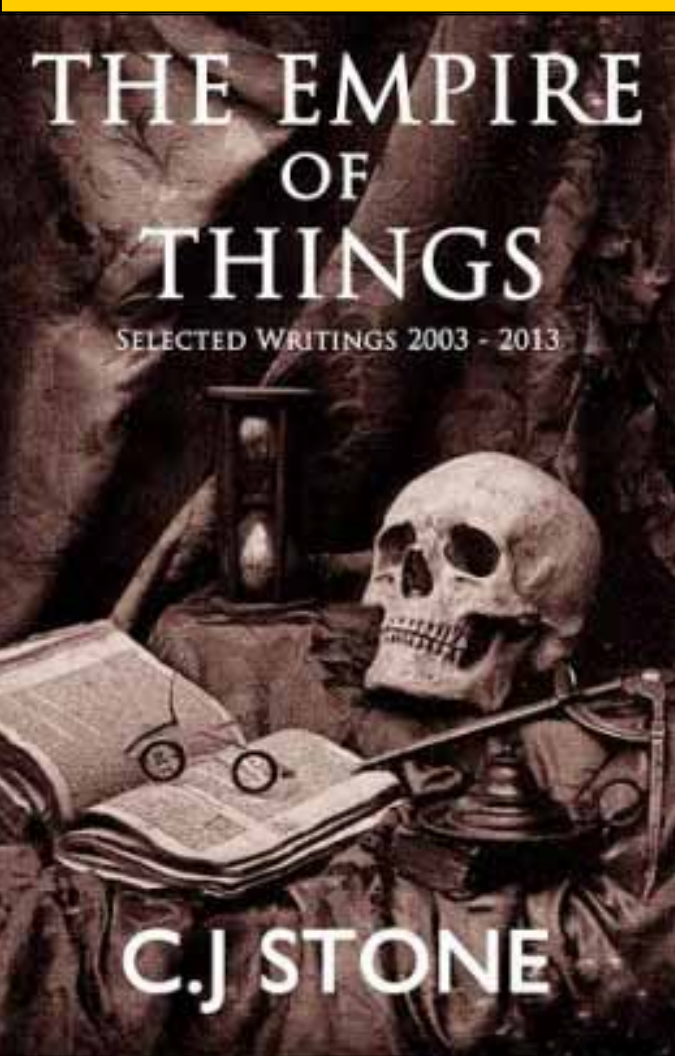
its credit rating downgraded to junk status? Basically it can't borrow, which means it can't get money to service its debts.

The IMF moves in, and the country is forced to sell off its assets to pay its debts. It's like a garage sale of public assets. Everything must go, at rock bottom prices. And who benefits from this? Well the banks, of course. The banks get to buy up the public assets, which they can then "monetise". They get to own the Parthenon and the Lottery and the country is forced into even greater debt, having now lost its only forms of income.

It is legalised theft, and all enabled by that fictional "credit rating" provided by the ratings agencies in the first place.

It is by this process that the world is being driven into further and further indebtedness to the banks.

Read on



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"Stone writes with intelligence, wit and sensitivity."

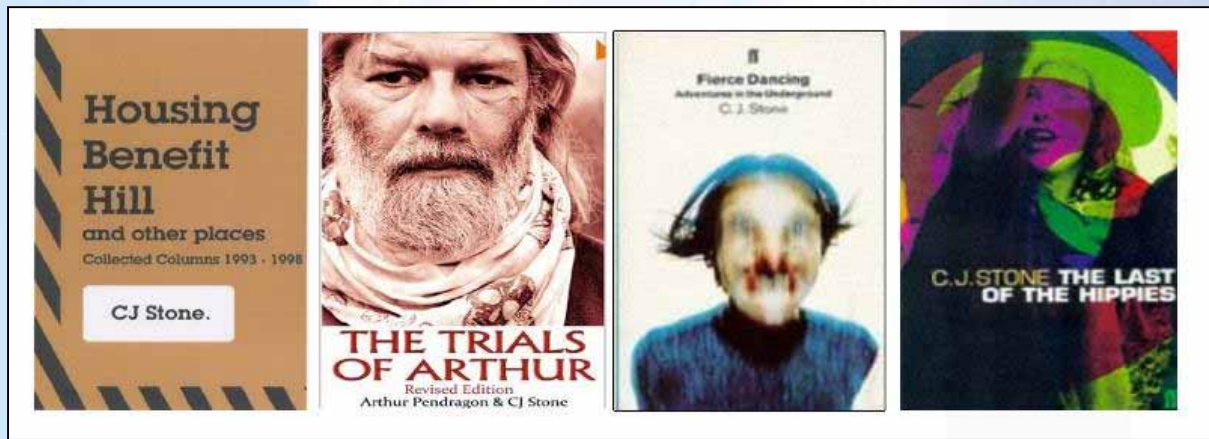
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Independent on Sunday



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

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<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/>

The Last of the Hippies:

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



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



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

No word yet on 2015's Hawkwind album releases.

Although several albums are believed to be in the Hawkwind pipeline, there's been no recent announcements as to what might appear when. As is customary, any lull in the Hawkwind release schedule tends partly to be filled by bootleg distribution and partly by offerings from



associated acts or ex-Hawks. (The term "friends and family" would once have been used to describe that particular collective output, but it isn't particularly suitable in the 21st Century.)

As internet connections improve and server storage capacity rockets, the methods of Hawkwind bootleg distribution have evolved. A few years ago



