

GONZO

Weekly #121

EXCLUSIVE:
Annie Haslam
interview

EXCLUSIVE:
Doug on Gryphon

EXCLUSIVE:
Jon critiques
the new Sandy
Denny biography

EXCLUSIVE:
We send the
cartoonist to
a desert island

EXCLUSIVE:
Tributes flood in
for Daevid Allan
who died as we
were going to
press

RENAISSANCE LADY



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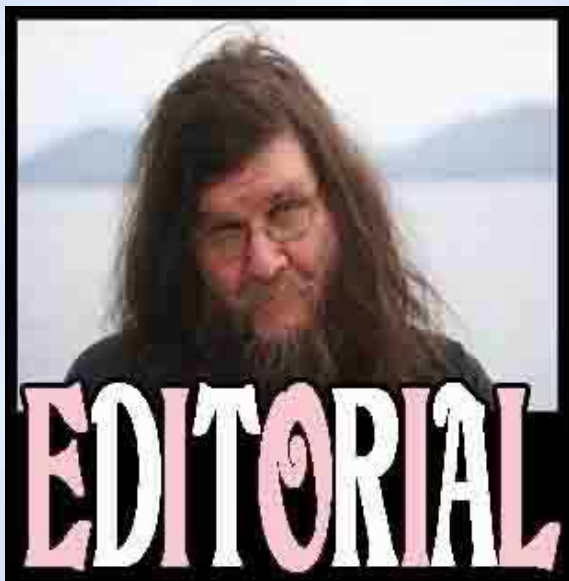
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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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 another issue of the *Gonzo Weekly* magazine. There is a singular paradigm that I have noticed again and again in my life. Whenever I do something with the avowed intention of making money, it always goes tits up. But whenever I do something because it is a good thing to do, "pro bona causa facimus" it has a tendency to be a success. This magazine is quite a good example of this.

Rob Ayling asked me to do a record company newsletter for *Gonzo Multimedia* some years ago.

After two issues I became bored with the concept and started to expand the concept, until now where we have a full length magazine of nearly 100pp a week, and growing with every issue.

It is still based around the music, art, films and books put out by people in the Gonzo family, but it has taken on a life of its own (as all the best projects do) and tulpa-like, it long ago broke away from my strict control. But like Alexandra David-Neel and her jolly little monk, I can't wait to see what happens next!

This week has perforce been overshadowed by the passing of Daevid Allen. But, although I write in some depth about him elsewhere in this issue, I shall be leaving my proper eulogy for another day.

Nope, today I want to drivel on about something else which has been at the forefront of my peculiar grasshopper mind this week. As you will find out when you get to that bit of the magazine, this week I read Mick Houghton's excellent biography of Sandy Denny, and as I usually do, I investigated her back catalogue whilst I was reading it.



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



It opened a whole can of very wriggly little worms.

I was not really familiar with her records, but as I listened to them in chronological order, I discovered that, as her personal life unravelled and began to fall apart, and as she became crazier, her music became more to my taste. And then I realised that this is true of a lot of the people that I like. Take Elvis for example. Of course I like the stuff he recorded for Sun records and the early RCA singles. But the records that I really like are the ones he recorded at the time that he had become a fixture at Las Vegas, and his personal excesses became legendary. His last studio album 'Moody Blue' is great, although the Elvis purists would probably agree with John Lennon who said that Elvis died when he went into the album. And he is not the only one.

So many of my favourite records were made by tormented souls who were wrestling with mental illness, personal problems or substance abuse. In

fact the more I think of it, it should be possible to plot some arcane algebraic formula or equation plotting the rise in enjoyability of music or art against the increasing certainty that the artist's own life becomes a bloody train wreck. But it would need a mathematician of the calibre of Hari Seldon, whereas I still count on my fingers.

But, I suspect if you look at it from a psychotherapeutic viewpoint rather than from a hypothetical psychohistorical one, then the answer may be that, as art comes from the soul, when that soul is in turmoil the results are probably going to be turbulent as well. And everyone knows that turbulence is more entertaining to watch, if not experience, than placidity.

I always remember Charles Shaar Murray's review of John and Yoko's Double Fantasy album when it appeared in 1980: "It sounds like a great life, but it makes for a lousy record" and "I wish Lennon had kept his big happy trap shut until he

اللعنة لهم إذا كانوا لا تأخذ نكتة



had something to say that was even vaguely relevant to those of us not married to Yoko.”

This does lead us to another conundrum. If art is so much better when the artist themselves is going through hell, does this mean that art is therapy which helps the aforementioned tortured souls through the most unpleasant times in their lives? Or is it the other way round? Would these people have lived ordinary, blameless and happy lives if they had not taken it upon themselves to become artists? For those of us who believe that art is one of the most important things that the human species does, have dedicated ourselves to it, and even write a ninety plus page on the subject every blasted week, even the existence if this question is a disturbing concept.

I guess that this is just another Chicken and Egg question:

- What comes first? The concept album or the neurosis?
- What comes first? The talent for musicianship or the predilection for antisocial behaviour?

It's a weird one....

Think about it, boys and girls.

Om Shanti

Jon

Sandy Denny, John Lennon, Bjork, Muse, Noel Gallagher, Ringo Starr, Steve Strange, Daevid Allen, Strange Fruit, Friday Night Progressive, Terry Pratchett, Jimmy Greenspoon, Sam Simon, Lewis Michael Soloff, Tommy James, Mick Abrahams, Firemerchants, Dee Palmer, Atkins May Project, Wagner, Hawkwind, Karnataka, Paul Buff, Frank Zappa, Charli XCX, Garth Brooks, 5 Seconds of Summer, Ed Sheeran, Annie Haslam, Gryphon, Hawkwind, Yes, Rick Wakeman, Chris Squire, Peter Banks, Trevor Rabin, Bill Bruford, Kanye West, Take That, Beatles, Blues Brothers, 1D, Neil Nixon, Eden Ahbez, Death Dealer, Ecnephas, Edge, Giuntini Project, Aktarum

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,
Editor: *Gonzo Daily* (Music and More)
Editor: *Gonzo Weekly* magazine
The Centre for Fortean Zoology,
Myrtle Cottage,
Woolfardisworthy,
Bideford, North Devon
EX39 5QR

Telephone 01237 431413
Fax+44 (0)7006-074-925

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

HEART OF ICELAND Bjork felt "embarrassed" by the lyrics on her latest album at first. The Icelandic singer released her ninth record *Vulnicura* at the beginning of the year, which explores the end of her 14-year relationship with artist Matthew Barney. Listeners get a sense of the emotions she felt during the difficult time by listening to her tracks, with lyrics such as 'Did I love you too much? / Devotion bent me broken.' "[It's] a classic process of grief. Apparently it's pretty similar if, if... a person dies, or you lose your job, or get a divorce. Obviously they are differently what do you say devastating. I'm not going to compare divorce to the death of a child. There are other things that are far worse," Bjork explained to British newspaper *The Guardian*. **Read on...**

THE DRONES CLUB Muse have previewed their next album 'Drones' with a new song titled 'Psycho.' 'Psycho' will be featured on the 7th Muse album 'Drones' but it is not the official first single. The first single 'Dead Inside' will be released on March 23. 'Drones' was produced by Robert John 'Mutt' Lange, best known for his work with AC/DC, Def Leppard, Bryan Adams and Shania Twain. 'To me, 'Drones' are metaphorical psychopaths which enable psychopathic behaviour with no recourse.'

Matt Bellamy said in a statement. 'The world is run by Drones utilizing Drones to turn us all into Drones. This album explores the journey of a human, from their abandonment and loss of hope, to their indoctrination by the system to be a human drone, to their eventual defection from their oppressors.' **Read on**

THE UNKINDEST CUT OF ALL Noel Gallagher has joked that he shunned his son after he suggested he get his hair cut like Gary Barlow. Gallagher revealed his thoughts on the Take That singer in a new interview with XFM Manchester.

Despite a long standing feud between Take That's Robbie Williams and Oasis, Noel conceded that Barlow is "alright". "Gary's alright, my wife likes Gary Barlow," he said. "My son actually said to me once, 'You should get your hair cut like Gary Barlow'... I've shunned him since, he now lives in the shed!" **Read on...**

ONE SICK DRUMMER Ringo Starr has cancelled scheduled shows this week due to illness. The former Beatle was expected to play at the Nob Hill Masonic Center, San Francisco, and the venue took to Twitter earlier today to announce the cancellation. The gig has been rescheduled to take place on October 1. As reported by The Examiner, Starr also cancelled a show that was due to take place at the Chumash Casino in Santa Ynez, California. A statement released by his press office yesterday read: "Ringo Starr and His All Starr band are currently on tour, and tonight were to appear at the Chumash Casino in Santa Ynez California. Unfortunately due to illness, Ringo regrets, he has to cancel this show. While he hopes to be able to reschedule the date sometime in the future, no date has been set and ticket holders will be refunded." **Read on...**

OLD ROMANTICS The funeral of Visage frontman Steve Strange took place this week (March 12) in Porthcawl, south Wales. Strange was born Steven John Harrington in Monmouthshire, Wales in 1959. He's best known for his band's 1980 hit single 'Fade To Grey'. As BBC News report, Strange's funeral was attended by the likes of Boy George, Spandau Ballet members Martin and Gary Kemp and Tony Hadley, ABC frontman Martin Fry and hairdresser Nicky Clarke. The news of Strange's death was confirmed last month, with Strange reported to have suffered a heart attack. Strange died in hospital in Sharm el-Sheikh, Egypt on February 12.

Speaking at the time, Strange's agent Pete Bassett released a statement describing the Welsh musician as "a hard-working, very amusing and lovable individual who always was at the forefront of fashion trends".

Bassett added: "Up until last year he was putting together a book of fashion styles based on the New Romantic movement and it comes as a great shock. We understood that he had certain health problems but nothing we knew was life-threatening. His friends and family are totally shocked, we had no idea **anything like this was likely to happen.**" **Read on...**

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



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someecards.com

Nicked from Jaki Windmill's Facebook pages

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

John Maynard Keynes

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

— Desolation Row by Bob Dylan

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

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



IP addresses linked to the New York Police Department's computer network have been used to sanitize Wikipedia entries about cases of police brutality.

This wouldn't be the first time we've seen nefarious alterations to Wikipedia entries, and it won't be the last. But the disclosure of NYPD's entries by Capital New York come as the Justice Department announced a national initiative for "building community trust and justice" with the nation's policing agencies.

As many as 85 IP addresses connected to 1 Police Plaza altered entries for some of the most high-profile police abuse cases, including those for victims Eric Garner, Sean Bell, and Amadou Diallo, Capital New York said. Edits have also been made to other entries covering NYPD scandals, its stop-and-frisk program, and the department leadership.

One of the most brazen alterations concerned Eric Garner, who was killed by police last year during an arrest that was captured on video by an onlooker. The mobile phone video went viral, prompting widespread protests and a grand jury investigation. On December 3, the Staten Island grand jury agreed not to indict Officer Daniel Pantaleo in connection to Garner's death, despite the medical examiner ruling it a homicide. The same day as the grand jury announcement, the "Death of Eric Garner" page on Wikipedia was altered from IP addresses traced to 1 Police Plaza. Those alterations can be seen here and here.

<http://arstechnica.com/tech-policy/2015/03/nypd-caught-red-handed-sanitizing-police-brutality-wikipedia-entries/>

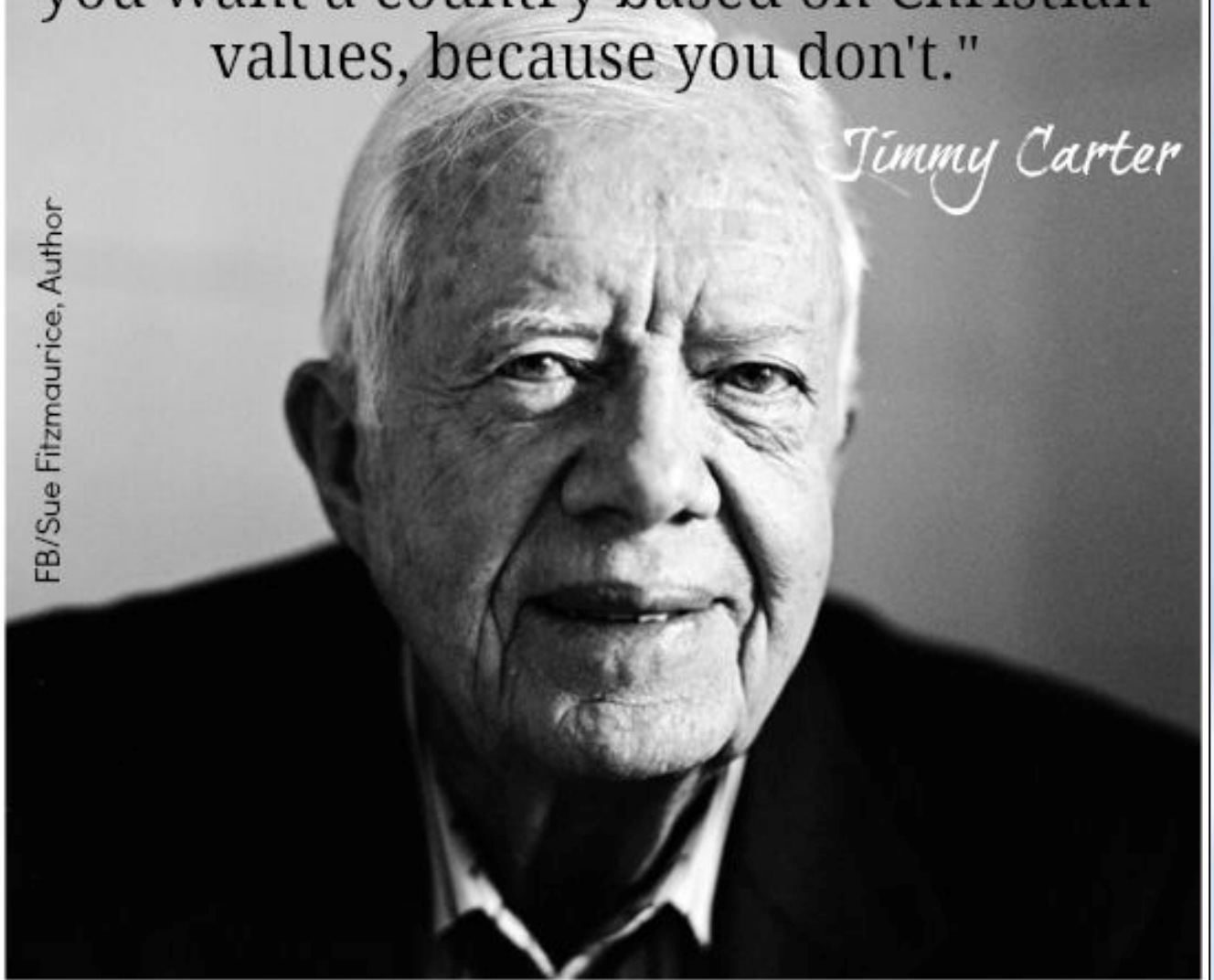
Democracy watch



"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



On the Gonzo blog on Friday morning I wrote: "I have never liked Friday 13th. It is one of the only things that I am superstitious about. And today is Friday the Thirteenth and my world has changed forever. Daevid Allen died earlier today, and although it was far from unexpected, it is still a surprisingly great shock to realise that one has awoken into a world without Dingo Virgin in it. I will be writing about him later, and I am sure that I shall come out with something eloquent to say about the man. But for the moment, even though I last spoke to Daevid 25 years ago, my heart is heavy and my soul is numb. Blessings to you old friend..."

It was Max, my friend and adopted nephew, now in his final months of working for his PhD in Insect Genetics at Aberystwyth University who

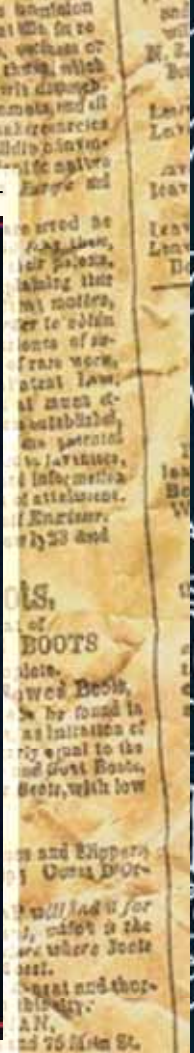
first told me the news. "Crushing news today" he wrote. But I had been up to stupid o'clock in the morning designing CD sleeves, and I had only just got up and didn't know what he was talking about, and it may have been gone eleven, but I am never at my best first thing in the morning. So he explained.

Earlier in the day Daevid's son Orlando posted this on Facebook:

"And so dada Ali, bert camembert, the dingo Virgin, divided alien and his other 12 selves prepare to pass up the oily way and back to the planet of love. And I rejoice and give thanks," he wrote. "Thanks to you dear dear daevid for introducing me to my family of magick brothers and mystic sisters, for revealing the mysteries, you were the master builder but now have made us all the master builders. As the eternal wheel

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

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the necessary Papers and Drawings; will make references
into American and foreign works, to test the validity of inven-



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with every article
to run THE EX-
and Worcester, for
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Shoes, generally
Daily.
collecting and re-
shaking and selling
ers.
property entrusted
by the Boston and

the week that's past

FRIDAY 10th APRIL

GONG FAMILY GATHERING

9pm - 1:30am

We celebrate the life of
DAEVID ALLEN,
with a unique line up
of musicians from the
extended family of GONG.
Our intention is to beam Love
and Positivity across planet
earth, destination Australia,
to reach Daavid.