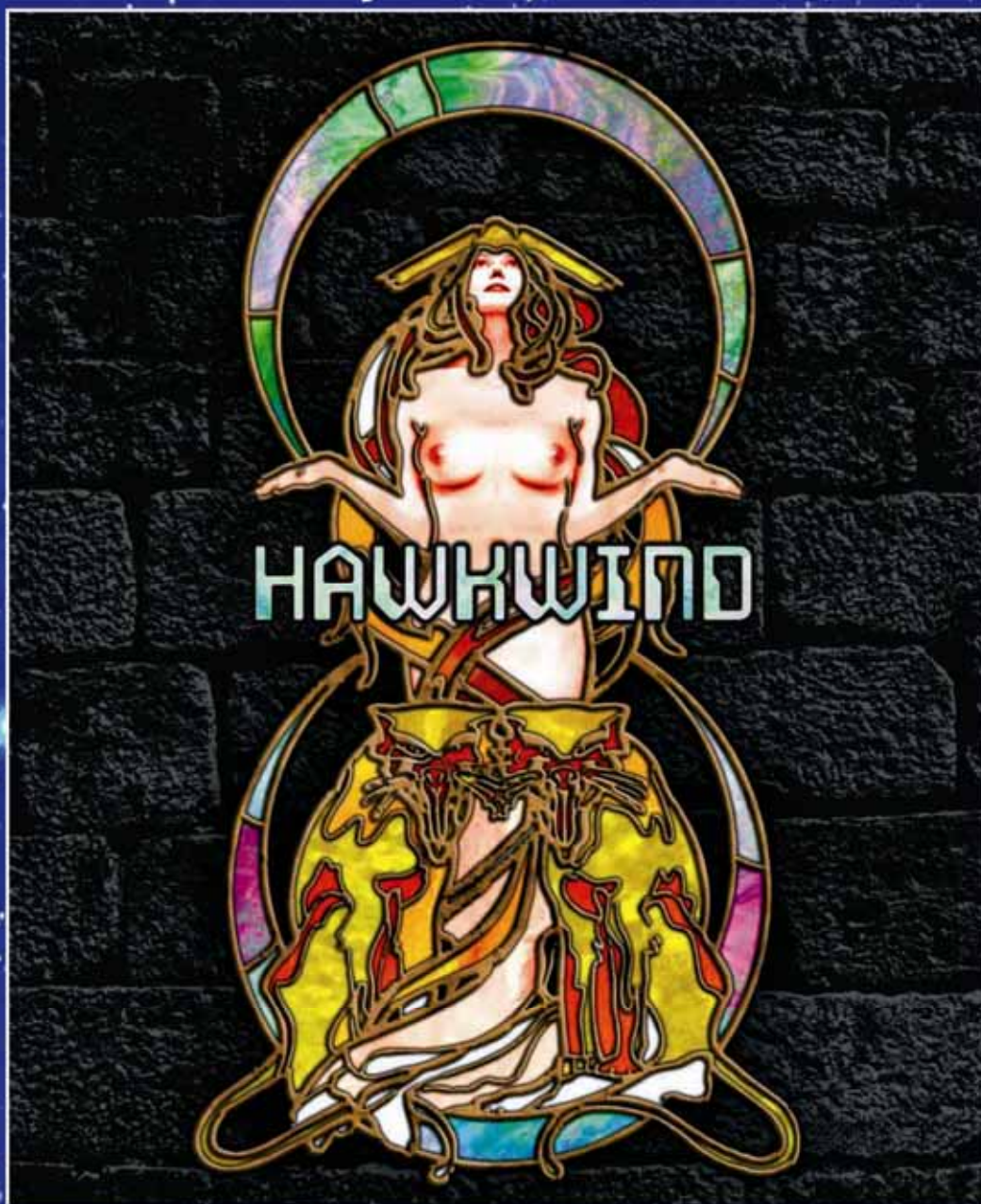
many fans listened to audience recordings via MP3s obtained from SoulSeek; or streams from the low bitrate website Sugamegs; or those with a decent turn of speed on broadband often favoured bit torrent services. While a bit torrenting "seed" is still the most efficient means of digital distribution, it's now the DropBox service that's becoming somewhat popular these days as an old-style 1-to-1 downloading option. To that end, a Facebook page called "The Hawkwind Bootleg Emporium" has been established, and gig recordings can be shared by means of DropBox links.

However, a much older style of distribution - vinyl - is still around... just! Moves are afoot to have an upcoming album by former Hawkwind bass player Alan Davey put out in heavy vinyl format, and donations are being sought via the fundraising website gofundme.com to enable a commercially-viable pressing order to be placed with a vinyl production plant. The campaign is America-based, and the announced financial target is \$3,500 USD. The album is entitled "Sputnik Stan starring in... A Fistful Of Junk" and fans pre-ordering via the [gofundme](http://gofundme.com) site will, if the production threshold is reached, receive a numbered copy of this limited edition 180gram vinyl album.

Special Offer for fans who attended tonights show

Limited Edition Double CD & DVD £19.99 plus postage & packing

This offer is only available via this leaflet.



Name

Address

Post Code Country

Please delete as appropriate: I enclose a cheque / PO / IMO for £

or please debit my credit card number

Start Date: Expiry Date: Security Code

Card Holder's Name:

for £ Signature

Please make cheques payable to Gonzo Distribution Ltd and send FREEPOST to:

Gonzo Distribution Ltd, Dept 3F25, FREEPOST DU409, PO Box 50, Houghton-le-Spring, Tyne & Wear DH5 5YP, England

***Postage & Packing:-** UK - £2.50 Europe - £4.00 Rest Of World - £6



HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

Please fill it in and return to Mission Control, at PO Box 617, Newcastle Upon Tyne, NE15 7WA, together with two passport sized photographs, signed on the back and a 16cm x 11.5cm stamped addressed envelope.

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.

Pass. No.....(Leave blank)

Volunteer Crew Register

Name

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

.....
.....
.....

Full Earth Address:

.....
.....

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

WHERE IS THAT
DAMN DOG?



M. A. Raines

OOOM I GOING TO
BE LESS OF
A FAT CAT



OOOM I GOING
TO BE
A BUTTERFLY

OOOM

M. A. 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...

Once again the biggest slice of news this week from what is arguably the world's longest running progressive rock band and its various alumni, comes in the form of reviews of the recent Gonzo Multimedia album by Peter Banks' band *Empire*, which was recorded in the late 1970s but which had remained unreleased until now.



- **PETER BANKS: The Mars Tapes US/UK review**
- **EMPIRE: The Mars Tapes US review**
- **The Mars Tapes US review**
- **Empire review**

Apart from that, all that we have for you this week is an interesting interview (but with some very dodgy haircuts) from some time in the 1980s, and a very good review of another piece of Gonzo product—the charity single released by Jon Anderson and Matt Malley, ex of *Counting Crows*...

- **Yes Night Flight Interview with Jon, Chris & Trevor (sometime in the 1980s)**
- **The Family Circle Fireworks Mag UK review**



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

RICK WAKEMAN

JOURNEY & RETURN TO THE CENTRE OF THE EARTH

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

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

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

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

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
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JOURNEY TO THE CENTRE OF THE EARTH

DELUXE VINYL EDITION

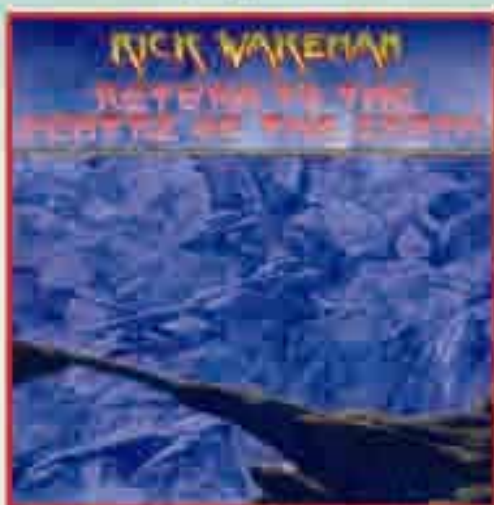
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Changing the world one gift at a time

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/>

XTUL XI

IN THE GREY HALF-LIGHT BETWEEN FACT AND FANTASY

My father was a strange man; quick to condemn, and very much shut inside a world of his own making. But as I get older, I realise that the same could be said of us all. My teens were spent listening to rock music, drinking beer and smoking cannabis, whereas his were spent drinking gin and being torpedoed by German U Boats. Such things do - I imagine - tend to fuck up one's outlook on life.