Gong members
DAVE STURT, IAN EAST, KAVUS TORABI
perform as

Inspiral GONG

The magick Twins

MARK ROBSON
and **GRAHAM CLARK**,
Daavid Allen's two
musical siblings from
the Magick Brothers

**PSYCHO-ACTIVE
DECOR BY LIQUID ELF**
The Little Green Planet / Liquid Drops

Solo DJ sets from
STEVE HILLAGE
and
MIQUETTE GIRAUDY

ALL PROFITS FROM THIS EVENT GO DIRECTLY TO DAEVID ALLEN IN AUSTRALIA
TICKETS: £17 ADVANCE (INC B/F) FROM ACCESS ALL AREAS // £20 ON DOOR (LIMITED)

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Peculiar News of the Week





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

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

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

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).

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



15-02-14 – SHOW 111

Lewis Baloue:	Bringing you a Rose
Reagan's Polyp:	Black Spock
Townes van Zandt:	Pancho and Lefty
Verckys et L'Orchestra Veve:	Bassala Hot –
Sugar Minott:	The People Got to Know
Grouper:	Call Across Rooms
Grouper:	Holding
Les Baxter:	Terror
Aphex Twin:	Come on you Slags
Burnt Belief:	Not Indifferent
Bessie Smith:	Blue Spirit Blues
Young Marble Giants:	Final Day
Sandy Denny:	Who Knows Where the Time Goes
Verckys et L'Orchestra Veve:	Sisa Motema
Samba Toure:	Garfouré
Henry Plotnik:	Kinetic Point
11 Paranoias:	Lost to Smoke
Verckys et L'Orchestra Veve:	Ya Nini
Sugluk:	Fall Away
Black Box Recorder:	I Ran All the Way Home
We've Got a Fuzzbox and We're Gonna Use it:	Console Me

Listen
Here

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

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

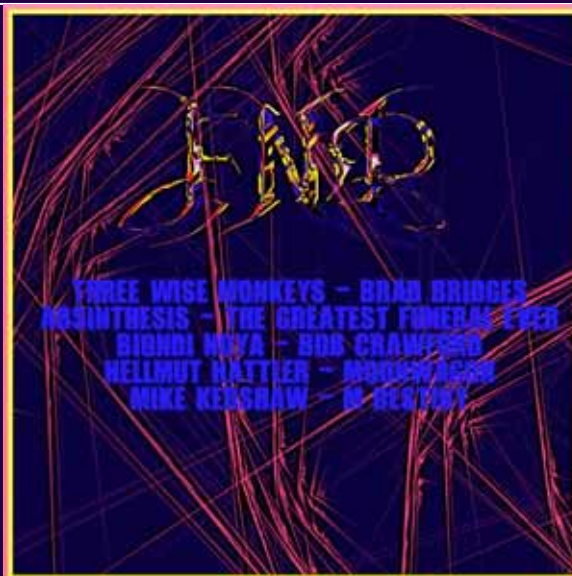
ARTISTS:

Three Wise Monkeys

<http://www.facebook.com/pages/Three-Wise-Monkeys/106937686000814>

Brad Bridges

<http://www.facebook.com/pages/Brad-Bridges-songsmith/109791355791141>



Absinthesis

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The Greatest Funeral Ever

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M DESTINY

<http://www.facebook.com/MarquissMusic> —
with Brad Kypo, Mike Kershaw, Biondi Noya,
Brad Bridges, Robert M. Crawford, Jack Yang,
HELLMUT HATTLER, Mike McGowan and Jani
Korpi.

Listen
Here

Friday Night Progressive

DAEVID ALLEN (1938-2015)

Daevid Allen died today,
The pot head pixies shout HORRAY!

He'll join them soon in a clap of thunder,
That cosmic poet from down under.

Returning he to Planet Gong,
The place he came from & belongs.

You shared your journey with so many,
Magical word weaver, cosmic healer,
meditation dreamer your life will never leave us.

Soon you'll meet our other friends,
The ones you sang of from beginning to end.

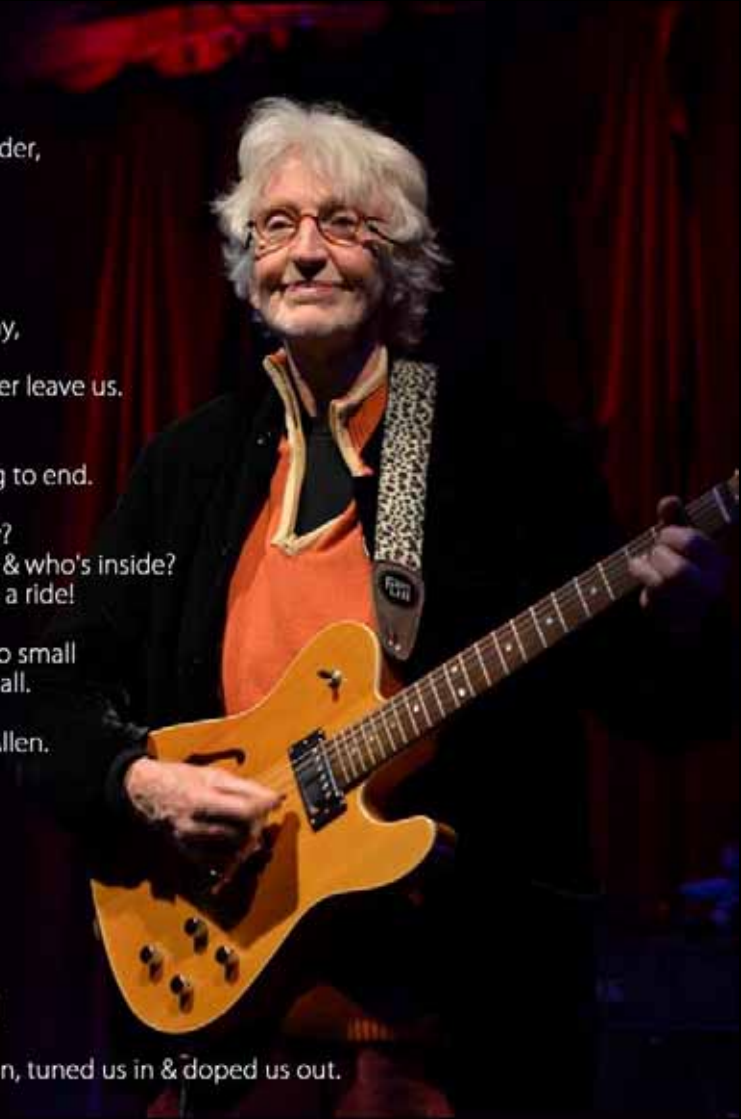
Wait! Listen! What's that up in the sky?
Is it a bird, is it a fly? It's a tea pot taxi, & who's inside?
It's Zero The Hero, he's taking you for a ride!

Who would have known from once so small
Would grow through time to love us all.

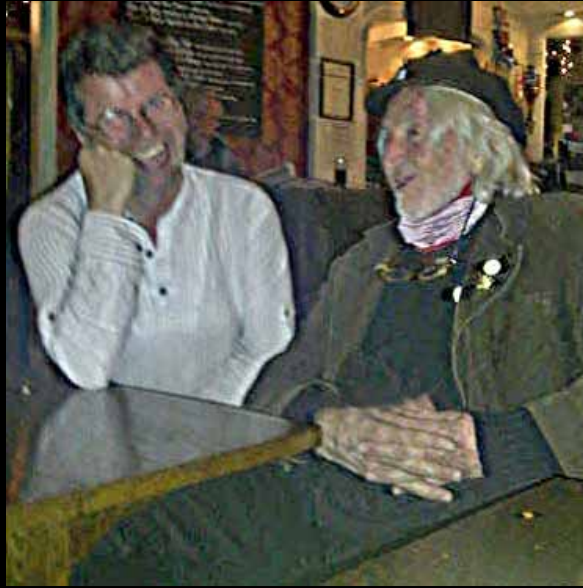
And we love you too, sweet Daevid Allen.
Until the day we meet in heaven...
(or Planet Gong if I'm not wrong,
but Allen doesn't rhyme with Gong,
& then we'll have a sing along!).

One day we'll take that tea pot ride
To live & die right by your side.

Farewell kind soul, we loved you well
Your funny dances & cheeky smile.
The glint in your eye that turned us on, tuned us in & doped us out.
You had a lot to shout about!



THOSE WE HAVE LOST



Rob Ayling remembers Daevid Allen

Our dear friend Daevid, who touched all our lives in an extraordinary way has now left Planet Earth. I certainly wouldn't be typing this email where I am if it were not for him, because of his belief in me and his inspiration to me.

Even before Daevid and I became friends, I was a serious Gong Head where the mythology transported me to a far better place than studying for my O Levels ! Then in 1987 I became the "GAS Man" (thank you Brian) and within a year I had brought Daevid back from Australia to the English shores, for the next chapters to be written, which so many of you are a part of.

I am listening to his music now, and I know I will never hear his voice in person again, beyond the wealth and legacy of recordings he has left us with. In this he will always be with us, his legacy will be there to continue and for others to find. As I type this I am listening to "Wise Man in your Heart" (from, "Good Morning"). Daevid was one of the wise men in my life and he really is in part of my heart (leaving plenty of space for my wife of course). I feel it's hard to be totally sad when Daevid gave us so much joy and laughter. He had so much faith in the ever after I can't really feel he has really gone forever. In his last public words to us he said "I love you and will be with you always." Thank you Daevid. Thank you for everything my friend. Bon Voyage!

THOSE WE HAVE LOST



**Sir Terence David John "Terry"
Pratchett, OBE
(1948 – 2015)**

Pratchett was an English author of fantasy novels, especially comical works, his best known work being the 'Discworld' series of about 40 volumes. Pratchett's first novel, *The Carpet People*, was published in 1971, and since his first Discworld novel, *The Colour of Magic*, was published in 1983, he wrote two books a year on average. His 2011 Discworld novel *Snuff* was at the time of its release the third-fastest-selling hardback adult-audience novel since records began in the UK, selling 55,000 copies in the first three days.

Pratchett, who has sold more than 85 million books worldwide in 37 languages, was the UK's best-selling author of the 1990s.

Pratchett was appointed Officer of the Order of the British Empire (OBE) in 1998 and was knighted for services to literature in the 2009 New Year

Honours. In 2001 he won the annual Carnegie Medal for *The Amazing Maurice and his Educated Rodents*, the first Discworld book marketed for children. He received the World Fantasy Award for Life Achievement in 2010.

In December 2007, Pratchett announced that he was suffering from early-onset Alzheimer's disease. He later made a substantial public donation to the Alzheimer's Research Trust and filmed a television programme chronicling his experiences with the disease for the BBC.

"The world has lost one of its brightest, sharpest minds," said Larry Finlay of his publishers Transworld.

The author died at home, surrounded by his family, "with his cat sleeping on his bed", he added.

Pratchett died on 12 March 2015, aged 66.

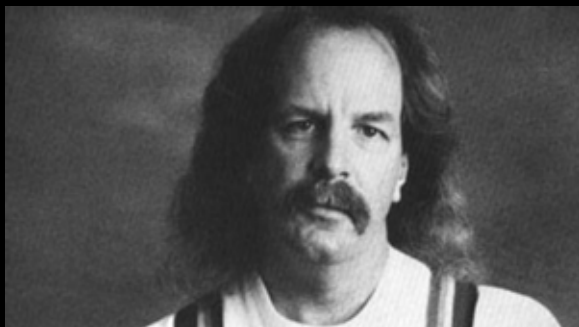
THOSE WE HAVE LOST

SOME PEOPLE REALLY MATTER IN ONE'S LIFE

Terry Pratchett one of these special souls
whose writings and sharings illuminated our DiscWorld
more than mere comic revelations.M22"world's biggest parking lot!"
God as a turtle who could not convince anyone he was god!
"Dem's good eating!".The wit still stands even when the man leaves us.
Like Spike Milligan,his comically humorous books were just a prelude
to the cheerful quirky nature of this one man.Alzheimers stole his writing
before his whole Light Life faded to black.We knew we would be losing him
It is an awful surprise to wake with no more Pratchettisms on hand
How lucky we were to have his works -then and now
Such a loss when no more will flow from the mind of our comic genius
So scratch it,Terry Pratchett-come back as God's turtle.We enjoyed your

Thom the World Poet!

THOSE WE HAVE LOST



Jimmy Greenspoon (1948 – 2015)

Greenspoon was an American keyboard player and composer, best known as a member of the band Three Dog Night.

He was born in Los Angeles, California, and raised in Beverly Hills, and his musical training began at the age of seven with classical piano lessons encouraged by his mother, Mary O'Brien. O'Brien was a silent screen actress, who had film roles including the wife in Buster Keaton's 1926 movie, *Battling Butler*. Greenspoon attended Beverly Hills High School along with Richard Dreyfuss, Bonnie Franklin and his childhood friend - eventual Academy Award winning producer, Michael Lloyd. Lloyd and Greenspoon had their first chart success with the surf group, The New Dimensions, in 1963. Greenspoon attended the Los Angeles Conservatory of Music, and studied with west coast piano instructor, Harry Fields.

Greenspoon performed and recorded with Linda Ronstadt, America, The Beach Boys, Beck, Bogert & Appice, Nils Lofgren, Lowell George, Donovan, Eric Clapton, Buddy Miles, Stephen Stills, Jeff Beck, Chris Hillman, Steve Cropper, Duck Dunn, James Burton, Hal Blaine, Leon Russell, The Wrecking Crew, Osibisa, Shaun Cassidy, Cheech & Chong, Redbone, and Jimi Hendrix.

He worked on the Sunset Strip in the 1960s with the groups Sound of the Seventh Son and The East Side Kids. His bands held residence at The Trip, Stratford on Sunset (now The House Of Blues) Brave New World, Bidos Litos, Ciro, and The Whiskey.

In late 1966, Greenspoon moved to Denver, Colorado, with the members of The West Coast Pop Art Experimental Band and formed the group Superband. In 1968, Greenspoon moved back to Los Angeles, where he met Danny Hutton, and subsequently formed Three Dog Night.

Greenspoon published his autobiography in 1991, titled *One Is The Loneliest Number - On The Road And Behind The Scenes With Legendary Rock Band Three Dog Night*.

In 2014, Greenspoon was diagnosed with metastatic melanoma, and stopped touring with Three Dog Night. He died from cancer in North Potomac, Maryland, on March 11, 2015.



Samuel Michael "Sam" Simon (1955 – 2015)

Sam Simon was an American director, producer, writer, boxing manager, tournament poker player, and philanthropist, most noted as co-creator of the television series *The Simpsons*.

Simon was born Samuel Michael Simon on June 6, 1955 in Los Angeles, California, United States. He

THOSE WE HAVE LOST

grew up in Beverly Hills and Malibu. Simon's family lived opposite Groucho Marx. Simon's father was a cheap clothing manufacturer and was of Estonian Jewish heritage. Simon had a childhood which has been described as "comfortable" and "privileged".

While at Stanford University, Simon worked as a newspaper cartoonist and after graduating became a storyboard artist at Filmation Studios. Simon submitted a spec script for the sitcom *Taxi*, which was produced, and later became the series' showrunner. Over the next few years, Simon wrote and produced for *Cheers*, *It's Garry Shandling's Show* and other programs, as well as writing the 1991 film *The Super*.

In 1989, Simon developed the animated sitcom *The Simpsons* with Matt Groening and James L. Brooks. Simon assembled the show's first writing team, co-wrote eight episodes and has been credited with "developing [the show's] sensibility". *The Simpsons*, which premiered on the Fox network in 1989, has remained on air ever since. The show is regarded as one of the greatest television shows of all time, with Time magazine naming it the 20th century's best series.

Simon's relationship with Groening was strained and he left the show in 1993, negotiating a pay-off which saw him receive tens of millions of dollars from the show's revenue each year. The following year Simon co-created *The George Carlin Show*, before later working as a director on shows such as *The Drew Carey Show*. Simon won nine Primetime Emmy Awards for his television work.

Simon was diagnosed with terminal colorectal cancer in 2012 and given only three to six months to live. Simon died on March 8, 2015. He bequeathed his \$100M estate to various charities which he actively supported during his lifetime.



Lewis Michael Soloff
(1944 –2015)

Soloff was an American jazz trumpeter, composer and actor. From New York City, he studied trumpet at the Eastman School of Music and the Juilliard School. He worked with Blood, Sweat & Tears from 1968 until 1973. Prior to this, he worked with Machito, Gil Evans, Tony Scott, Maynard Ferguson and Tito Puente.

He was also a longtime member of the Manhattan Jazz Quintet and Mingus Big Band. In the 1980s he was a member of Members Only, a jazz ensemble who recorded for Muse Records.

Soloff made frequent guest appearances with jazz orchestras all over the world such as the Lincoln Center Jazz Orchestra (directed by Wynton Marsalis) and the Magic City Jazz Orchestra (directed by Ray Reach).

Soloff died in 2015 after suffering an apparent heart attack in New York City.

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...

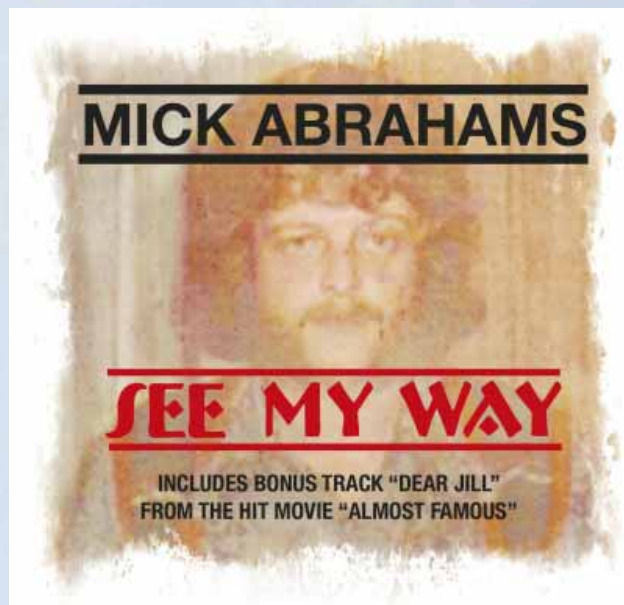
<http://www.zazzle.co.uk/gonzowekly>



Artist Tommy James
Title Live at the Bitter End
Cat No. 3061
Label Aura

In his illustrious career, Tommy James has had 23 gold singles and nine gold & platinum albums! His hit songs have been covered by such superstars as

Prince, Billy Idol, Joan Jett, and R.E.M. He continues to tour around the world, doing press and radio interviews all year long. His book, *Me, the Mob, and the Music*, is a best seller on Simon & Schuster.



Artist Mick Abrahams
Title See My Way
Cat No. HST177CD
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 Pig story begins back in the mid-1960s when a whole generation of relatively privileged white kids in the UK discovered the music of a previous generation of reasonably underprivileged black men living in the southern states of the USA.

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

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

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

But what of Abrahams? One of the main reasons that he had fallen out with Anderson was that he was a blues purist, and didn't want to follow some of the more esoteric paths that Anderson was to lead the band into. No, he just wanted to play the blues.

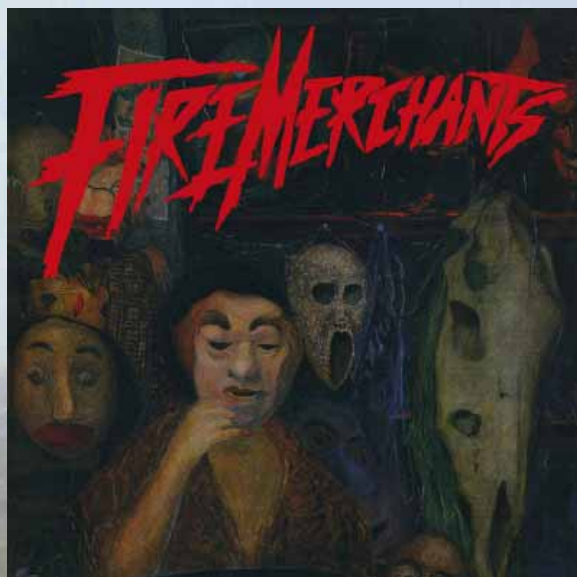
Robert Johnson hadn't sold his soul to the devil in order to make progressive rock albums about a nine-year-old boy poet. There was a purity and an integrity to the blues, and it was the path along which Mick Abrahams intended to walk. So he started his own band and for reasons which remain obscure he named it Blodwyn Pig.

Over the years he also recorded a number of solo albums, steeped in the delta blues DNA that had mystically been passed down to him by Robert Johnson. Mick is 70 now, and not in the best of health, but he still has the heart of a bluesman and the remarkable musicianship on this gem of an album pays testament to that.

Dave41 notes on Amazon.co.uk:

"In July of 2000, Mick released his first studio album in three years titled *"See My Way"*, and not surprisingly it had a newly recorded version of that Blodwyn Pig classic, and reunited him with another original member of that group, Andy Pyle.

This is another very strong album from Mick, since coming out of retirement. He wrote all but two of the tracks. Two of the tracks are new versions of tunes he recorded with Blodwyn Pig.



Artist Firemerchants
Title Landlords of Atlantis
Cat No. HST263CD
Label Gonzo

Firemerchants are another one of those horribly unjustly overlooked bands that deserved so much better. They were formed by guitarist John Goodsall (BABYLON, BRAND X, SANDOZ) and drummer

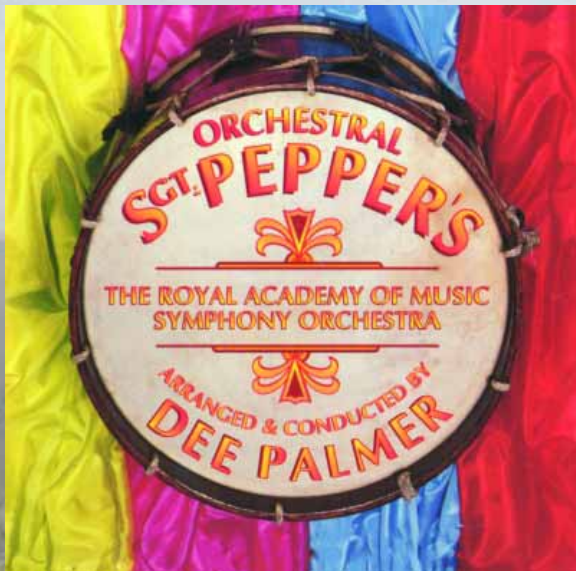
Chester Thompson (ZAPPA, WEATHER REPORT, GENESIS) who recruited bassist/percussionist Doug Lunn for a first album, FIRE MERCHANTS

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

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

The first (self-titled) consists of electric guitar improvisations with intense riffs and rhythms where Goodsall deftly shows off his pyrotechnics while Lunn and Thomson put down workman-like performances, getting the occasional spotlight along the way. This is an excellent album for those who enjoy electric guitar in a fairly heavy jazz-rock context. Their second album, "Lanlords of Atlantis", is still fusion but leans even more on the prog-metal side. It is solid enough for fans of Goodsall's axe-work, in fact for the most diehard proggy axe-heads. This is MAHAVISHNU's "Birds of Fire" meets DREAM THEATER. It smokes!

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



Artist Dee Palmer
Title The Orchestral Sgt Pepper
Cat No. HST304CD
Label Gonzo

In June 1967 four long haired musicians from Liverpool released a long playing record. The critic Kenneth Tynan described it as "a decisive moment in the history of Western civilisation". Richard Poirier wrote: "listening to the Sgt. Pepper album one thinks not simply of the history of popular music but the history of this century." Time magazine declared it "a historic departure in the progress of music – any music". Newsweek's Jack Kroll called it a "masterpiece", comparing the lyrics with literary works by Edith Sitwell, Harold Pinter and T. S. Eliot, particularly "A Day in the Life", which he compared to Eliot's The Waste Land. The New York Times Book Review characterised it as a harbinger of a "golden Renaissance of Song" and the New Statesman's Wilfrid Mellers praised its elevation of pop music to the level of fine art.

A "decisive moment in the history of Western civilisation" huh?

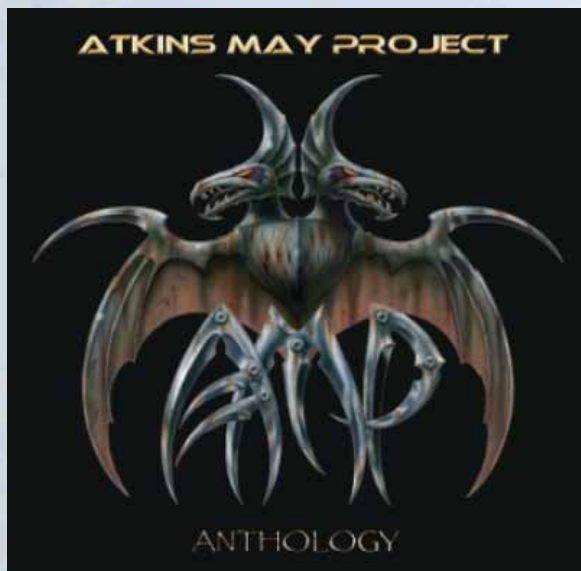
Sgt. Pepper's Lonely Hearts Club Band is the eighth studio album by the English rock band the Beatles. In August 1966, the Beatles permanently retired from touring and began a three-month holiday from recording. During a return flight to London in November, Paul McCartney had an idea for a song involving an Edwardian era military band that would eventually form the impetus of the Sgt. Pepper concept. Sessions for the Beatles' eighth studio album began on 24 November in Abbey Road Studio Two.

In February 1967, after recording "Sgt. Pepper's Lonely Hearts Club Band", McCartney suggested that the Beatles should release an entire album that would represent a performance by the fictional Sgt. Pepper band. This alter ego group would give them the freedom to experiment musically. During the recording sessions, the band endeavoured to improve upon the production quality of their prior releases. Knowing they would not have to perform the tracks live, they adopted an experimental approach to composition, writing songs such as "With a Little Help from My Friends", "Lucy in the Sky with Diamonds" and "A Day in the Life". The producer George Martin's innovative recording of the album included the liberal application of sound shaping signal processing and the use of a 40-piece orchestra performing aleatoric crescendos. Recording was completed on 21 April 1967. The cover, depicting the band posing in front of a tableau of celebrities and historical figures, was designed by the English pop artists Peter Blake and Jann Haworth based on a sketch by McCartney.

In 1994, Dee Palmer, possibly best known as having been an innovative and exciting keyboard player with Jethro Tull orchestrated this classic album for EMI at the famous Abbey Road studios

with the Royal Academy Of Music Symphony Orchestra, donating the lion's share of the royalties for the benefit of impecunious music students at the Royal Academy, having once been one himself.

A splendid wassname is guaranteed for all.



Artist Atkins May Project
Title Anthology
Cat No.HST295CD
Label Gonzo

For the last four years the rock world has been buzzing with proof that good and evil can in fact work together in the form of former Judas Priest vocal legend and Holy Rage heavy metal frontman Al Atkins and Christian guitarist and music artist Paul May. Together these extreme opposites combine creating three excellent records available on Gonzo Multimedia.

There are enough doses of melody and metal madness to entice all fans of the genre, and while it is solid, honest, working-class heavy metal, it also has its roots in contemporary metal with some fine axe-work and killer choruses.

Al Atkins: More noted for forming UK's Judas Priest and fronting them for four years, and laying down the foundations that would see them eventually selling 40 million albums worldwide. He also wrote songs for them that went gold like Dreamer Deceiver, Never Satisfied, Winter, Caviar and Meths, and Priest's all time classic Victim of Changes. Al's unique powerful vocal style sites influences by noted rock singers Roger Daltrey, Paul Rodgers and longtime friend Robert Plant. Al has done countless radio and TV interviews worldwide and recently was filmed for BBC TV

British Heritage and Banger Films Canada for the metal evolution series on VH1. He has even written a book on his musical life about growing up in Birmingham, UK, alongside Robert Plant and Black Sabbath, called Dawn of the Metal Gods. Al has released 6 solo albums to date, toured the US twice, and has worked with Brian Tatler (Diamond Head), Dave Holland (Judas Priest), Dennis Stratton (Iron Maiden) and Bernie Torme (Ozzy/Gillan).

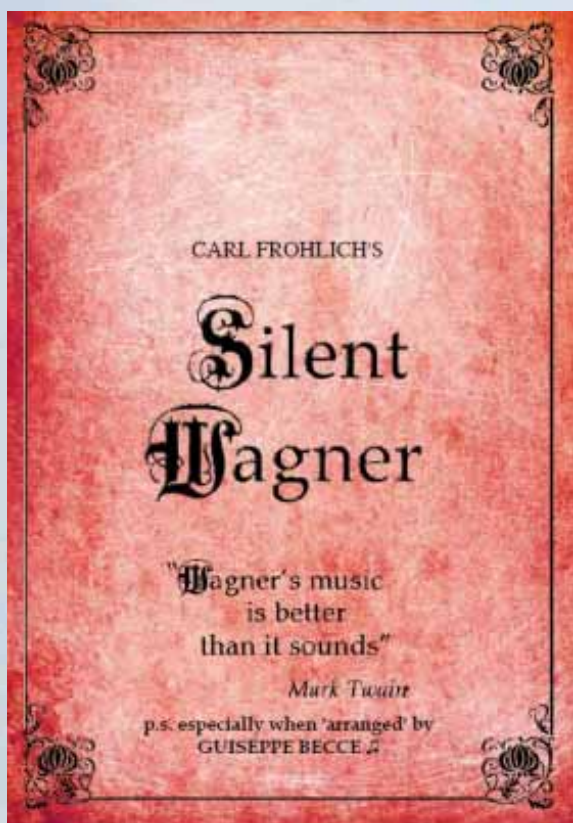
Paul May: Some people learn to play guitar, Paul was born (again) to play guitar! Paul has become respected for his passionate, soulful guitar work and noted for his explosive and exciting solos. As a world-class professional guitarist and songwriter, Paul has played and recorded sessions across the globe, touring and playing throughout the UK, Europe, USA and the Eastern block. Paul appears on around 50 albums to date, featured in both the secular and Christian arenas. Paul is also a record producer and has covered the entire spectrum of musical tastes in production. Paul has played, recorded with and produced alongside the bands and members of: Al Atkins (Judas Priest), Dave Holland (Judas Priest), Roy Wood (Move, ELO, Wizard), Jon Brooks (The Charlatans), Smokin Roadie/Tempest, MC5, V-Rats, Janus, A.N.D, Dave Rowley Band, Larry Norman and many others. Along with working with Al Atkins, Paul currently plays guitar with A.N.D and Temple Dogs.

Now there is an anthology of the work of this remarkable band.....so far! Here's looking forward to the next half decade.

Artist Wagner
Title Carl Frohlich's Silent Wagner
Cat No.TPDVD189
Label Tony Palmer

Finding a good print of this hitherto elusive film took an enormous amount of time (and money!!). Although we knew that the star of the film, Giuseppe Becce, had also composed (actually, more 'arranged' the collected works of Beethoven, Mozart and even Wagner himself) a score for full orchestra to accompany the first screenings of this 'silent film', locating the manuscript of that score and then having the music especially recorded proved an even bigger problem.

But here we are, finally. The Life and Works of Richard Wagner, directed by Carl Fröhlich, first released on 20th November 1913, now on a DVD complete with the music that would have been heard at its first screenings before the First World War.



It was also the first ever 'bio-pic', and as such about who else but Wagner? What is extraordinary, however, is that it predates D.W.Griffiths and Birth of a Nation, usually described as the first 'long silent', at a time when most 'silents' ran for 10 minutes at most. Fröhlich's film runs for over 80 minutes!

Fröhlich, the director, went on to have a chequered career. A member of the Nazi party from 1933, he was eventually appointed President of the Reichsfilmkammer, the Nazi trade organisation which controlled access to all film activities. At the end of the war he was arrested and, although de-Nazified in 1948, his studio having been badly damaged during the war never resumed production. His films were then confiscated by the Federal Republic !!! Becce, the composer, went on to write the scores for over 60 films, most famously The Cabinet of Dr Caligari and Das Blaue Licht for Leni Riefenstahl. Unlike Fröhlich he survived de-Nazification but died, forgotten, in 1973, aged 96.

No wonder it has taken me an age to get their film to its present state, but well worth the effort I believe. The music track is mad, but for me works wonderfully well with the subject matter, itself mad when you think about it. TONY PALMER



Artist Hawkwind
Title Space Ritual Live
Cat No.HAWKGZ103DVD
Label Gonzo

Hawkwind are an English rock band, one of the earliest space rock groups. Their lyrics favour urban and science fiction themes. They are considered a key link between the hippie and punk cultures. Formed in November 1969, Hawkwind have gone through many incarnations and styles of music. Dozens of musicians, dancers and writers have worked with the group since their inception.

The original album Space Ritual Alive in Liverpool and London is a 1973 live double album recorded in 1972 by Hawkwind. It is their fourth album, reached #9 in the UK album charts and briefly dented the Billboard Top 200, peaking at #179.

The album was recorded during the tour to promote their Doremi Fasol Latido album, which comprises the bulk of this set. In addition, there are new tracks ("Born To Go", "Upside Down" and "Orgone Accumulator") and the songs are interspersed by electronic and spoken pieces making this one continuous performance. Their recent hit single "Silver Machine" was excluded from the set, and only "Master of the Universe" remains from their first two albums.

The Space Ritual show attempted to create a full audio-visual experience, representing themes developed by Barney Bubbles and Robert Calvert entwining the fantasy of Starfarers in suspended animation traveling through time and space with the concept of the music of the spheres. The performance featured dancers Stacia, Miss Renee, Jonathan Carney (later of the V8 Interceptors) and Tony Carrera, stage set by Bubbles, lightshow by Liquid Len and poetry recitations by Calvert. On entering the venue, audience members were given a programme (reproduced on the 1996 remaster CD) featuring a short sci-fi story by Bubbles setting the band in a Starfarers scenario returning to Earth.

In 2014 Hawkwind returned to this seminal piece of music in its entirety for the first time in 40 years, with a show at the Shepherd's Bush Empire (after a warm up show in Seaton, Devon the day before). The show was a benefit concert for various animal rights groups, and Gonzo are very proud to be releasing it on DVD.