But my father was remarkably judgemental. I remember him claiming that a clip from *The Muppet Show* of Miss Piggy singing a duet with Kris Kristofferson on 'Help me make it through the night' was promoting bestiality, how Alvin Stardust was a communist (I never did get that one), and how *Mott the Hoople's* 'Roll Away the Stone' was somehow mocking the resurrection of Our Lord, when the stone was rolled away from his tomb on the first Easter Sunday. Stuff like that sounds ridiculous to modern ears, but I am sure that some of the things that I say in front of my young relatives sound just as irritatingly archaic to their ears.

However, despite being a judgemental old sod, my father

was at heart a decent and a Godly man. Every Christmas, when I was a boy in Hong Kong, he would open our doors to a motley collection of people who were the dispossessed of the Colonial Service, and always contacted the Captain of any American or British warships then currently moored in Hong Kong harbour and invited a couple of their most junior ratings to spend Christmas Day with us, always specifying that it should be the ones who had left home most recently, and were therefore bound to be homesick, and most likely to appreciate someone else's home and hearth for the day.

We cordially disliked each other for much of our lives, but became friends during the last eight months of his life, and when he died I was sitting by his bedside holding his hand. I know that he came to terms with much of what I do, and how I have elected to spend my life during those last months, but I am equally sure that he would have strongly disapproved of much of what I do these days. However, I have a sneaking suspicion that despite having been a devout churchman all his life, he would probably have approved of my burgeoning relationship with Panne.



[HTTP://WWW.XTUL.CO.UK](http://www.xtul.co.uk)

For over the next few weeks, Panne seemed to have taken up residence in the aquarium supplies cupboard in the corner of my office. A few days after her arrival I beckoned her out into the garden, and carried out a little ceremony which I first learned about in Rudyard Kipling's *Puck of Pook's Hill*. It took place right at the beginning of the book when Dan and Una, two Edwardian children first met Puck the hedge goblin. Puck carried out a little piece of ancient magick called seizin...

'It's an old custom the people had when they bought and sold land. They used to cut out a clod and hand it over to the buyer, and you weren't lawfully seized of your land—it didn't really belong to you—till the other fellow had actually given you a piece of it—like this.' He held out the turves, and continued...

'Now are you two lawfully seized and possessed of all Old England,' began Puck, in a sing-song voice. 'By right of Oak, Ash, and Thorn are you free to come and go and look and know where I shall show or best you please. You shall see What you shall see and you shall hear What you shall hear, though It shall have happened three thousand year; and you shall know neither Doubt nor Fear. Fast! Hold fast all I give you.'

When Corinna first moved into my house in North Devon nearly eight years ago, we had a few problems with the less tangible inhabitants of the property. We had a few problems with some of the tangible ones as well, but that is another story entirely. There has been a house where we live since the original grant of the manor about fifteen hundred years ago, and historians have told me how the cottages along Back Street (which marked the back line of the Manor grounds) were built to house the workmen who built the Manor, the pub and the church (not necessarily in that order), and so we are one of the oldest inhabited locations in the area. Whatever you believe about the nature of ghosts, I am convinced that they exist. One cannot live in Myrtle Cottage

for too long without encountering them.

However, my mother had died in 2002, and it was five years before the next Mrs Downes arrived, and I made the unforgivable error of not introducing Corinna to the ghosts, so one night at Christmas, about eighteen months after she had first moved in, by which time the poltergeist activity in the house and various other bits of bad shit that I won't go into here had become almost unbearable.

So, I took Corinna and the broadsword that I bought her for her fiftieth birthday out into the garden and performed a rite of seizin with her, granting her the right to come and go anywhere she wanted upon my property without let or hindrance, and essentially telling the ghosts who already lived here that she was now the co-owner of a third of an acre of damp rural England, containing a lot of trees and a tumbledown cottage. It must have worked, because she has had no problem since, and the other shit that was bedevilling us has largely got better.

So I did something similar with Panne. As my Mother would have said, I felt "in my water" that (s)he was a creature whose intentions were good (if I may paraphrase Eric Burdon) and I felt mildly guilty that she seemed to have confined herself voluntarily to one small cupboard in the corner of my office. So I formally gave her permission to come and go as she wished, and to wander over my little estate and do what she wanted there as long as she caused no damage or hurt to anyone or anything living here. She smiled at me shyly, and then slunk away into the trees at the other side of the circular lawn, which is the only one of the formal lawns which has survived the transition between my Father's tenure here and my own.

There have always been ghosts in my house. There is a tall lady wearing a long grey dress who has occasionally been seen walking along the path which runs from my office door to the back door. The nomenclature here causes a fair

amount of confusion because we don't actually have a proper front door. My mother believed for some reason that having a front door which opened out onto the street was vulgar, and so my father blocked it up. The Grey Lady, as both my Father and I have dubbed her, seems oblivious to our existence, as does the man in the tall hat who is seen on the landing and the little boy who sometimes sits in the doorway between the sitting room (I refuse to follow in my mother's footsteps and call it a Drawing Room) and what used to be a Dining Room, and hopefully will be once again once I have finally raised the money to build Corinna a Garden Office.



Less benign is the poltergeist

who sometimes does his percussive stuff on the stairs, but these days he is no more annoying than Graham when he is very drunk and listening to Hawkwind bootlegs, and the two ghost cats that scamper about on occasion startling visitors in the corridor which leads to what I refuse to call the East Wing, though I suppose it is. The most unsettling of the resident spectres in the house is something that Corinna and I have dubbed The Shapeshifter, which walks along the same path as the Grey Lady, but assumes the form of one of the people or animals living in, or visiting the house. I first noticed this particular apparition during my father's final months when I was sitting by the window in what is now Corinna's and my room, when I saw what looked like my dog Tessie walking along the path. As she was very old and was nearly blind she was not allowed out at night, so I shouted angrily down the intercom at Graham, telling him to close the back door, just as Tessie ambled into my Dad's bedroom looking for her evening digestive biscuit.