Artist Karnataka
Title Secrets of Angels
Cat No.KTKCD007
Label Immrama

Secrets of Angels is the new and hotly anticipated album from Karnataka. Featuring eight brand new tracks and showcasing a more dynamic and symphonic direction, the new album propels the band to powerful and majestic new highs. Recorded at Peter Gabriel's Real World Studios and Quadra Studios in London the new album explores themes from despair, anguish and the futility of war to love across cultural divides and culminates in the 21 minute opus and epic title track, Secrets of Angels.

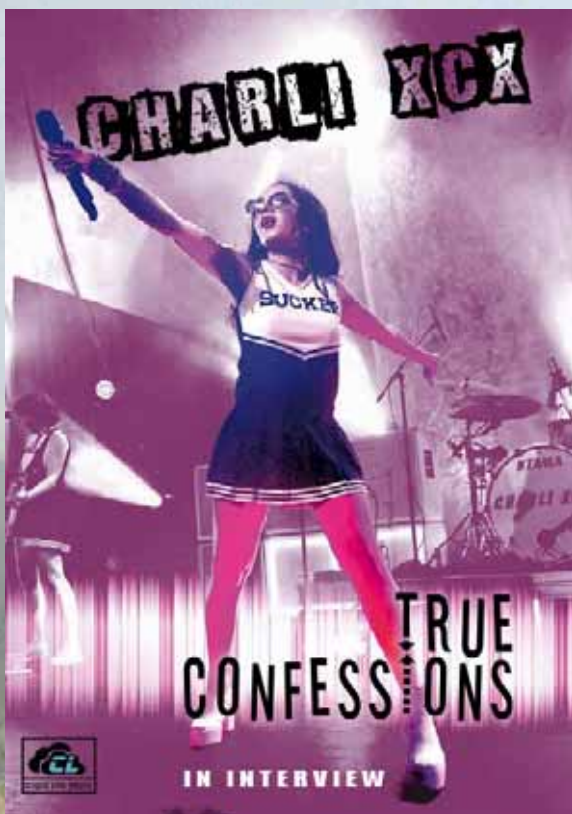
The album features guest appearances from Nightwish's Troy Donockley on uilleann pipes and whistles, one of Ireland's top young harpists Seána Davey and a string section from the Royal Philharmonic orchestra. Karnataka rose to the forefront of the female-fronted symphonic progressive rock scene with the release of their landmark album Delicate Flame of Desire. Their follow up and critically acclaimed album The Gathering Light won best International Album at the World Prog awards.

The band features an international line up of world class musicians. The beautiful voice of enigmatic lead singer Hayley Griffiths (Riverdance, Lord Of The Dance), the virtuoso fretwork of Italian guitarist Enrico Pinna, the melodic driving bass of Ian Jones, the innovative and symphonic orchestrations of Turkish keyboard player Cagri Tozluoglu all powerfully driven forward by the dynamic drumming of French sticks man Jimmy Pallagrosi. Together they create a beautiful tapestry of sound that transcends musical boundaries and showcases the band's sublime songwriting and musicianship all of which have won plaudits from Radio 2's Bob Harris, Rick Wakeman and many others. The band's powerful live performances have entranced and captivated audiences across the UK, USA and European mainland and also seen them perform alongside prestigious artists such as Robert Plant and Porcupine Tree. Karnataka will be launching the album with a full UK tour in March 2015.



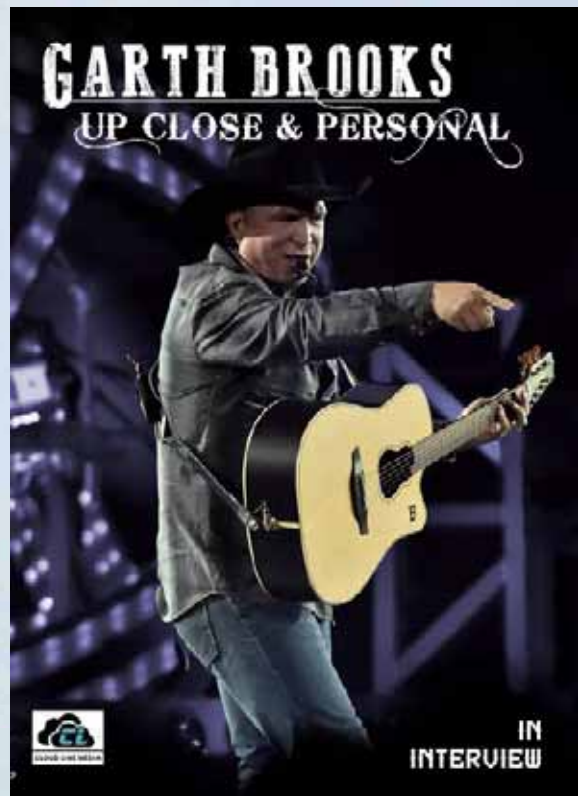
Artist Paul Buff/Frank Zappa
Title Paul Buff Presents
Highlights From The Pal and
Original Studio Archives
Cat No.9516-2
Label Crossfire

From 1957 to 1964, Paul Buff owned Pal Recording Studio in Cucamonga, California. Musicians from all around came to Pal to record, and the studio produced classics like The Surfaris' "Wipe Out." Paul Buff moved to Original Sound Recording Studios in Hollywood and sold his Pal studio to Frank Zappa in 1964. Buff's studio wizardry is legendary, as evidenced by the 156 tracks on this DVD-sized collection. The 40-page colour illustrated booklet discusses all the artists and songs on the set, which includes 58 early tracks with Frank Zappa involvement. The CDs contain reproductions of the original record labels that Paul Buff ran in the early 1960s. Many of the tracks are making their CD debuts, and the original releases of these tracks would literally cost thousands if you could find them!



Artist: Charli XCX
Title: True Confessions
Cat No. DOC6DVD

Talented, beautiful, outspoken and defiant, Charli XCX has brought a freshness and a swagger back into pop music. With a unique sound that fuses punk attitude with a dancefloor sensibility, the young star has quickly risen to international fame. This DVD features interviews from across her career, in which Charli discusses music, life, love, partying, fashion and everything in between, and they capture a rising star who's passionate and driven while also looking to live her life to the full.

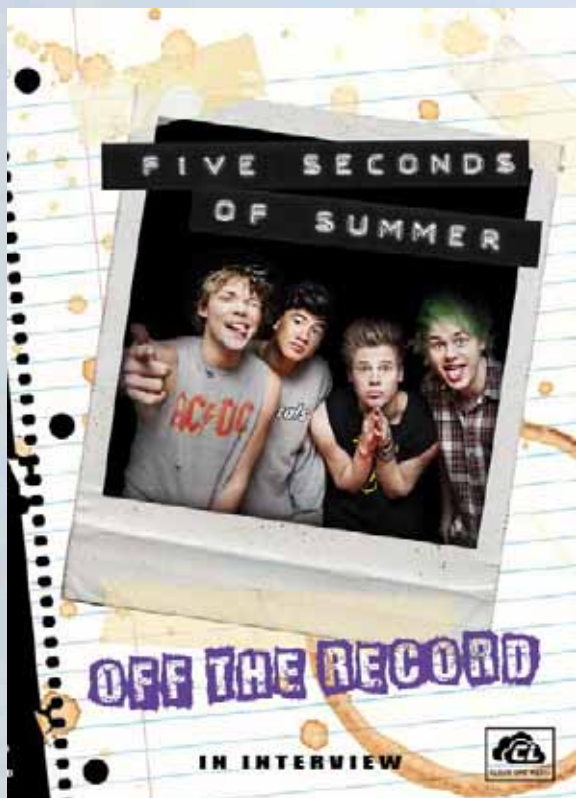


Artist: Garth Brooks
Title: Up Close and Personal
Cat No. DOC1DVD

When Garth Brooks first appeared on the musical landscape in 1989, few could have predicted the meteoric rise that would follow. Bringing a rock sensibility into Country music, he not only proved a commercial and critical phenomenon, but also revitalized the genre itself, propelling a fading musical form firmly back into the mainstream. Across the next decade he would become the biggest-selling artist of the era, gaining a wide international audience whilst receiving accolades and awards worldwide. And after a lengthy period out of the spotlight, Garth Brooks has finally returned to reclaim his mantle as the King of Country.

This DVD features filmed interviews with Garth from across his illustrious career in which he talks

candidly about his music, his life, his fans and his phenomenal success. The interviews reveal a humble and earnest yet humorous musician who is both passionate and focused, and one whose talent and decency have not been affected by his fame.



Artist: 5 Seconds of Summer
Title: Off the Record
Cat No. DOC4DVD

Michael, Luke, Calum and Ashton. Back in 2011, they were just a group of Australian school friends posting videos of their band, 5 Seconds of Summer, onto YouTube. Within two years, after attracting the interest of major record labels and with the endorsement of One Direction, they would become a global phenomenon. Bucking the trend of recent all-male chart acts, 5SOS offer something new – a pop-punk band of gifted musicians who write their own material and bring rock energy into the mainstream.

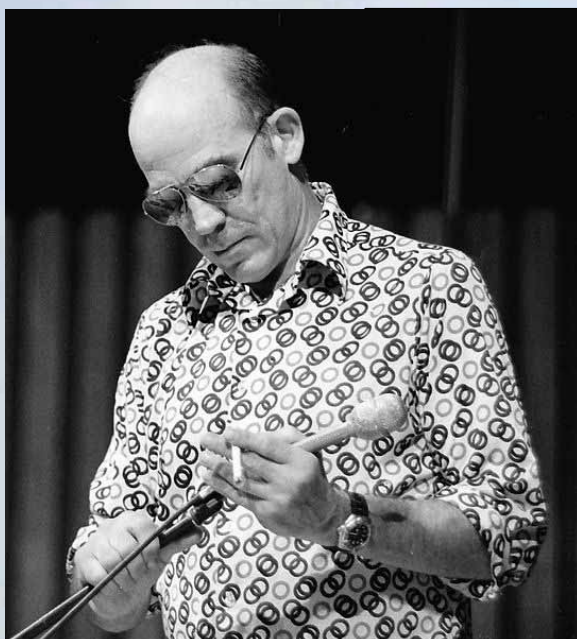
This DVD features over 100 minutes of interviews with the band collected from across their brief career, in which they discuss music, life, love, partying, fame and everything in between. The interviews reveal four fun-loving, energetic and ambitious individuals looking to make great music while living life to the full.



Artist: Ed Sheeran
Title: Off the Record
Cat No. DOC5DVD

Having first begun releasing music way back in 2005 while still in his early teens, Ed Sheeran's steady rise to the top has been hard won. First conquering his native Britain before winning over audiences across the globe, with the support of prominent collaborators and colleagues such as Elton John, Jamie Foxx and Taylor Swift he has finally emerged on the world stage as the most talented singer-songwriter of his generation.

This DVD features over two hours of filmed interviews with Ed Sheeran, from his early days as a developing and ambitious young musician to his present-day status as a global star. Ed reveals himself to be a down-to-earth yet charming artist with a real passion and dedication to his music and a sharp sense of humour, fully prepared to discuss his work and his life with a refreshing honesty.



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:

"I shared a vagrant optimism that some of us were making real progress, that we had taken an honest road, and that the best of us would inevitably make it over the top. At the same time, I felt that the life we were leading was a lost cause, that we were all actor, kidding ourselves on a senseless odyssey. It was the tension between those two poles - a restless idealism on one hand and a sense of impending doom on the other - that kept me going."

Hunter S. Thompson

ver GONZO Weekly BACK ISSUE BONANZA

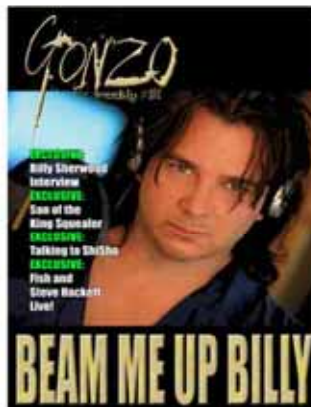
This is all very exciting and things are changing very rapidly. There is now a dedicated website at www.gonzoweekly.com. At the moment it is extremely skeletal, but it will be titivated and enhanced and augmented with other stuff over the next few months.

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...





SENDELICA

2015

PART ONE TOUR

**SAT 25TH APRIL THE DUKE,
NEATH, WALES**

**FRI 1ST MAY COMIC PUFFIN FESTIVAL,
ENGLAND**

**FRI 6TH MAY DESERT FOX FESTIVAL,
PIACENZA,
ITALY**

**SAT 9TH ALTROQUANDO, TREVISO,
ITALY**

**SUN 10TH MAY, ARCI CHAPEAU, SAVONA,
ITALY**

**TUES 12TH TBA
ITALY**

**WEDS 13TH MAY SIDRO, CESENA, SAVIGNANO
SULRUBICONE,
ITALY**

**FRI 15TH MAY , INNERHIM, WÜRZBURG,
GERMANY**

**SAT 16TH MAY , AUTO CONTROL COMMUNITY,
AMSTERDAM, HOLLAND**

SENDELICA.BANDCAMP.COM



Jon meets Annie

Annie Haslam is an English progressive rock vocalist, songwriter and visual artist. Annie is best known for her five-octave voice and for being the lead vocalist for the English Classical Rock band Renaissance. She was born in Bolton, Lancashire, a cotton-mill town. As a child Annie wanted to be a nurse, a ballet dancer, and later and more realistically, a fashion designer. She became a fashion student in Cornwall and ended up working for several clothing designers in London before ending up with a Saville Row tailor, where she admits that she learned much more than she had learnt being in the fashion houses!

Then came the music...

There was already music flowing through her family: her father George, who had been an amateur comedian singer (he was a tenor), and brother Michael, who was managed

by Beatles manager Brian Epstein. He toured with the Beatles on their Christmas package-tour in the early '60s. But it was much later when Annie realised that she too was a singer.

She began studying under opera singer Sybil Knight in 1970 and developed her extraordinary five-octave vocal range. In 1971 she became the lead singer of Renaissance after answering an ad in *Melody Maker*. She auditioned for the band in Surrey and the rest is history. Renaissance produced a surprising amount of groundbreaking music in a surprisingly short period of time. It only took five years for them to go from playing small clubs to shows at the Carnegie Hall and later The Royal Albert Hall.

In 1977 she began her solo career with her album *Annie in Wonderland*, which was produced by Roy Wood who played most of the





instruments, and who also duetted with her on one track I Never Believed in Love. The album was a new venture for Annie, Roy taking her into different realms of music from jazz to pop to classical!

Annie also performed *Reaching Out* with the London Symphony Orchestra on the *Intergalactic Touring Band* album. She has since released eight studio albums, three of which were released through her own record label, White Dove Records, the highlight of that CD collection being *Still Life* with The Royal Philharmonic Orchestra conducted by Louis Clark; a semi-classical masterpiece.

In 1989 Annie secured a record contract with Epic records and released a self-titled album produced by Larry Fast. Annie co-wrote a song called *Celestine* with Larry, and she also wrote a song with Peter Bliss called *One Love*. Justin Hayward was a guest on *The Angels Cry*, a song that he had written originally for Agnetha from ABBA.

She has also collaborated with Steve Howe, Raphael Rudd, Pete Townshend, Phil Collins, Justin Hayward, Tony Visconti and the Carl Perkins family, to name but a few.