Over the years several of us, but mostly Corinna and I have

encountered The Shapeshifter, and it has impersonated various family members including my eldest stepdaughter. So I am reasonably used to living with spirits, and so was far less worried about allowing Panne the run of the place than you might otherwise have thought.

This was a very busy time for me. My beloved younger stepdaughter Olivia, now living in Norfolk, was just about to make me a Grandfather, and there were lots of arrangements to be made and plans to formulate. So, whilst I occasionally saw a brief glimpse of a little goatfooted forest Godling out of the corner of my eye - sometimes peeking out of the bushes, sometimes entering or leaving the cupboard in my office that she seemed to have adopted as a home base, and sometimes even playing with the dogs in a crazy joyous game of catch as catch can over by the lower aviary, I paid her little attention, and I forgot about Danny Miles entirely.

This was probably, as it turned out, not the best move I could have made.





Thom the World Poet

Rob Ayling writes:

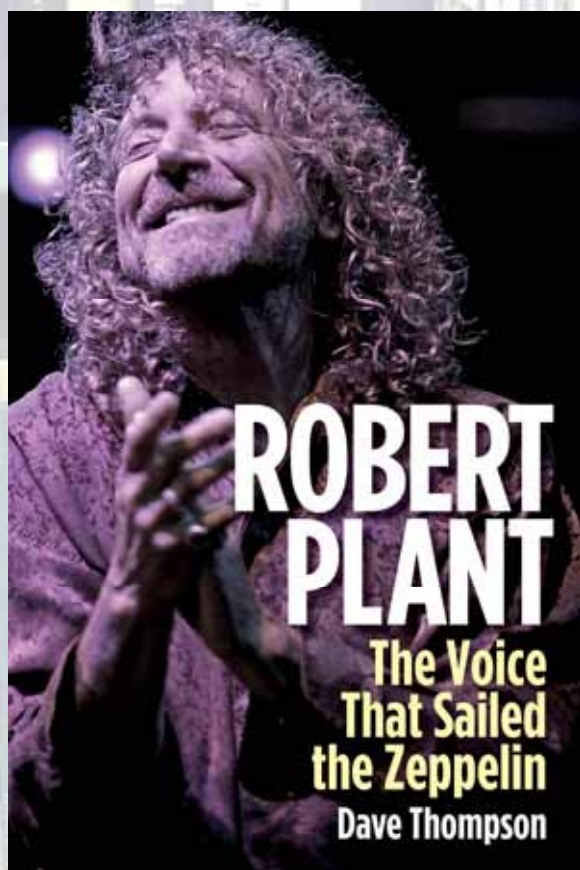
"Thom the World poet is an old mate of mine from way back in my history. Even pre-dating Voiceprint, when I was running "Otter Songs" and Tom's poetry tapes and guest appearances with Daavid Allen, Gilli Smyth *Mother Gong* are well known and highly regarded. It just felt right to include a daily poem 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!!!"

IT HAS ALREADY HAPPENED

and we feel somewhat the same-
fireworks and champagne
Allegedly,all is New
when the Calendar dictates
You make your bed
Now lie within it
Continuous,continuing
Do not ask why birds sing
Whether they know or not
Their beaming illumines every dream
Butterfly wings(same thing
All painted perfect Paradises know this
You do not need to know you are in bliss..
It has already happened

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.



Hardcover: 288 pages
Publisher: Backbeat Books (20 Nov. 2014)
Language: English
ISBN-10: 1617135720
ISBN-13: 978-1617135729

A few weeks before Christmas I had a nice surprise when this rather nifty tome popped through my letterbox and onto my doormat. I often have quite an esoteric postbag, as my hydra-headed careers as naturalist, cryptozoologist, musician and rock and roll boulevardier trundles on much as it has any time this past thirty years. However as we approached what is euphemistically called 'the festive season' even the best intentioned rock and roll boulevardier has to be careful which parcels he opens, even if they are addressed to him, because opening one's Christmas presents early was one of the cardinal sins in the eyes of my late Mother, and even though she has been dead thirteen years, I would hate to make her roll in her grave.

So I passed the parcel to my dear friend and partner in crime for the past twenty years, Graham Inglis, and he had a quick gander at it and told me that it was a review book, so I sat down to read it with gusto.

Now, before we get any further, let me stress one thing. I like *Led Zeppelin*; possibly not as much as I did twenty years ago, and certainly not as much as I did when I was a schoolboy lusting after the girl who sat opposite me on the school bus and wanting to give her every inch of my love YEAH, but still a hell of a lot more than I do most bands, of this or any other era. I also have quite a few books on the subject of the band and their career, and when receiving a new volume on any subject about which I know quite a lot already, the first thought of trepidation that one has is that the book will not tell the reviewer anything new. With this book that is



certainly not the case.

One of the things that I find interesting - stylistically at least - about this book is the way that it is laid out. There are two separate narratives here; one starting (logically enough) with his birth, and the other starting (equally logically) with his rebirth into a solo artist in the early 1980s after the untimely (though not particularly surprising) death of *Led Zeppelin* drummer John Bonham.

I met Dave Thompson many years ago when he was fairly early into his career as a rock and roll biographer, and had just had a biography of Chris de Burgh published by *Omnibus Press*. At the time my ex-wife and I were working with the *Lady in Red* balladeer (don't ask) and we trekked across suburban London to meet Dave Thompson. Even then I was impressed by the quiet and unassuming self-assurance of his writing, and the way he combined meticulous research with elegant but understated prose to produce a book that few others could have produced about someone who really wasn't that interesting.

Over the years I have read quite a few of his books,

but even I was shocked when I read on the flyleaf of this present volume that he has authored over a hundred titles! *Led Zeppelin* are one of those bands like *The Beatles* or the Stones, whom - it could be argued - have been done to death. So what new could even such a consummate professional as Dave Thompson bring to such an oft told story?

Well, quite a lot really.

If I had to sum up this book in one word it would be by stealing the title of an American TV show that I did some work for years ago: It is a mythbuster!

Early on in the book Thompson quotes the late Peter Grant, who was *Led Zeppelin*'s manager throughout their career and beyond, who admitted that like Colonel Tom Parker did with Elvis, his main job with *Led Zeppelin* was to create a myth. 'Somebody killed something, that's clear at any rate' said Alice, when she first heard the poem *Jabberwocky*. One can say something similar about *Led Zeppelin*. Somebody sexually violated a tied and bound naked groupie with a dead or dying fish.... That much is true, because Frank Zappa said so. And Frank Zappa would never lie about anything would he? He



warned us not to eat the yellow snow.

Yes, the primary source for this rather revolting story is a song by Frank Zappa on the Fillmore East 1971 album, and the secondary source is a scurrilous and unreliable account by ex-roadie Richard Cole which appeared in a book called *Hammer of the Gods* and the tertiary source is another book by Cole, of whom Jimmy Page said: "There's a book written by our former road manager, Richard Cole that has made me completely ill. I'm so mad about it that I can't even bring myself to read the whole thing. The two bits that I have read are so ridiculously false, that I'm sure if I read the rest I'd be able to sue Cole and the publishers. But it would be so painful to read that it wouldn't be worth it."

The main protagonists (apart from the fish and the unnamed young lady) are allegedly members of *Led Zeppelin* and *Vanilla Fudge*, all - as far as I am aware - of whom have categorically denied that it ever happened.

In my other life as Director of the centre for Fortean Zoology, I have written widely about the socio-psychological way in which real events become myths, and the story of the unnamed rock musicians, the groupie and the fish is a perfect example of this.

Grant even admitted that the band behaved no worse on tour than most other rock bands on the road. I have been a young man on tour with a rock band, albeit one with only a fraction of Zep's fame, influence or cash, but I can confirm (as if any confirmation were needed) that the opportunities for debauchery and bad behaviour are unlimited, but after having read this book, one starts to doubt whether Zep were, indeed, the magnificently debauched scumbags they have been portrayed as.

One also realises that their demigod status was something bestowed upon them by the press, with a little manipulation by Grant, and that most of what you know about the band is simply untrue.

For example, Jimmy Page was almost certainly not the dark philosopher of legend. He collected books by Aleister Crowley (well, so do I) and bought Crowley's old gaff on the shores of Loch Ness (well, so would I if I had his money which I haven't). But I know that I am not the dark lord of anything, and I somewhat suspect that Page wasn't and isn't either.

Peculiarly, once one cuts through the mythologised bullshit, the story of *Led Zeppelin* is even more impressive than one would normally have expected. But the meat and potatoes of this book isn't the story of the band, it is the story of Robert Plant the person, and here I found myself treading into - what was for me - completely unknown territory. Like many people of my generation, I was very disappointed by the first two thirds of the 1980s, especially as far as my favourite bands from the previous decade were concerned. They all seemed either to have split up, died, or - worse - got very dodgy haircuts and made some even dodgier music. Plant (to me at the time) made a series of dodgy solo records that I disliked purely because it wasn't *Led Zeppelin*, and it was nearly ten years after the band split up that I started to listen to his solo records.

In fact, it was another ten years before I got to see him live. *The Priory of Brion* played at Exeter Arts Centre in the autumn of 2000, and they were utterly awesome. Robert Plant autographed my CD of *Led Zep 4*, and added his autograph to my vinyl copy which had already been signed by John Paul Jones a few years before. Surprisingly the book suggests that *Priory of Brion* never played outside the West Midlands when I know full well they played in Devonshire, but this doesn't really matter.

The important thing about this book is that Thompson's prose enthused me enough to spend several evenings over the Yuletide break working my way through a whole slew of Plant's solo albums which I had missed at the time.

I knew his output since the late 1990s, but everything else had completely passed me by, mostly due to my own intransigence, and this remarkable, but oddly humble little book, gave me a gift of incalculable worth.

As well as making *Led Zeppelin* humans rather than mystic deities with a penchant for fish, it reacquainted me with some peerless sounds, which would otherwise have surely passed me by.

Thank you Dave.



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 have just watched the 'controversial' Sia video, Elastic Heart. In my own little cocoon I had never heard of Sia before my youngest daughter posted one of the singer's videos on Facebook the other day.

I noticed, after watching it, that Sia had apologised for upsetting some people with the imagery contained in this new video. I also understand from various sources that the concept of it goes much deeper for Sia.

But I watched it without any knowledge of the above, and to me it is interpretation through one of the oldest outlets of emotions: dance. And it was a pretty emotional interpretation at that. Simply stunning.

All those nay-sayers out there should really get a grip. Christmas has just been and come and gone. If some of those nay-sayers were quite happy to let their child sit on the knee of some bloke, in a little grotto, dressed up as Santa, or let their children watch and dance to the likes of Miley Cyrus, Pussycat Dolls and Girls Aloud they really should not be such hypocrites.

So what do we have to kick off with this week? Nothing all that exciting really, in fact there is nothing all that exciting in any of the following . A drab week, a dull week, a positively boring week. But hey, I have to add something. So 10/10 for effort chaps?

Elvis Presley Collectors Hair Brush - £2.76

Not a bad likeness for a hair brush. Well not the hair brush per se, but the moulding.



http://www.ebay.co.uk/itm/Elvis-Presley-Collectors-Hair-Brush-/201255082469?pt=UK_Music_Music_Memorabilia_LE&hash=item2edbbcd9e5

The Beatles - Live In Concert Delphi Plate - £20.00

The only reason I put this in is because the photos are upside down – not just one of them, but all three. I couldn't help but ponder about the shoddiness of the presentation of this item in the eBay listings. If one wants to sell something one should take the time to sort out the photos correctly. As my mother always told me when I was younger: 'If a thing is worth doing, it's worth doing well.'



http://www.ebay.co.uk/itm/The-Beatles-Live-In-Concert-Delphi-Plate-/271720644912?pt=UK_Music_Music_Memorabilia_LE&hash=item3f43d00130

No airbrush here! Bleary-eyed Justin Bieber hides spotty complexion under 'Dope' cap after being accused of Photoshopping Calvin Klein campaign

While he is the new face of Calvin Klein, Justin Bieber has already been hit with accusations of Photoshopping his underwear ads.

So he has been Photoshopped. So what? Anyone would think that this never happens in adverts. And let's face it; he could do with a bit of Photoshopping.

And on Wednesday the 20-year-old appeared to be a bit self-conscious as he attempted to hide under a DOPE cap while grabbing dinner in Beverly Hills. His face featured noticeable spots, appearing to have suffered a minor breakout, in comparison to his impeccably smooth complexion in the Calvin Klein campaign.

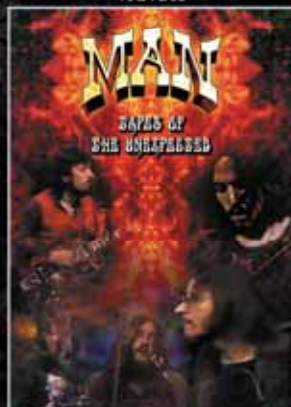
Another user tweeted: 'They airbrushed a lot of muscle onto little Justin Bieber'.