The 'Live' Studio Concert, recorded in

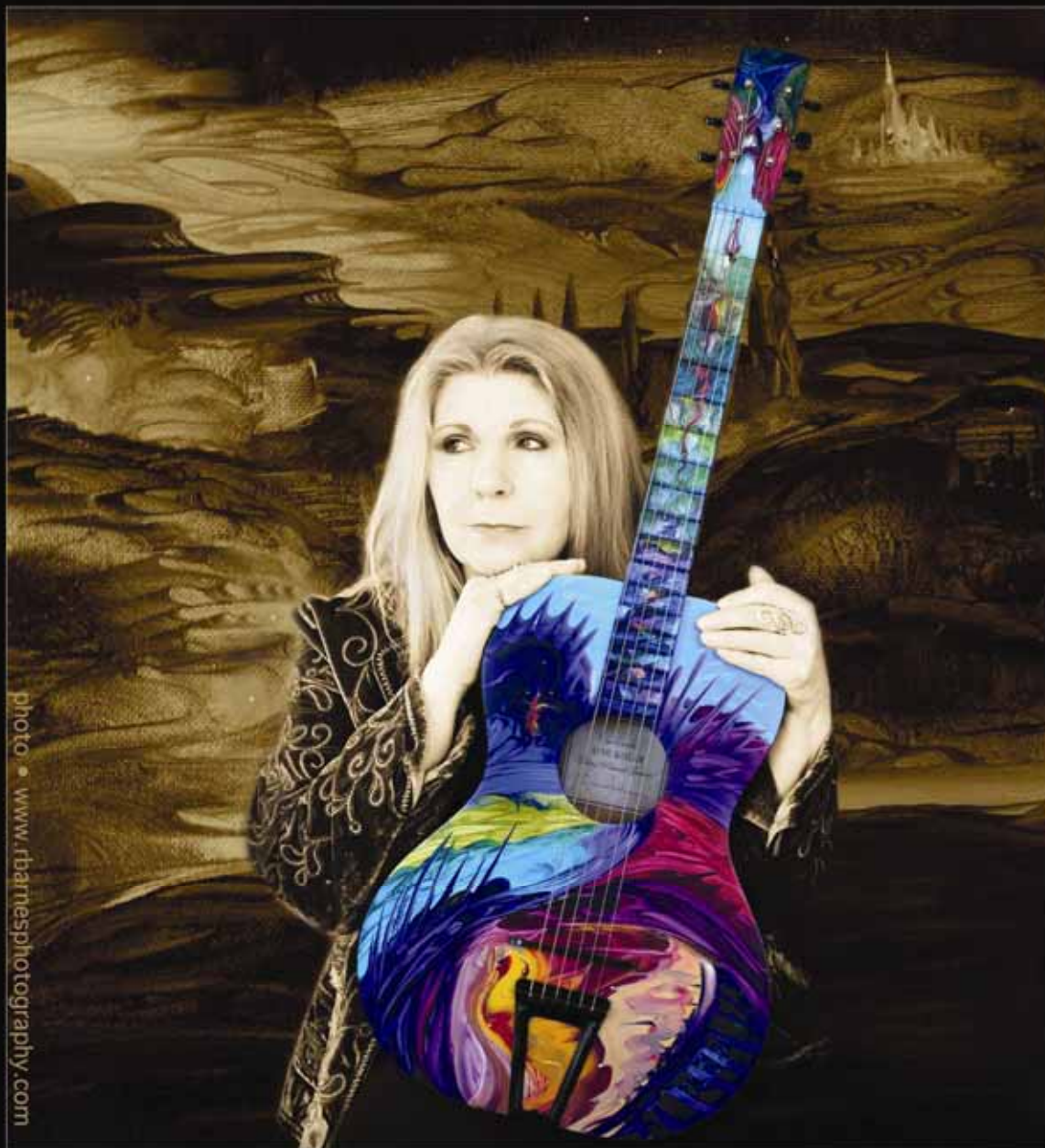
Philadelphia in 1997, was Annie's first solo DVD release.

Annie released an EP called *Night and Day*, her first solo recording for some years, with Welsh rock band Magenta in 2006. The song was specially written for her by the band. Annie - who had recently become a painter - contributed the artwork for the EP, the art inspired by a story told to her by Christina from Magenta!

Then came the Art...

This came out of the blue when she first started back in 2002. But she has spread her wings artistically since, and become very prolific. Her paintings grace the walls of homes across the world including China, Russia, Japan, Germany, Holland, Switzerland, England, USA, Canada, South America and Italy. Annie had three pieces of art shown in the Florence Biennale in Florence, Italy in December 2005.

In addition to gallery showings she has four hand painted guitars in various Hard Rock Cafes and was commissioned by Martin Guitars to paint one of their Dreadnought acoustic guitars, which is now displayed in the company's guitar museum in Nazareth, PA. They also commissioned her to paint an acoustic guitar for the NAMM Music Convention, LA in January 2007. Apart from



ANNIE HASLAM

GONZO

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

GONZO

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



keeping her art gallery stocked with new paintings online, Annie paints commissioned electric violins for Wood's Violins. Mark Wood, who owns the company, is lead violinist with Trans Siberian Orchestra.

Annie currently resides in Central Bucks County, Pennsylvania, USA. Last time we spoke to her was just after she and long term musical partner Michael Dunsford had reformed *Renaissance* and crowdfunded an extraordinary new album.

But then, after we spoke, tragedy struck and Michael Dunsford died suddenly. Showing immense bravery, Annie continued with the project, so when I telephoned her up last Sunday evening, we had lots to talk about...

**Listen
Here**

- **April 9 2015:** Verviers, Belgium – Spirit of 66
- **April 10 2015:** Zoetermeer, the Netherlands – Cultuurpodium Boerderij
- **April 11 2015:** Dortmund, Germany – Musiktheater Piano
- **April 12 2015:** Twist, Germany Heimathaus Tw!st
- **April 14 2015:** Milton Keynes, UK – The Stables
- **April 16 2015:** London, UK – Union Chapel
- **April 17 2015:** Frome, UK – Cheese & Grain
- **April 18 2015:** Farnham, UK – The Maltings
- **April 19 2015:** Leamington, UK – Spa Assembly Rooms
- **April 21 2015:** Wimborne, UK – Tivoli Ballroom
- **April 23 2015:** Wolverhampton, UK – Robin 2
- **April 24 2015:** St Helens, UK – Citadel Arts Centre
- **April 27 2015:** Tel-Aviv, Israel – Wohl Amphitheatre
- **May 1 2015:** Gouveia, Portugal – Gouveia Art Rock Festival

Douglas Harr *Ear Candy for the Hungry Audiophile* **Gryphon Ascends**

Back in the tumultuous days of 1975 the progressive rock movement was in full flight. At that time, considering the amazing array of artwork that graced record album covers, it was often the case that one might explore a new band based on the strength of the package. Such was the case for me with the band Gryphon, and their third album *Red Queen to Gryphon Three*. The music was as fantastic as implied by the sumptuous cover painting by Dan Pearce – an older man contemplating his chessboard in a pastoral scene recalling the Renaissance era.

Gryphon recorded 5 albums from 1971-1977, each with a slightly different contemporary take on traditional English folk music including medieval and Renaissance sounds, and original compositions, which blended traditional instruments like bassoon, crumhorn, recorders and mandolin, with modern electric bass,



<http://diegospadeproductions.com/>

G RYPHON



guitar, and keyboards. This album was my introduction to the band.

Being from California, I never had the chance to see the group ply their trade live, though I was well aware they opened for Yes in Britain and on the east coast in 1975. Recently, to our great excitement, we booked tickets to see Gryphon this May in England, as they have reformed and are staging a short tour for the first time in 39 years.

I had the chance to talk with David Oberle, drummer, percussionist, and vocalist for Gryphon about their history

including their rare live performances:

Gryphon had 5 incarnations effectively – every album was so different. I've played albums to people who thought there were different bands! There was a natural progression, as we developed the band. The first album *Gryphon* (1973) established us. The music we wrote for a Tempest performance was to form the basis of *Midnight Mushrooms* (1974). That second album maybe appeared inaccessible to a lot of people who had liked our first one – not only do you need to have an appreciation of more classically based music you might need to be a musician to really understand it!

<http://diegospadeproductions.com/>



From *Gryphon*, “The Unquiet Grave” <https://www.youtube.com/watch?v=69wZpcPtMIo>

The title track, Midnight Mushrumps, was performed at the Old Vic in July 1974 - the only rock concert ever held at Britain's National Theatre – is there a recording of that show?

This was a wonderful opportunity. Our publicist at the time Martin Lewis does have the master, recorded on four track, though over a period of time tapes disintegrate – he plans to see if we can get it digitized – we probably have only one run at it before the tape falls apart! There is an old cassette of it, but only good enough for a reference. It is of historic interest as it's true - we were the only band to ever play at the Old Vic. When we did the Queen Elizabeth Hall show in 2009, Sir Peter Hall, who had directed the Royal Shakespeare Company's production of “The Tempest” at the Old Vic, attended, which was a huge honor.

After this, you released Red Queen to Gryphon Three, which seems your most progressive album, complete with Moog synth leads and electric bass, and you toured with Yes

The tour in support of Yes began back when *Red Queen to Gryphon Three* just came out. We were a good balance for them because we were very English but very different from them. They had been great heroes of ours for a long time. The connection there was that Richard and Brian were at The Royal College of Music at the same time as Rick Wakeman and he introduced us to the Yes management and that's how we got the gigs.

The tour we opened for them was in support of their Relayer record, with Patrick Moraz on keyboards. We played for about 45 minutes a set list typical of the time – tracks from the first three albums. In the states, we made it to the east coast but not the west



From *Midnight Mushrumps*, the title track: <https://www.youtube.com/watch?v=fWo9sE7ymxo&list=PLamH6cQ-nv9opD9dU0LPfWJwwf8HikLEc>

Red Queen to Gryphon Three, our third, was probably the most accessible of our albums, and most of the time the one people mention.

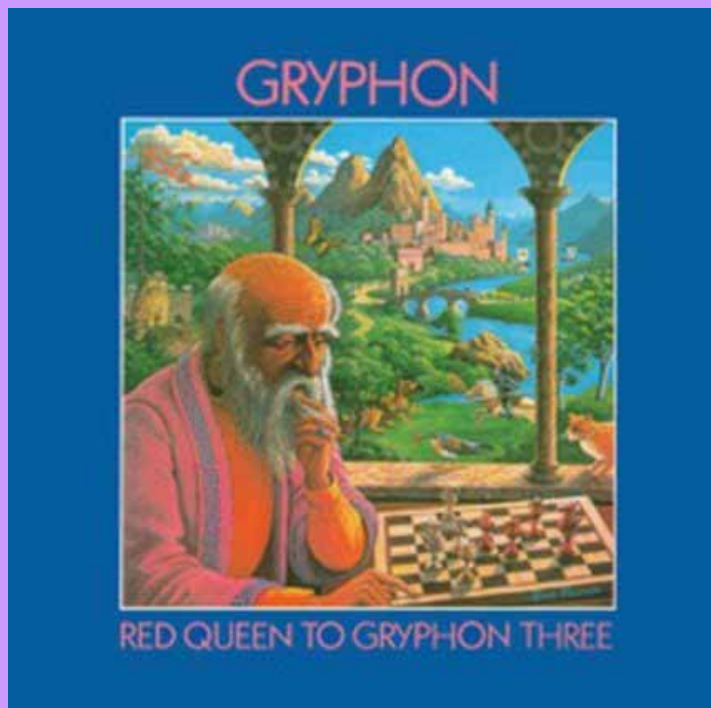
The prog rock scene here and in America was beginning to open up, and audiences were growing. We were friends with the Yes guys and were influenced by what they were doing – but we also wanted to keep the instrumentation different.

When we originally toured America I think there was an interest in what we were doing with the more traditional instruments. Richard and Brian were classically trained.

As the band went on, what Graeme and I were doing came more to the fore. When we got Phil Nestor on bass the thing began to shift. Before then we had effectively no bottom end – Brian was playing bassoon and that with the bass drum was the low end.

All of the sudden we introduced electric bass and the whole sound just exploded and took it to something completely different.

A reader survey here in the UK a couple years ago in classic rock magazine put *Red Queen* at number 5 in the top 100 prog albums of all time – it's a shame the sales did not reflect that but its nice when something like that happens because it means its not just the older people who are interested – Classic Rock magazine has a reasonable spread of ages in the readership – so its nice to see it come to the attention of new listeners. I hope we can perpetuate that.



From Red Queen To Gryphon Three, Second Spasm:
<https://www.youtube.com/watch?v=EcBm-GbbEyI&index=12&list=PLamH6cQ-nv9opD9dU0LPfWJwwf8HikLEc>

Your final release, Treason, in 1977 took even more of a rock direction, but marked the end of the band at that time.

The story behind *Treason* was that Brian Lane, who was Yes's manager at the time got us signed by Clive Davies to Aritsta Records in the States. *Raindance* (1975) our fourth was a bit of a mish-mash and really went nowhere. We got out of the contract with Transatlantic and signed with EMI Harvest in the U.K. *Treason* was produced by Mike Thorn - he was responsible for getting the Sex Pistols signed to EMI, so enough said! That was when the whole punk thing came in and ran over so many bands here and in the states. Suddenly there was this new music - it was a different approach, a different way. People didn't want to go to stadiums and see bands with dry ice and everybody dressed in up in costumes and things flying around stage.

It was just four guys and a light bulb and that was it. It flattened a lot of bands. We hadn't ticked up to the size of audience where we could survive it. Bands like Yes, King Crimson and Genesis - they were already there - they were established and kept their following. Maybe if we started a year earlier, we might have made it.

Also, all 5 of our albums were different and some fans did not follow us through all of them. Someone who liked our debut album might not like *Treason*. In the 70's we literally had nuns sitting next to Hell's Angels in the audience - it was seriously diverse!



From Treason the title track: <https://www.youtube.com/watch?v=32qP3EkZ1qA>

Tell us about the new tour and what we might expect from the current lineup.

We are spreading the word now for the new tour - the last proper tour was 39 years ago. Some of the people who will come to this concert weren't even born when we started. What you will see with this version of Gryphon is us going back to our roots. We will have the prog influences but we will steer away a bit from the electric side of our work and focus on the acoustic.

We know a lot of the audience are "silver surfers" that are our age, but if you look at the web stats, there are guys 15-24 years olds telling us they found our records in their dad's collection and are looking forward to seeing us. It's medieval meets the 20th century!

There are a couple of video clips of the 2009 show - any plans to record a concert?

The reason we did not film the show last time was the steep fees we would have faced from the venue. Now we are thinking of recording the Union Chapel gig. There a lot of comments on our site from the states and other locations - people who can't come - and if we can manage it, a film would be a way to get the show to them.

The editing and production can be very costly, so we will see. We are going out and playing 200-300 seat theaters - I don't know if it's the same in America but these days its getting really difficult to get people out to see bands. We have to reinvent ourselves.

The other situation is that Richard spends a lot of his time writing, and is doing very well - he does not need to play with Gryphon for the pay - he is in LA for 5 weeks recording for Disney, and he



lives 6 months of the year in Thailand. Consequently we get a limited window. Gryphon was really his band – his idea from the start. This has made it difficult to put together new material and perform live. The change in concert really came when we invited multi-instrumentalist Graham Preskett to play with us. He is a long-standing friend of the band and he's added a huge amount to the new lineup. With him there we can almost recreate *Midnight Mushrooms* perfectly. After 40 years we've all gone off and done stuff and come back again – the musical core of knowledge we have now has increased tremendously. All of us are dragging along a history behind us that we did not have when Gryphon first kicked off. Back in the 70's when we were creating it we were really just a bunch of hoodlums (laughs) so with 40 years of experience you start to learn a few new tricks.

Audience video from the 2009 show – Red Queen medley:
<https://www.youtube.com/watch?v=l5SaQUM2TM4>

Gryphon will be playing the following dates on this tour:

12th May - Wolverhampton Robin 2

Tickets: Website: http://www.therobin.co.uk/whats_on/?m=201505 – Tel: 01902 401211

13th May - Milton Keynes Stables

Website: <http://www.stables.org/> Whats_on/Event/Gryphon

15th May - Haslemere Hall, Bridge Road, Haslemere, Surrey. GU27 2AS

Tickets: – Website: <http://tickets.haslemerehall.co.uk>
 – Tel: 01428 642161

17th May - Hertford Corn Exchange

(Gryphon special guests to Fairport Convention)

Tickets: – Website: <http://www.reallylivemusic.com>
 – Tel: 07904 333923 (Enquiries: 10am-6pm, Mon-Sat)

20th May - Southampton Talking Heads

Tickets: – Website: www.thetalkingheads.co.uk
 – Tel: 02380 678 446

29th May - London Union Chapel

Tickets: – Website: <http://store.unionchapel.org.uk/events/29-may-15-gryphon-union-chapel/>

In total there are six gigs. There are complaints we are not going north past Birmingham, but we would have liked to. We will try these dates and if it works, the agent will have the ammunition he needs to go north, based on the reviews and attendance.

We've decided to do this tour because there's something going on - our web traffic says there is real interest (210,000 hits to date) and traffic to the Facebook page is increasing. We just did an interview for Record Collector, so even the press is picking up on the story. We will present Gryphon to fans and hopefully gain some new friends along the way. *After a very long wait we will be coming over from San Francisco to see the first night of the tour in Wolverhampton. It promises to be a special night – if you are not aware of Gryphon, check them out, then climb out of that comfy chair, and make it to one of these gigs!*

<http://diegospadeproductions.com/>

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.



LOOK WHAT BART'S DONE!

Here at Steppin' Out, I've been enjoying the current music. My favorite musician of the moment is Jon Anderson, formerly of the progressive music group YES. (Yes, I am a dinosaur in that regard, but I'm still at 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 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 what ever else this Season brings you. Stay Safe, and have Fun. G'Night Sheila



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
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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.



Mark Raines ambled into our lives a couple of years ago, and did it in a most 21st Century manner—he contacted me on Facebook and told me that he had just moved to the same village as me. We soon started talking about music, ghosts, and anarchopunk, and almost imperceptibly and without my knowing he became the house cartoonist for both this magazine and the CFZ in general.

The only way we could get rid of him was by sending him to a desert island, but he insisted on taking some records with him, and telling us all about it...

Mark's Top 10

- 1 Kate Bush - The Kick Inside
- 2 Nirvana - Nevermind
- 3 Sex Pistols - Nevermind the Bollocks
- 4 Pink Floyd - DSOTM
- 5 War of the Worlds
- 6 Michael Jackson - Thriller
- 7 Pink Floyd - The Wall
- 8 Guns and Roses - Welcome to the Jungle
- 9 Adam and the Ants - Dirk wears White Sox
- 10 Queen - A Night at the Opera





c.j.stone

Beyond The Forest: Journeys to the Heart of Transylvania

Day One: Bucharest

1.

We drove down the western side from Timisoara to Bucharest, in a Ford Focus diesel, in ten straight hours, along those cracked, battered, broken roads - overtaking everything that moved, swerving in and out of heavy traffic, with huge lorries coming at us flashing lights and horns - but it wasn't till I came to a door in a rambling, shady house near a park that I knew I'd arrived in Romania.

The house belonged to an opera singer. There was something powerful about her, Wagnerian even in her street clothes. She was more than a little daunting. And yet, when I came to the door and asked if I could use the loo, she said "please" and gestured me in.

A simple word that, "please". We use it all the time. But there was something new in it this time. The person speaking it actually meant it. It was said with a tone I'd never quite heard before, as if it was a translation and the original, in Romanian, meant something slightly different, something more gracious, something more at ease.

I guess that is what coming to someone else's country is all about. What you take for granted in your own country - the ordinary backdrop of everyday exchange - takes on a new meaning when it is filtered through the nap of another nation's cultural awareness.

In that moment I caught my first feeling of Romania, faint but distinct, like the smell of distant wood-smoke wafted on an autumn breeze.

I was being welcomed. There is no other word. I

was being invited in, to see, to share, to dine, to taste, to toast, to laugh, to enjoy, but first of all, because I needed it, to use the toilet.

This was only one of the many Romania's I encountered on my journey: but it was the first, and because it was the first it allowed me entry into all the rest.

That "please" was a please of welcome that could easily last a lifetime.

The opera singer was Diana's friend. Earlier the three of us had gone for a walk in the park by the Romanian Arc de Triumph.

The park surrounded a lake. We walked around the lake to a coffee shop but the way was barred by a gate. I said, "Romania is closed for the day." It was our joke. Everywhere we went seemed to be closed. Afterwards we ate sweet cheese pie and Sarmale - mince wrapped in sour cabbage leaves - in a room full of paintings. The paintings were like eyes looking out into other worlds. We drank Tuica, the national spirit - a kind of plum brandy, with a distinct favour of fruit and mountain passes - with which we drank a toast to Romania, and to my time there. We clinked glasses across the table and raised a toast to anything and everything that moved.

Later we were going to meet Stuart, to start out on our journey into the mountains. Stuart was expecting us at three and, indeed, had phoned us to say he was waiting. But we carried on with our lunch in any case. We drank yet more toasts. I started to get worried.

"It's all right," said Diana, "we are waiting for a cab, but the point is, no one has actually called one yet."

She wasn't going to be rushed from lunch with her friend by the punctilious ravings of a paranoid Englishman.

"It's better when you steal time than when you actually have it," she said: "that way you appreciate it." And we drank yet another toast: a toast to time.

I'd met Diana a couple of days earlier, when I'd first arrived. She too has a mythic quality about her. Like her namesake, the Roman goddess, there's something of the huntress about her, a kind of elemental alertness, a dangerous passion. I must admit I took to her immediately. It's hard not to like someone with eyes that sparkle like sunlight in forest glades, who looks at you with such wry, quizzical humour, and who puts her arms through yours on your very first meeting, as you are going to the pub for a beer.

But I didn't sense the romance immediately. That took another day or two

And it is at this moment, perhaps, that we should pause to get a sense of the flavour of Romania, because it is very unexpected.

Squeezed between the Ukraine, Hungary, Bulgaria and Serbia, you would imagine it to be a Slavic country, but it's not. Its origins are given away in

the name. It is a romance country, conquered by Trajan in 106 AD, and incorporated as part of the Roman Empire thereafter: it's language is closer to French or Italian than to Russian or Serbo-Croat. And in fact, romance is at its heart: a kind of mythic-poetic dreaming in the blood of the people, a kind of fertility of the soul.

Romance is the most important word in this story. It is the very meaning of Romania.

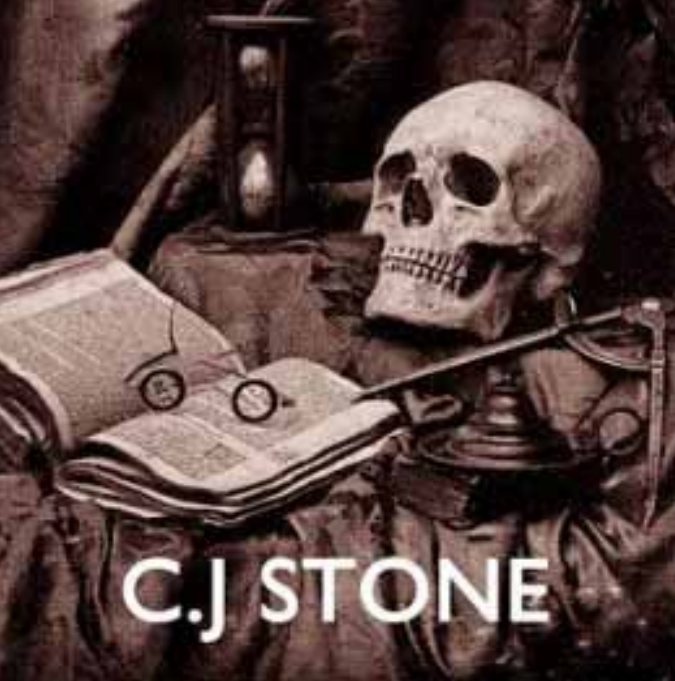
I'd been invited here by Stuart, the guy who was stuck waiting for us while we drank our toasts to time. He was a businessman working for an American company. He'd moved here about four years ago, had met and fallen in love with a Romanian woman, Aurelia, and had been raving about the country ever since.

"You've GOT to come here," he kept saying. "You've GOT to pay me a visit."

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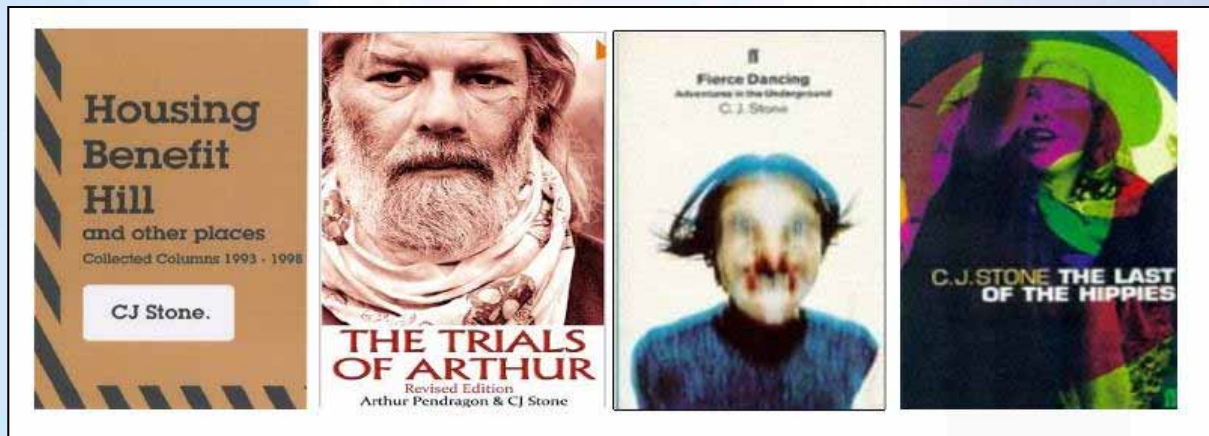
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**OTHER BOOKS BY
C.J.STONE**



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..

There's still no updates on how the Hawkwind 2015 studio album is coming along, but it seems the video release of the 2014 Space Ritual show is fairly soon. The



release dates on Gonzo are currently set for 30th March, and the Special Edition (which includes a video disk of the earlier set) is only available from Gonzo Multimedia. Other (lesser) editions will be available from

alternative outlets a week later. Also, an eleven-CD Hawkwind box set, "This Is Your Captain Speaking... Your Captain is Dead," covering Hawkwind's UA (United Artists) era from 1970-1974 is due for release this month.

The albums are: Hawkwind, In Search of Space, Greasy Truckers Party, Doremi Fasol Latido, Space Ritual, Hall of the Mountain Grill, and The 1999 Party (actually a live 1974 album); and the 11th CD covers the singles.

Somewhat interestingly, the various album CDs don't include the 'extras' that have become customary over the years: the track listings are those of the original vinyl. However, there's no word on where the recordings are



sourced from. Some CD releases in the 1990s were criticised for their flat or muddy quality.

S o m e w h a t mysteriously, the set is being released on the Parlophone label - a label more usually associated with the likes of the Beatles, and now owned by

Warner Bros. For most of the last 40 years, EMI had ownership of the Hawkwind UA catalogue, and re-released material as and when they saw fit. The set doesn't include the United Artists 1975 album "Warrior on the Edge of Time" because that one was released on different contractual terms to all the other material.

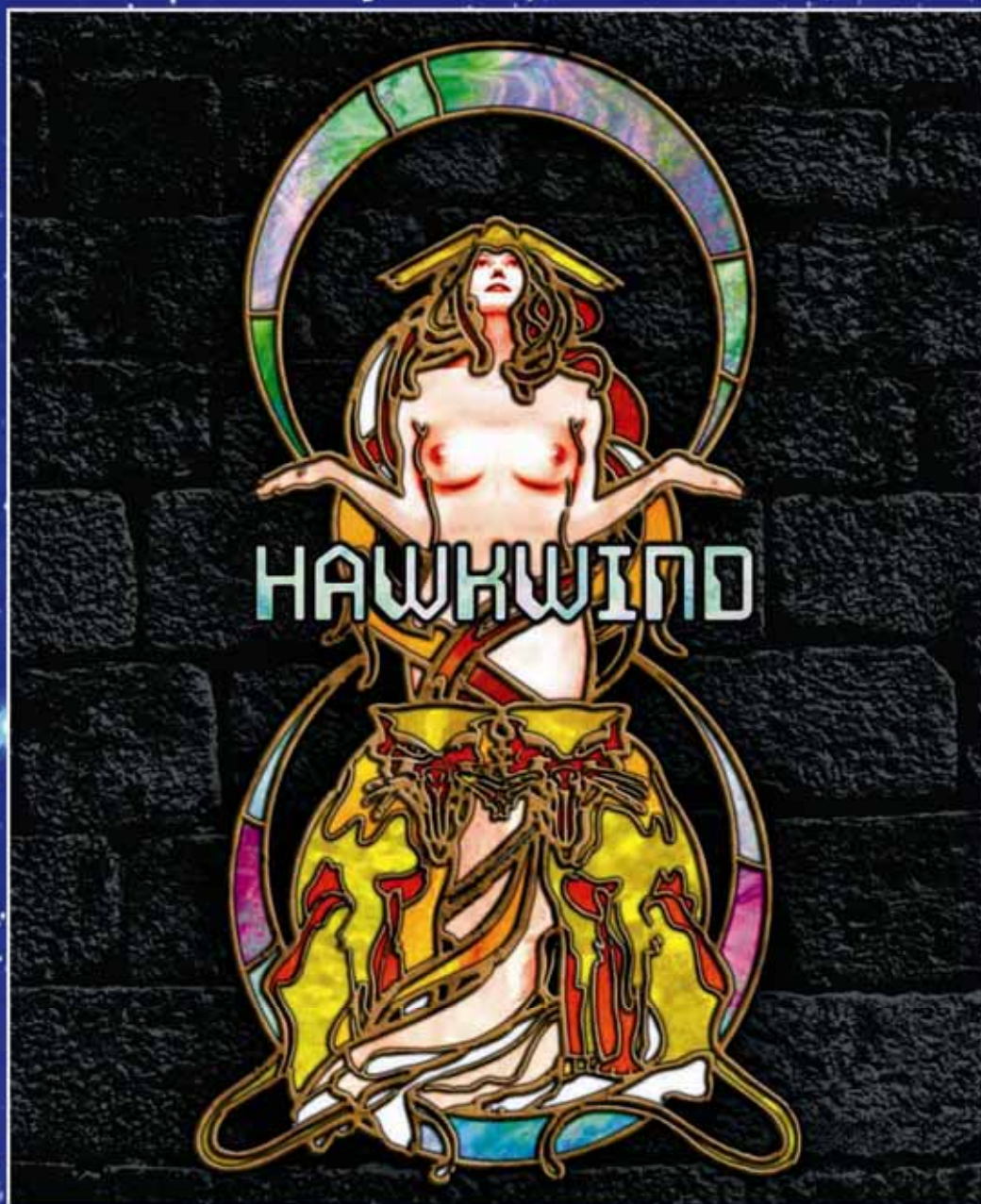
And... talking of "Warrior on the Edge of Time," there's no further word on when this will be released, or in what form. The Norwich gig in April reportedly was videoed - multiple cameras at the Epic Centre, which is owned by Extreme Video, a Norwich-based TV production company. However, the Warrior preview which is streamable from hawkwind.com is the track "The Only Ones" which wasn't (according to Hawkwind chronicler Starfarer) performed at Norwich.

The presence of cameras might merely have been the BBC Look East news team, who got various shots of the preparations as well as bits of the show... including Dave Brock making a cup of tea backstage. Not often one sees that, on the BBC television news!

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Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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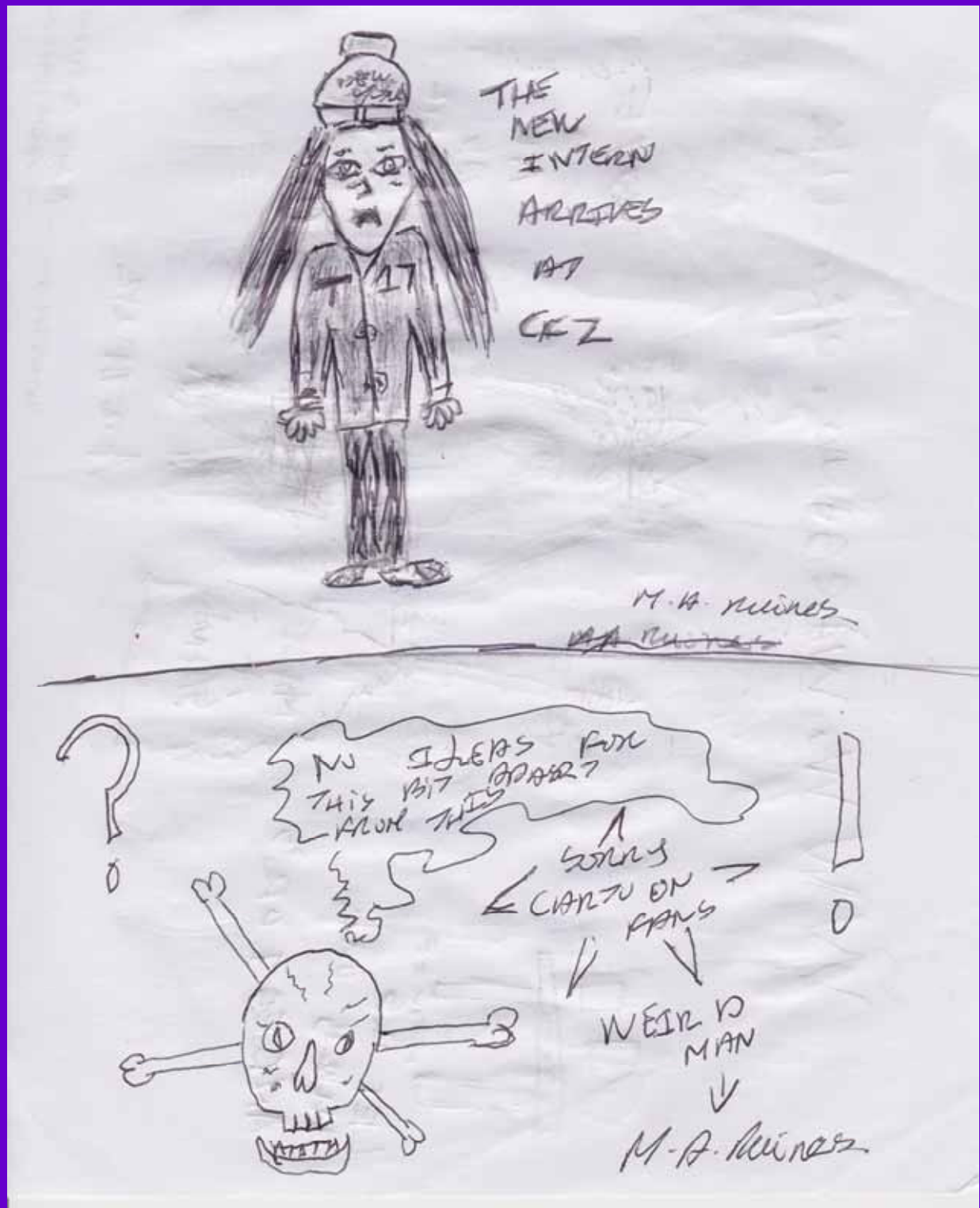
Additional info:

www.hawkwind.com

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THE WORLD OF GONZO ACCORDING TO

Mark Raines



THE



CIRCULAR

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

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

This has not really been a classic week for stories about the world's longest running major progressive rock band, but then again it has not been a total bummer either.

There are five stories, each featuring a different member or ex-member of the band (OK, if you want to be pedantic, four ex members and a member) and each of them has something of interest to recommend them

It is interesting to see quite how different the extra curricular activities of the various alumni have been, with some remaining within vaguely prog rock guidelines, and others going off into strange and rarefied areas ...