But another interesting addition is how much more body hair they gave the young man. In the accompanying video he is practically hairless. However, in the ads his belly sports a healthy growth of hair - perhaps to give the popstrel a more mature and masculine appeal.

THE BITCH IS BACK

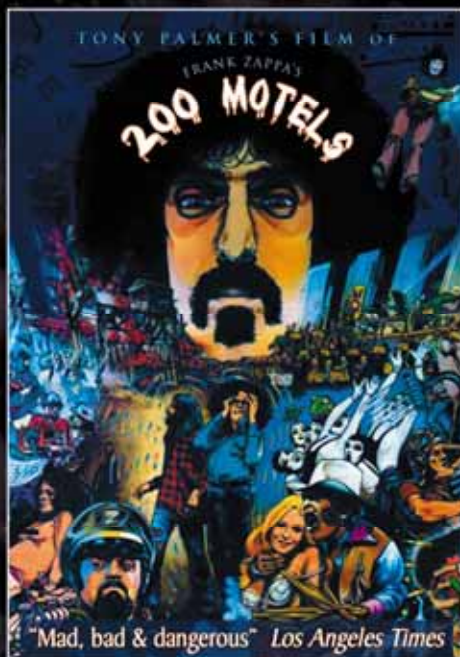
If it's groovy...it's in!

MAN
Tapes of The Unexpected
VPDVB68

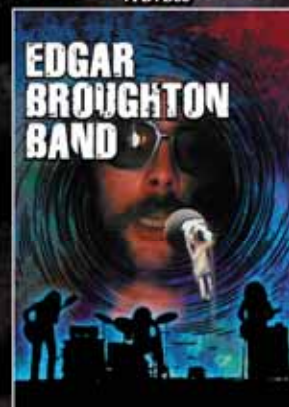


"Mad, bad & dangerous"
(Available for the first time on DVD)

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



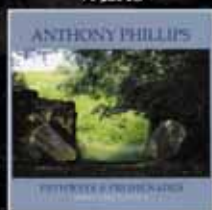
KARNATAKA
The Gathering Light
KTKCD005



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



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GROUP OF COMPANIES



He's just a spotty kid. Let's have a closer look shall we? Welcome to the real world, JB. Life's a bitch eh?

My, oh my, I'm in a strop tonight aren't I?

<http://www.dailymail.co.uk/tvshowbiz/article-2901532/Pretty-sick-Justin-Bieber-delighted-spot-billboard-heads-dinner-Beverly-Hills.html>

Childrens Musical Instrument Collection with Pom Poms, Childminder, EYFS - £13.00



"A selection of musical instruments, these are from nursery supplier and great quality, includes two Pom poms to complete the set!"

I am confused. I am self-confessed musical ignoramus (although I could once play the opening bars of *The Godfather* on the mandolin) but I have never heard of a musical instrument called a childminder. Is there such a thing? Which of those instruments pictured is it? Or was this seller also typing out an ad for someone to look after their sproglings and got that and this auction mixed up?

http://www.ebay.co.uk/itm/Childrens-Musical-Instrument-Collection-with-Pom-Poms-Childminder-EYFS-/361171086732?pt=UK_Toys_Creative_Educational_RL&hash=item5417796d8c

'This Paul McCartney guy gonna be huge!' Kanye West fans question who the 'newcomer' is after Only One collaboration

"He is one of the greatest living musicians and a legend to many - and we're not talking about Kanye West."

Yet Paul McCartney's recent collaboration with the rapper for the newly released single *Only One* at first appears to have left some hip hop fans scratching their heads.

'Who is Paul McCartney?', one wrote on Twitter about the Beatles rocker while another posted: 'This Paul McCartney guy gonna be huge.'

While most saw the funny side, some took the comments as genuine, and unforgivable, musical ignorance."

Well, we can only hope they weren't genuine.

SHAMELESS SELF PROMOTION TIME

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



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

wyrd
music

MIKE DAVIS

How CAN I TELL YOU?



Available from iTunes, Amazon etc

THANKS KANYE!



<http://www.dailymail.co.uk/tvshowbiz/article-2896408/This-Paul-McCartney-guy-gonna-huge-Kanye-West-fans-funny-joke-One-collaboration.html#ixzz3OMOIx6e3>
Vintage Take That Dolls Robbie Williams and

Vintage Beatles NEMS Enterprises Tall Hard Plastic Cup - US \$75.00 (Approximately £49.73)

http://www.ebay.co.uk/itm/Vintage-Beatles-NEMS-Enterprises-Tall-Hard-Plastic-Cup-/391019912063?pt=LNH_DefaultDomain_0&hash=item5b0a9a5b7f



Don't you just love those '60s lips?

Although they don't look like happy lips to me. They look more like cross lips, or the kind of lips that go with a turned-up nose, or even a nasty smell under the nose. Ha! But there is more...

Vintage Beatles NEMS Enterprises Hard Plastic Cup Very Rare! - US \$179.00 (Approximately £118.70)



And look at the price of this one! No wonder there are no lips round the top of it; they would surely be 'tongue sticking out between' lips.

http://www.ebay.co.uk/itm/Vintage-Beatles-NEMS-Enterprises-Hard-Plastic-Cup-Very-Rare-/391019902736?pt=LH_DefaultDomain_0&hash=item5b0a9a3710

Elvis Presley's first recording sells for \$300,000

"The first record Elvis Presley ever made has sold at auction for \$300,000 (£198,000). An unnamed buyer placed the winning bid online for the 78 rpm recording of My Happiness, the first time it has come up for public sale.

The auction was held at Presley's former home Graceland on what would have been his 80th birthday.

Presley recorded the ballad in 1953 when he was 18-years-old.

Other items in the auction included Presley's first driving licence, scarves worn by Presley at concerts and gold necklaces with the initials TCB - short for the slogan Taking Care of Business. Fans around the world have also taken part in birthday events, including a five day festival in Sydney, Australia."

<http://www.bbc.co.uk/news/entertainment-arts-30741422>

They should have thrown this in:

Elvis Presly [SIC] Memorabilia - musical Hound Dog - £20.00

"This is a very rare plush collectable, in full working order, made under licence with Elvis Presley Enterprise Inc."