- **Rick Wakeman talks about the Gliderdrome**
- **Chris Squire on SYN name Yes interview**
- **Peter Banks's opinion of Jan Akkerman**
- **YES: Production legend Trevor Rabin on 13 career-defining recordings**



- **GENESIS/YES: BILL BRUFORD JOINS GENESIS**

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

RICK WAKEMAN

JOURNEY & RETURN TO THE CENTRE OF THE EARTH

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

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

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

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

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WYRD

ORGANIK REFLEKTION

4TH EDEN

As I have intimated recently, Martin Eve and I are at the heart of a new venture - Wyrd Music. This is an extension of what I have been doing with music and theatre over the past ten years and is intended as a sister project to the CFZ Publishing Group.

Working on vaguely Fortean and Anarchist, and strictly anti-capitalist lines, in the same way as CFZ Press, Fortean Words and the others put out books strictly because we want to read them, and because we think they should be out there whether they make a profit or not, Wyrd Music aims to do the same for music. Although it doesn't officially launch until April Fool's Day, a Blog, a website, a Facebook page, and some free music will be up in the webiverse in the next few days and will always be plugged shamelessly on the CFZ and Gonzo blogs. Why? Because I can.

So mote it be.

Organik Refektion is the side project of Martin Eve aka 4th Eden and is all about the recordings of organic sounds and atmospheres. The EP is very nearly ready, with final track selection currently underway. We are still hoping that there will be some

sound installations ready in time for the gig in Barnstaple next month, but what we *can* do, is show you the cover...

REFLECTIONS

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



Thom the World Poet

Rob Ayling writes:

"Thom the World poet is an old mate of mine from way back in my history. Even pre-dating Voiceprint, when I was running "Otter Songs" and Tom's poetry tapes and guest appearances with Daavid Allen, Gilli Smyth *Mother Gong* are well known and highly regarded. It just felt right to include a daily poem from Thom on our Gonzo blog and when I approached him to do so, he replied with in seconds!!! Thom is a great talent and just wants to spread poetry, light and positive energy across the globe. If we at Gonzo can help him do that - why not? why not indeed!!!"

WE ARE

BETWEEN CATS@the moment

One, rescued, does not know she is a cat
Cannot purr, be affectionate, catch anything

The other new young, quick as a pounce
and full to overflowing of love and affection

She licks, she kisses, she sleeps on the end of the bed

Only problem is-she is a hunter (rat catcher!)

She brings dead mice into our house

I know she thinks this helps us

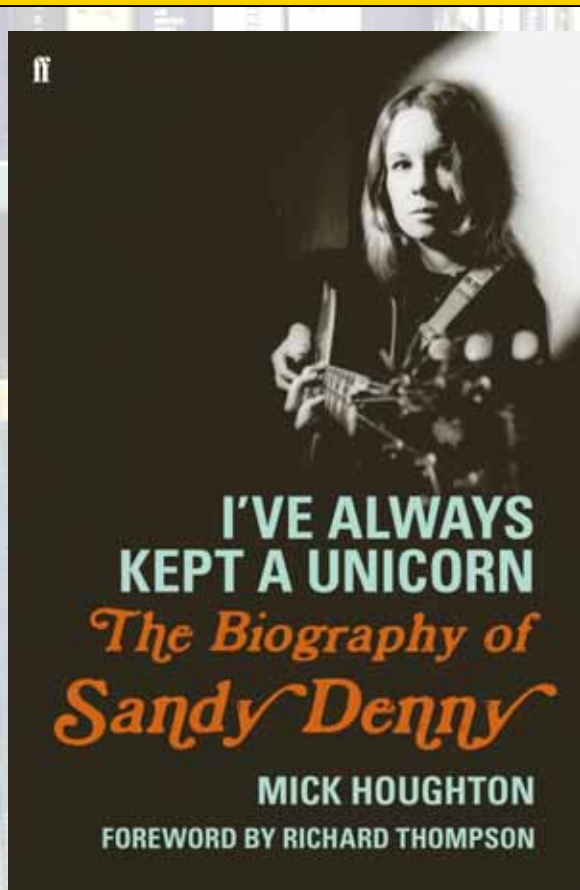
For our snakes are small and largely flattened by cars

But the task of taking dead rats out is a solitary one

and how do you explain to a loving young cat
that she no longer has to prove her love by killing?

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: 528 pages
Publisher: Faber & Faber (5 Mar. 2015)
Language: English
ISBN-10: 0571278906
ISBN-13: 978-0571278909

This is a particularly difficult book for me to review because I either know, or have known, so many of the protagonists, and it is very difficult to separate that knowledge from the review. I even had dealings with the author some twenty five years ago, so it is almost impossible for me to remain objective. Let's get the review part out of the way, first. It is an excellent book, but then Mick Houghton is an excellent writer, and Sandy Denny is an excellent subject, so I wasn't expecting anything less.

Reviewing a non-fiction book is very different from reviewing any of the other things I review. Whereas in a record review one might praise the prowess and performance of a particular performer, and a review of a novel complements the deft way that the author deals with plot twists, but when dealing with a biography like this, one does not complement the author on his deft use of adverbs. But one stylistic trick that Houghton uses to great effect in this book is the way that the writing becomes denser and darker as the story becomes more tragic, and it becomes more and more inevitable that Sandy's decline would end up being fatal.

But onto the music.

As many readers of this magazine will be aware, I am very fond, both personally, professionally and artistically of Judy Dyble; the singer whom Sandy Denny replaced in Fairport Convention, and - although this might appear to be committing an act of cultural apostasy - I think that Judy's last two solo albums at least equal any of the Sandy Denny solo records described in this book. Although I have always quite liked Sandy's first solo album, and at least some of the Fairport Convention albums on which she sang, I am not coming at this from the point of view of a fan...more as a dispassionate observer.

The first part of the book tells about Sandy's childhood and early days as a singer in folk clubs, and it is an example of the stylistic cleverness that Houghton employs (as described above) that he does not tell us about the abortion that she had aged seventeen until discussing the darker side of her life, during the final chapters. If I have a criticism of this book at all it is that I would have liked to have seen as much carefully described social background to the descriptions of the Denny family as Sandy was growing up as there is elsewhere in the book. I have interviewed many people who came out of the Sixties folk club scene over the years - Al Stewart, Martin Carthy, Roy Harper and Barbara Dickson, to name but a few - but I learned more about the scene from this book than from any of them.

Indeed, one was left wanting more, and I sincerely



hope that at some point in the near future, a writer of Mick Houghton's calibre decides to write a full length book on the subject. The machinations whereby she joined Fairport Convention and Judy left, and later the other comings and goings within the band, are handled sensitively and without drama and whilst one is left feeling that all these things could have been dealt with better and more kindly by the band members involved, one has to remember quite how young they all were at the time. And young people are not renowned for their sensitivity.

Like all the best biographies this book led me to re-evaluate much of the work by the artist involved. And so for the first time in years I listened to the Fotheringay album, and I had forgotten how good it is. That band really appears to have had potential to be something special, and I would risk the wrath of folkies everywhere by saying that it is at least the match of anything Fairport, Steeleye Span or anyone else within the genre did at the time. Trevor Lucas' songs have lasted much better than one would have imagined, and I think that if the band had been more sensitively managed at the time, they could have gone on to much greater things, and not have fallen apart as ignominiously as they actually did.

As I write this I find myself using the word 'sensitively' a hell of a lot, and the truth is that all the way through her brief career, her business affairs were



handled with a complete lack of sensitivity. And with the benefit of hindsight one could see that her life path was always going to take the trajectory that it did. The fact that people allowed her to take cocaine was just a ridiculous error of judgement. There are some people who can handle Bolivian Marching Powder, and others who can't. I only ever took it twice, and disliked the experience intensely, so I am not probably the best person to comment on the subject. But one can see that Sandy Denny was always far too highly strung for the stuff.

But I feel that people who have blamed her decline on her drug and alcohol use are actually barking up completely the wrong tree. In my opinion, most people who have substance abuse issues do it as a result of their underlying problems, not the other way round. Drink and drugs are more a symptom than a cause with most people, I know they have been with me at various times in my life, and I strongly suspect that they were for Sandy.

Despite the fact that one starts reading the book knowing exactly how it will end, the further one gets through the book the more one realises that what happened was inevitable. Falling downstairs was just one part of Sandy's pattern of attention seeking behaviour, a bit like it apparently was for Princess Diana. And whereas, one suspects that she had never been easy to live with, one is certain that during the last couple of years of her life she was a complete bloody nightmare.

But one person managed it...most of the time.

In most of what I have read about the life and death of



Sandy Denny, her husband Trevor Lucas has been very severely vilified. This book is the exception which proves the rule, and portrays him as a kind, positive, talented man who was a victim of his own character flaws, but usually tried to do his best for Sandy, and later his daughter. And I think if I had been married to someone as difficult as her, I would have drunk too much, even if I didn't take temporary solace in the arms of other women.

This book redeems Trevor Lucas big time, and

prompted me to go out and check out some of his back catalogue and was very impressed by what I found.

There is a saying within Forteanism, within whose sacred groves I spend most of my professional life, that "Everything you know is Wrong". In the case of poor, sweet, doomed Sandy Denny, it certainly was, and I thank Mick Houghton most sincerely for pointing this out to me.



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a cabinet of curiosities

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

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

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

Welcome, my friends, to the latest issue of *Gonzo Weekly*. And as this is on Friday 13th when I am writing this, I shall express my sympathies with all those of you who suffer from paraskevidekatriaphobia and join in your relief that by the time this is presented in all its glory to one and all that you can all breathe a sigh of relief that the day has passed...until the next time that is. But there are quite a few months before that occurs again this year; November to be precise.

And as we are using long words today, here is my attempt at floccinaucinihilipilification (look it up) for the week. I shall also take this opportunity to urge you to check out:

Grandiloquent Word of the Day
on Facebook – there really are some gems on there.

So onward, and in the true spirit of the splendid word 'floccinaucinihilipilification' here is our first entrant for this week:
99.9% Not Air From Kayne West Yeezy Concert
– 99p

["Contains no kanye"](#)



Okay, although that is quite a relief, I am a bit lost here as to the point of the whole exercise. It's a joke? Ah...got you.

Take That Official Board Game – 15.00



"Rare, HTF official Take That board game. In original box with all original pieces and instructions. Only played once so still like in mint

condition. A fantastic item for any Take That fan to own!"

Is that 'board' or 'bored'? Well, they only played it once.

http://www.ebay.co.uk/itm/Take-That-Official-Board-Game-/131448804448?pt=LH_DefaultDomain_3&hash=item1e9af59460

THE BEATLES ORIGINAL VINTAGE 1963 JIGSAW PUZZLE 336 OF 340 PIECES PART OF BOX – 16.99

"Condition: Very Good" (to quote from eBay: *Very Good: An item that has been used, but is in very good condition. No damage to the jewel case or itemcover...*)

"THE BEATLES. ORIGINAL GENUINE 1963 JIGSAW PUZZLE. ORIGINALLY 340 PIECES SEEMS THERE ARE ONLY 4 PIECES MISSING! SMALL PIECE OF BOX INCLUDED TO SHOW THE PUZZLES PICTURE."



Forgive me for being pedantic, but if there are four pieces missing and only part of the box do not those simple facts negate the above declaration of the condition being very good?

And let's play a little game whilst here; spot all three missing piece spaces. Three are easy to find, but the fourth is a little teaser ... aye, that it is.

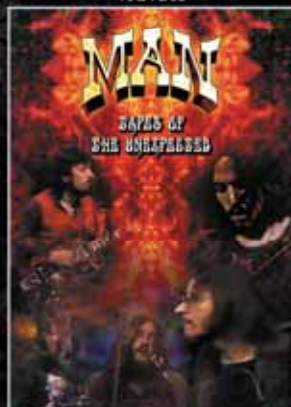
PAUL McCARTNEY, WHEN I'M 64 Sheep Shelf Sitter ORNAMENT 64th Birthday RETIREMENT - £7.99

"5 inches high. Ceramic head and feet."

THE BITCH IS BACK

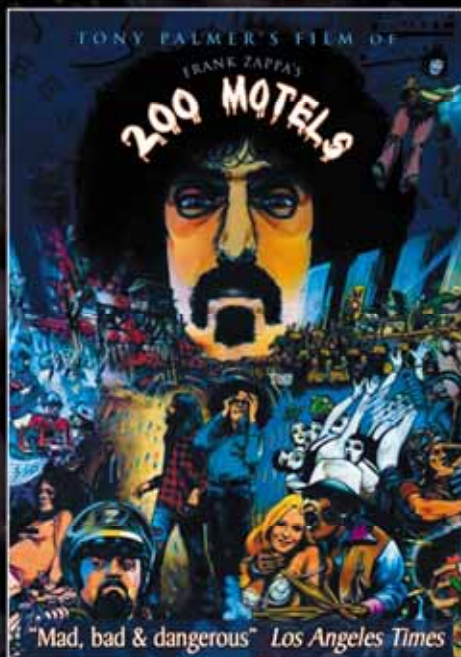
If it's groovy...it's in!

MAN
Tapes of The Unexpected
VPDVB68

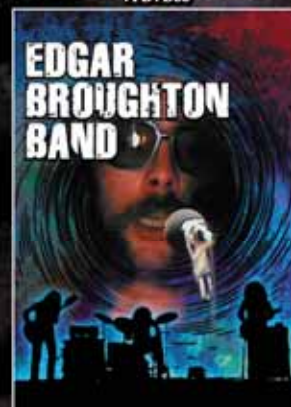


"Mad, bad & dangerous"
(Available for the first time on DVD)

FRANK ZAPPA'S 200 MOTELS
TPDVD127



EDGAR BROUGHTON BAND
Live
VPDVB66



RENAISSANCE
Kings & Queens
VPDVB67



PETER HAMMILL
In The Passionkirche Berlin
VPDVB65



THE STEVE HILLAGE BAND
Live at The Gong Family Unconvention
GWVP201DVD



VAN DER GRAAF GENERATOR
Live at The Paradiso
VPDVB64



PANIC ROOM
Satellite
FMCD001



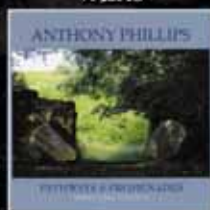
KARNATAKA
The Gathering Light
KTKCD005



PARADE
The Fabric
NAUTCD004



ANTHONY PHILLIPS
Pathways & Promenades
VP516CD



RICK WAKEMAN
Past, Present and Future
MFVP115CD



SPIRITS BURNING
Crazy Fluid
VP492CD



HAWKWIND
San Francisco 1999
HAWKVP48CD



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



VOICEPRINT
GROUP OF COMPANIES



'Sheep shelf sitter': Try saying that when you have imbibed a little too much, or are tired, or are stressed. It doesn't take long before you get into dangerous territory.

Blues Brothers statues / Figures , John Belushi and Dan Aykroyd – £400



"Aprox 3' heigh"

At 3' HIGH or IN HEIGHT these are rather cool.
Mr Ed, can we get them for the garden?

<https://www.youtube.com/watch?v=HCTJeT2i9QU>

Press the link.....go on, go on, go on, go on ...
you know you want to

THE FAB FOUR yellow submarine ROYAL DOULTON CEREAL/SOUP BOWL - £8.50



Diner: Waiter! WAITER! What are these beetles doing in my soup?

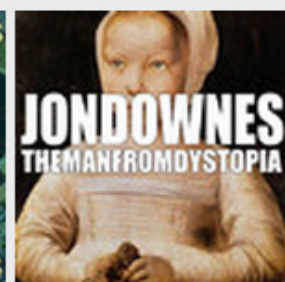
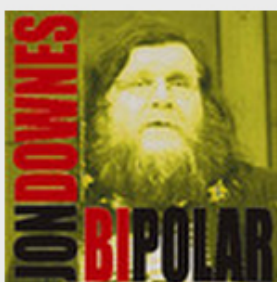
Waiter: It looks like they are going round and round in a submarine, sir.

I apologise profusely, but it just had to be done.

Up periscope.

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

NEW Full Set One Direction 1D Dolls All FIVE Boys These Are Singing Dolls Rare – £59.99



“Brand New in Original boxes, Highly Collectable 1D / 1 Direction singing dolls. 12" dolls comes with outfit, shoes & microphone. I have Harry, Niall and Zayn each singing a 30 second clip "What Makes You Beautiful, then Liam and

Louis singing "One Thing" - all wearing their concert outfits. They are ready to perform - each with their own microphone, poseable heads, arms, legs, feet, hands and body. You can create your very own personal concerts!!!! These are a must for the 1D fan.”

Well paint me green and call me a cucumber; singing dolls. But isn't 'Five' the name of another boy band? Oh well they all sound (and look) roughly the same, so in the grand scheme of things 1D or 5ive are both interchangeable. But in a grand display of one-upmanship, the buttons to make them sing on these five lads are on their belly buttons girlies. Get ready to scweam and scweam and giggle with delight.

NME Playing Cards - Smiths Pixies Stone Roses Nirvana Indie – 12.00



“complete set of Diamonds only”

Well that's no good is it? You can't play Snap with only one of everything.

The Beatles - 1970's Music Magazine Picture - Front Cover - Collectable - £2.00



"The Beatles. Featured on the front cover of a 1970's music magazine. This item was taken from a true vintage 70's music magazine 'The Story of Pop'. Each week featured a different musician or band with fantastic artwork/photo's. The front cover has been laminated and was put together as part of an art project. It measures 12" x 8.5"

Nice bit of artwork, but poor Ringo looks like a frightened rabbit



I found this album cover in a list of 'worst album covers ever'. Technically, we live 'down south' and the image of Jon and me preparing to partake in this particular 'sport' on a weekend caused me much mirth.