[http://www.ebay.co.uk/itm/Elvis-Presly-](http://www.ebay.co.uk/itm/Elvis-Presly-418dcd76ca)



[Memorabilia-musical-Hound-Dog-/281551926986?pt=UK_Music_Music_Memorabilia_LE&hash=item418dcd76ca](http://www.ebay.co.uk/itm/Elvis-Presly-Memorabilia-musical-Hound-Dog-/281551926986?pt=UK_Music_Music_Memorabilia_LE&hash=item418dcd76ca)



Wow, the things these guys had to do. The price of fame is expensive.

To close; sympathies to all those affected by the last few days in Paris:

Contre nous de la tyrannie



weird **weekend** **2015**

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

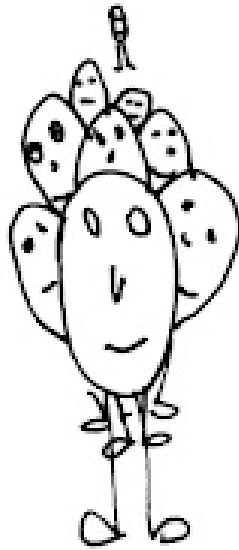


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YOU'VE NEVER HAD IT SO WEIRD

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www.cfz.org.uk

August 14-16 2015
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THE NINE HENRYS



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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



Henrys new blinds

CLASSIC LOST BROADCAST RELEASES FROM

GONZO

HS10310 DVD



ROCK OF THE 70's

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

THE LOST BROADCASTS

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

HS10480 DVD



THE LOST BROADCASTS

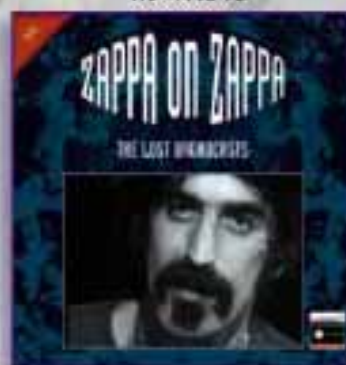
INCREDIBLE STRING BAND
HS10660 DVD



CAPTAIN BEEFHEART & HIS MAGIC BAND
HS11420 DVD



FRANK ZAPPA
HS11090 DVD



CURVED AIR
HS10580 DVD



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GONZO WEB RADIO

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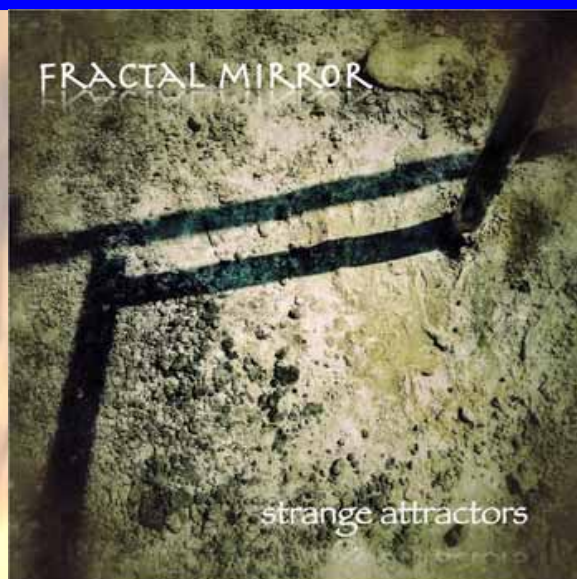
THE WORLD OF KEV ROWLAND



FIVE FINGER DEATH PUNCH
TWSOHATRSOH VOL 2
(PROSPECT PARK)

There is something about 5FDP that has grabbed me right since the very first album. I know that some people tend to look down at this type of mu-metal/alternative metal style of music as it isn't fashionable, and downtuned guitars aren't everyone's cup of tea. But that's okay, while everyone else is off listening to whoever is the flavor of the month these guys keep going out and hitting the mark time and time again. They are very few bands out there who are as consistently powerful and over the top as 5FDP, and they manage to combine a commercial form of hardcore with nu-metal with loads of forms to create something that is over the top aggressive yet somehow quite poppy at the same time. They wear their hearts on their sleeve, and this is all about the music, and they are incredibly passionate about it.

This is the second of a two album set, hence the volume 2 tag, and with the first disc is new songs while the second disc is a DVD called 'Purgatory' which captures the band where they belong, in front of thousands of fans who know exactly where to join in. Somehow they have taken the brutality of Biohazard, brought in elements of Beastie Boys and Anthrax, chucked in some Slipknot and then turned the volume up to 11 as per Spinal Tap. Songs such as 'Here To Die' are anthems for a new generation with Ivan Moody somehow staying in tune while letting the passion burst out of him. It is an album that I would have given 4*'s to, even without the additional live DVD but that is just the icing on the cake as far as I'm concerned. Superb from start to finish, this is metal with emotion and balls, and something I could play every day. Great stuff.

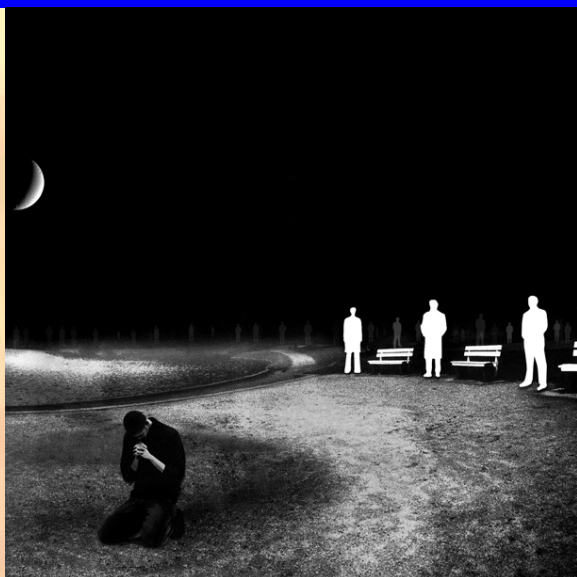


FRACTAL MIRROR
STRANGE ATTRACTORS
(THIRD CONTACT)

The debut album from Dutch band Fractal Mirror has been gaining quite a lot of kudos in various quarters, with its combination of laid-back synth laden prog and alternative pop. Some of the keyboard sounds are very dated, and there is so much space in the music that one could drive a truck through it, and it moves from being incredibly complex to sheer simplicity, so it sounds like the just the sort of thing that would have me raving about it to the highest heavens. Well, one might think so. Instead, I find this a very cold album with a simplicity that seems contrived as opposed to naïve, with vocals that I find poor as opposed to emotional. Yes, there are elements of Psychedelic Furs, New Order and Eels in the vocal approach, but with all of the faults and none of the benefits. But, even putting that to one side there isn't enough happening musically for me to find this consistently interesting and enjoyable. Getting to the end of the album the first time was a trial for me, as opposed to an event that I enjoyed, and playing it again was something that I had to do to so that I could see if the album grew on me as opposed to just reviewing it out of the box.

But no matter how many times I play this, I keep coming back to the fact that I don't think that it is a very good album, no matter what anyone else says. Plenty of other people are saying that this is wonderful, so maybe it is just me (and that won't be the first or last time when I am at odds with everyone else), but I can't see myself ever playing this again. www.fractalmirror.net

THE WORLD OF KEV ROWLAND



NERONOA
SAPORE DI LUCE E DI PIETRA
(EIBON)

I love the label description of this album, "Twisted, sick and utterly bleak ambient/songwriting/noise excursion through the worlds of forbidden memories, forsaken desires and unavoidable human misery. Songs for all the ghosts shifting through empty rooms." This band is actually a side project for the members of Canaan, but with Giannai Pedretti from Colloquio on vocals. It is their third release, and according to Google Translate this album is called 'Taste of Stone and Light'. It is ambient, but with a Black Metal bleakness that is prevalent throughout, and it creates a very dark and cold world that is best enjoyed without distractions, preferably in a dark room while playing this on headphones. It isn't something that responds well to bright sunlight or being treated as background, as when that happens it can just disappear and that is a total disservice as in many ways this is a considerable achievement as an album.

Each song is numbered (from 'XXI' to 'XXX' – you'll never guess what they were called on the first two albums..) as opposed to titled, and that also works in the sense that this is a total piece that needs to be played as a whole. One would never just dip in and out, putting just one song on a playlist for example, this is all about going deep into the world of Neronoia and only coming out when hypothermia was setting in. The word "powerful" seems totally out of context when discussing something that in many ways is so ethereal, but it is the only way to describe just how emotive (for something that is bleak and devoid of life) this really is.
www.eibonrecords.com



THE NONEXISTENT
SPACE ROC
(AMBIENTLIVE SPACE TIME)

The Nonexistent were formed following on from a discussion between Chris Gill (Band of Rain) and Steve Palmer (Mooch, Blue Lily Commission). They had been working together on some of Steve's band projects, and thought that it might be an interesting concept to record a session where they performed improvised space rock and see what came out of it. With Chris on guitars and Steve on bass, plus drummer Andy Hole the first session went so well that they recorded another two. From these they broke the sessions down into separate tracks and Steve added synth to the first two sessions while Chris did the same for the third. They then divided the album into two, with one disc featuring the rockier numbers (called 'Roc') and the other the more spacey elements ('Space'), with Chris then adding two more numbers to 'Roc' and Steve two more on 'Space'.

The live sessions were sent straight to a digital recorder, and there is something about improvised music being captured that shows just how good/bad the musicians really are. There has to be a connection between the guys for this to work at all, as otherwise it just becomes meaningless noise, and it shows that they have all been working with each other over the years as they understand what they are doing and where the music is leading them. Recorded in a local village hall the guys were all able to see each other and bounce ideas, while also having that live ambience that is so important. One wonders how the drum sound was captured without too much bleed over, given that both Chris and Steve were playing through amps and no-one was using headphones, but the sound mix is surprisingly good.



Dalriada

From Sopron, Hungary, Dalriada is an epic/melodic folk-metal band, which was formed in 1998 and originally known as Echo of Dalriada. In 2006 the band changed its name to just Dalriada; their music is known for folk songs, Hungarian poems, tales, and legends

"Dalriada (also Dál Riata) was a Gaelic overkingdom on the western seaboard of Scotland with some territory on the northern coasts of Ireland. In the late 6th and early 7th century it encompassed roughly what is now Argyll and Bute and Lochaber in Scotland and also County Antrim in Ireland.

The titles of their albums are ancient Hungarian names of months. So "Fergeteg" is January, "Jégbontó" is February, "Kikelet" is March, "Szelek" is April, "Ígérlet" is May, "Napisten" is June, "Áldás" is July, "Új Kenyér" is August, "Őszelő" is September, "Magvető" is October, "Enyészet" is November, "Álom" is December. Arany-Album is an exception, because it contains the poems of János Arany."



Current members are:

András Ficsek - Vocals (1998-present), Guitars, (2001-present)
 Laura Binder - Vocals, Flute, Violin (2001-present)
 Mátyás Németh-Szabó - Guitars (2006-present)
 István Molnár - Bass (2008-present)
 Gergely Szabó - Keyboards, Vocal, (backing) (2014-present)
 Tadeusz Rieckmann - Drums, Vocals (harsh), Vocals (backing) (2001-present)

Website : <http://www.dalriada.hu/>

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

Facebook: <https://www.facebook.com/Dalriadahu/info>

Metal Archives: <http://www.metal-archives.com/bands/Dalriada/91866>

You Tube

Napom, Fenyés Napom
https://www.youtube.com/watch?v=zmqIJCIE2IU&index=17&list=RDv_FJEoXwkNE

Tündéerkert
https://www.youtube.com/watch?v=4fSSAqleSos&index=6&list=RDv_FJEoXwkNE





And so it is a cold, grey, wet Saturday afternoon and we are just about to go to press with this issue of Gonzo Weekly. I am feeling a little shaky today because last night my partner in crime with Wyrd Music came down to see me bearing a bottle of black absinthe—something that I have never had before, and always vaguely wanted to try.

One and a half tiny liqueur glasses and I was tripping off my bonce. The last time I took hallucinogenic drugs was Boxing Day 1981, but this stuff definitely came closer than I had any intention of going. According to current thinking, absinthe is no longer thought to have hallucinogenic properties, but on the basis of my experience last night (which I think shall be my *only* experience, by the way) I think that this current thinking is mistaken.

And it *doesn't* make the heart grow fonder.

2015 is shaping up to be a very exciting year here in the potatoeshed from whence I mastermind this



magazine. Just released are three books—the Gonzo annual 2015, Neil Nixon's extraordinary *500 Albums you won't believe until you hear Them* and an intriguing little book credited to Frank Zappa et al, and entitled *The Real Porn Wars*.

Coming very soon are autobiographies by Roy Weard and Gregg Kofi Brown and several other interesting projects that I cannot talk about just yet. There are also big things afoot from the CFZ and from Wyrd Music, so, I think you will see what I mean when I say that this looks as if it is going to be a very interesting year.

Now, all I have to do, is to shake off this bloody hangover.....



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Somewhere Over Detroit

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ON STAGE 20.30

FROM HARPOS CONCERT THEATRE, DETROIT

11 DEC 1980
ON STAGE 20.30

CAPTAIN BEEFHEART



& The

Magic Band

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

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