The Two Michelins present Down South vol 1.

"Grab your leotard and tutu dear. Let's go down to Westward Ho! and have some fun. It's not too choppy today, so we can skim the waves and effluent, and have a good old time."

"If you like dear."

"And don't forget to pack a picnic so we can sit on the beach and count the discarded plastic bottles. We may even spot a used condom or two. What fun to be had! Call Graham to get the old Joanna out the shed, and that amphibian thingamebob, and stick them on the trailer."

"Anything else dear?"

"No. Oh, yes. Don't forget my red jacket. You did get it back from the dry cleaner didn't you?"

"Yes dear."

"Goodo. Well I am just going to sit here and have a cup of tea and a ciggy. Shout when all is ready!"

"Yes dear. Of course dear."



Toodle-poo



weird **2015** **weekend**

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



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

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

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

THE ANTIDOTE FOR NORMALITY;

YOU'VE NEVER HAD IT SO WEIRD

The Weird Weekend is the largest yearly gathering of mystery animal investigators in the English-speaking world. Now in its fourteenth year, the convention attracts speakers and visitors from all over the world and showcases the findings of investigators into strange phenomena.

For the second time, cryptozoologists, parapsychologists, ufologists, and folklorists will be descending on The Small School in Hartland, to share their findings and insights. Unlike other events, the *Weird Weekend* will also include workshops giving tips to budding paranormal investigators, and even a programme of special events for children. The *Weird Weekend* is the only Fortean conference in the *world* that is truly a family event, although those veterans of previous events should be reassured that it is still as anarchically silly as ever!

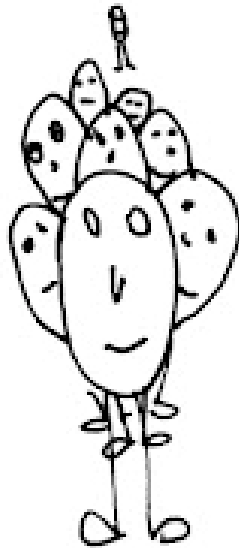
The event is raising money for the Centre for Fortean Zoology, the world's only full time, professional cryptozoological organisation. The profit from food and beverages goes to The Small School.



FRIDAY	
7 - 7.15	Intro
7.15 - 8.00	Nick Wadham: TBA
8.00 - 8.30	Break
8.30- 9.30	Lee Walker
Book Launch	
9.30 - 10.00	Break
10.00 - 11.00	Lars Thomas: Microcryptozoology
	Silas Hawkins: A bedtime story
10.45-11.00	Raffle
SATURDAY	
12.00 - 12.30	Jon and Richard: Intro to Cryptozoology
12.30 - 1.15	Kara Wadham: Vampires
1.15 - 2.15	Glen Vaudrey: The Mystery Animals of The North of Scotland
Book Launch	Glen Vaudrey: The Mystery Animals of The North of Scotland
2.15 - 2.45	Break
	Kids Nature walk with Lars and Nick
2.45 - 3.15	Quiz
3.15 - 4.15	Jaki Windmill: Astroshamanics
4.15 - 4.45	Break
	Mad Hatter's Tea Party
4.45 - 5.45	Max Blake: DNA for Cryptozoologists
5.45 - 6.15	Break
6.15 - 7.00	Judge Smith: The Judex Trilogy Part Three
Book Launch	Judge Smith: The Judex Trilogy
7.00 - 7.30	Break
7.30 - 8.00	Music from Jaki Windmill
8.00 - 8.15	CFZ Awards
8.15 - 9.15	Adam Davies: Manbeasts and me
9.15 - 9.45	Break
9.45 - 10.45	Richard Freeman: Tasmania 2013 Expedition Report
	Silas Hawkins: A bedtime story from Richard Freeman's <i>Hyakumonogatari</i>
	Raffle
SUNDAY	
12.00 - 1.00	Nigel Watson: UFOs of the First World War
1.00 - 1.30	Rosie Curtis: Scary memes on the internet
1.30 - 2.00	Break
2.00 - 3.00	Rob Cornes: The Seal Serpent
3.00 - 3.30	Break
3.30 - 4.30	Shoshannah McCarthy TBA
4.30 - 5.00	Break
5.00 - 5.15	Results of nature walk (Lars/Nick/Jon)
5.15 - 6.00	Ronan Coghlan: TBA
6.00 - 6.15	Jon Downes: Keynote Speech
6.25	Raffle
7.00 -	Speaker's Dinner at the Small School
	PLUS:
	Bugfest
	Art Exhibition from Glen Vaudrey
	The Tunnel of Goats
	A Haunted Teddy Bear's Nest
	The Spider Baby
	FOR KIDS:
	Make your own weird creature out of clay
	Colouring/drawing
	Photograph competition
	Film showing
	Fill a matchbox with 100 things challenge
	The world famous cake eating contest
	Nature walk with Lars Thomas and Nick Wadham
	Animal handling with Bugfest
	STALLS
	CFZ
	APRA Books

THE NINE HENRYS

GONZO
MEDIA
GROUP



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...



Thats great! Now for the next 6 weeks we'll concentrate on your lower body.

CLASSIC LOST BROADCAST RELEASES FROM

GONZO

RS10370 DVD



ROCK OF THE 70's

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

THE LOST BROADCASTS

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

RS10480 DVD



THE LOST BROADCASTS

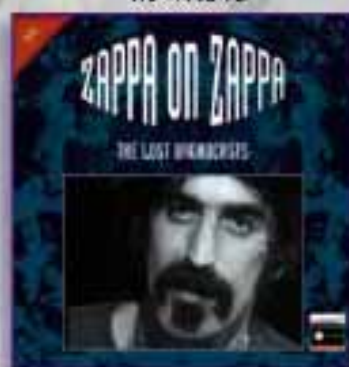
INCREDIBLE STRING BAND
RS10650 DVD



CAPTAIN BEEFHEART & HIS MAGIC BAND
RS11120 DVD



FRANK ZAPPA
RS11090 DVD



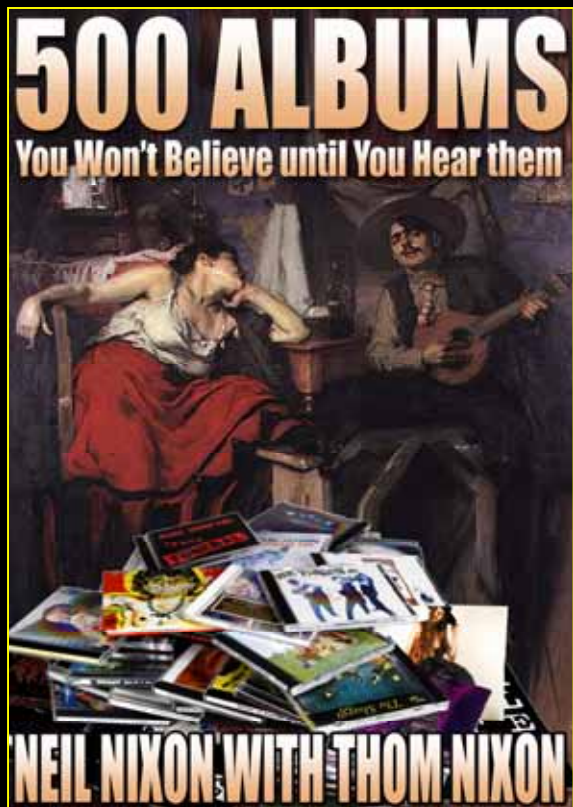
CURVED AIR
RS10580 DVD



LIVE 355 WHY NOT TUNE INTO
GONZO WEB RADIO

ALL AVAILABLE FROM
www.gonzomultimedia.co.uk





This book, which was released by Gonzo earlier this year is an erudite catalogue of some of the most peculiar records ever made. The authors have lined up, described and put into context 500 "albums" in the expectation that those of you who can't help yourselves when it comes to finding and collecting music will benefit from these efforts in two ways.

- Firstly, you'll know you are not alone.
- Secondly, we hope that some of the work leads you to new discoveries, and makes your life slightly better as a result.

Each issue we are featuring one of these remarkable and peculiar records in a crass attempt to flog you the book.

Eden Ahbez: Eden's Island (Del Fi Records, 1960)

What? "I had a little boat (I called it Life). Once I went out. And never came back..."

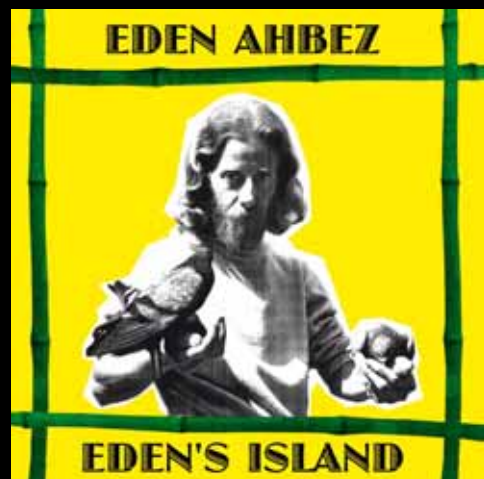
With all due apologies to aficionados of exotica – for whom the following story is known backwards - we should take some time to consider Eden Ahbez before we indulge in enjoying his master-work. Ahbez (1908 – 1985) was a true ground-breaker in musical terms who, ironically, supported himself for much of his life on the back of an MOR monster hit performed by Nat King Cole. Ahbez's "Nature Boy" topped the US charts for a few weeks in 1948, was covered by – amongst others – Frank Sinatra and (despite a lawsuit that resulted in Ahbez forfeiting \$25,000) allowed him to continue a lifestyle and career that were truly unconventional by the standards of his time, or any other. Ahbez also penned a few other successful songs.

Shamelessly bohemian twenty years ahead of the hippie

generation, Ahbez' life involved camping out with his family below the first L in the Hollywood sign, existing almost entirely on natural foods like fruits and nuts and combining a life-long study of mysticism with performing a blend of simplistic jazz: sparingly melodic, stripped-back instrumentally and suffused with sense of slight melancholy in its wistfully blissed-out imagery. In other words, peace and love, Man, but the sounds betray a knowledge of the harsher side of life.

In 1960 he committed this cult-classic to tape. Its poor sales and general low-profile have long been eclipsed by a steady long-tail in sales that have seen Eden's Island sporadically re-issued and re-appraised. This man for all musical seasons shows no sign of running out of influence. Eden's Island is a concept piece, if only because it follows a journey of the imagination, tells one story throughout and interjects musical interludes. Ahbez was pushing pensionable age by the time the hippie generation stumbled on the same concept of a self-contained paradise. But, his template is their vision too. Opening with "The Wanderer" (no! not that Dion song) Eden intones "Blow wind blow...to Eden's Island I must go" and spends the rest of the album getting there. For the most part he tells the story through slowly spoken beat-poetry, getting support from basic percussion, piano, flute and a sparingly twanged stand-up bass. He muses on the need for love and isolation, observes some of the flora and fauna on his mystic journey – there is an instrumental dedicated to the "Myna Bird" and a blissful evocation of the joys of eating bananas fresh from the tree: "Banana Boy" – and, of course, he makes it to the island. By which time he is observing a hippie paradise; "Eden has a sandy cove, Boys and girls fall in love they make fires on the shore, love is all they're living for." Bear in mind, he was recording this stuff in the wake of McCarthyist America, Doris Day was still a chart-topper and Elvis was in the army.

If Eden's Island has any real precedent it is probably the travel sketches and haiku poetry of the Japanese master poet Matsuo Basho (1554 – 1594), and his peers, all of whom lived by a code in which the notion of spiritual journeying, rejection of material wealth and the lack of any fixed line between life and art were central. Ahbez' album does nod towards popular stage musicals of its time (at least because the story and instrumental interludes have a narrative feel) but – this late in the day – it stands as an undisputed classic of the much-maligned concept album. So hopelessly out of step with its time, it will always be a cult classic, a bohemian Bat out of Hell.



THE WORLD OF KEV ROWLAND



DEATH DEALER
DEATH DEALER
(STEEL CARTEL RECORDS)

This may not be a name known to many, but I am sure that it won't take too long before that changes, as here we have a power metal supergroup that is going to make metal fans sit up and take notice. Imagine Manowar at full speed with Ripper on vocals and you make get close to what this is all about. Now, I remember when 'Battle Hymns' came out, and still have the copy that I bought on the day of release. I was blown away by the great musicianship and the over the top tongue in cheek approach to metal, and now here it is happening all over again. Why do I keep referencing Manowar? In many ways that is because this is a logical continuation of that band with both Ross The Boss (guitars) and Rhino (drums) involved here, with the rest of the line-up being Stu Marshall (Dungeon - guitars), Mike Davis (Halford - bass) and Sean Peck (Cage - vocals).

The song titles such as "Never To Kneel" and "War Master" brings back the days of when the guys were screaming "Death to False Metal". There is nothing at all false about this: it is in your face and dares you to keep turning that volume dial up just a little louder. Just playing this brings a smile to my face, it is so refreshing after listening to all those bands who take themselves too seriously. It is escapist, and great fun. True, Sean has a great voice yet does have a tendency to overdo the screams, and he could do with being a little more melodic at times but really these are just minor niggles.

I find it hard to believe that Ross The Boss is the same guy who used to be in The Dictators in the 70's, as here he sounds like a young gun with plenty to prove. This is a great album, let the guys take you away into a fantasy land and have a blast. www.deathdealer.co

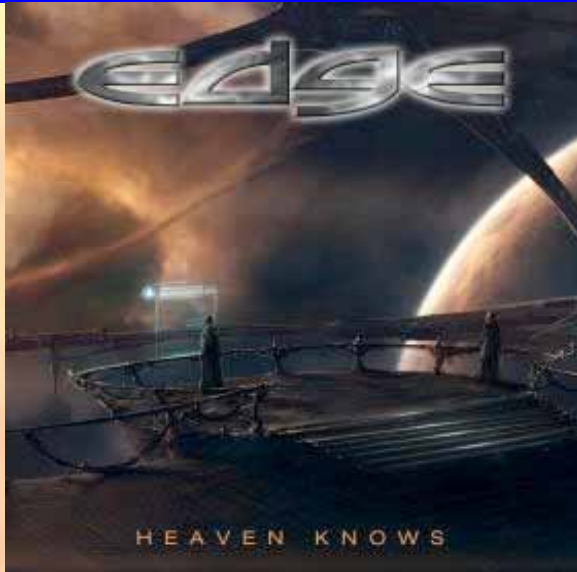


ECNEPHAS
NECROGOD
(CODE666)

This has been some of the best album artwork I have come across for a while. Not only is it a stunning piece of work in its own right (care of Pierre-Alain D), but it fits perfectly with the lyrical theme, which is inspired by the ancient pre-Christian cults of the southern hemisphere of the Earth: Mesopotamia, Egypt, Africa, India, South America. The dark brooding colour scheme also gives an idea of what is on offer here. The fourth full-length album from this Italian band can best be described as a mix of heavy, doom, death, black, gothic and, occasionally, folk elements with a very personal 'mediterranean' and 'theatrical' touch. Mancan's vocals contain a strength and passion that is often missing from some bands, and the ability to sing in both 'clear' and 'growl' is a definite benefit as it adds an additional touch to a band that is definitely channelling the spirit of Paradise Lost, but in a way that definitely is way more Mediterranean than British.

Mancan also invited Sakis from Rotting Christ to sing on "Voodoo (Daughter Of Idols)", the longest song on the album at more than 7 minutes, and this adds an additional element to the band. The album itself both starts and ends with an instrumental, so it feels bookended, but I think that aspect works. But, I am not sure about the whole album itself as it feels as if something is missing, although I can't quite put my finger on what it is. There are times when the band come across as an all-conquering force of nature whereas on others they feel far more shallow and lightweight. It is quite possible that this album needs far more plays than I have the opportunity to give it, but at worst it is an interesting diversion that warrants further investigation, and at best maybe it is better than I think it is. www.code66.net

THE WORLD OF KEV ROWLAND



EDGE HEAVEN KNOWS (ESCAPE MUSIC)

Originally this started with Jonas Foss (vocals, guitars, keys) and Tobias Andersson (keys, guitars) just writing some songs together, which in turn led to them recording a dozen or so. It was at this point that they realised that to really make it work they needed to bring in some other guys, so Torbjorn Brogren (bass) and Olle Rodehn (drums) signed up. Of course, now that they were a band they needed to totally re-record everything and then look for a record deal, with UK based melodic rock specialists Escape Music heading the pack and releasing this album in January 2013. Khalil Turk and Barrie Kirtley have long had a reputation of being able to pick up some great bands, and this is yet another fine addition to their roster.

Some bands seem to forget that the very last word in AOR is 'rock', literally, and they consign themselves to anaemic and banal music that they feel is what is required. These guys have taken the influences of bands like Talisman, Bon Jovi and Europe and created something that is extremely melodic with harmonies and hooks, but there is an underlying roughness that shows that while they fully understand the need for strong tunes and performances these guys are first and foremost a rock band. The guys are Swedish, and it shows as they definitely have much more in common with European melodic rock bands than many American, as the latter often forget to plug their guitars in, or at least turn them up, while the European bands just want to get out there and party.

This is a bouncy, fun, melodic rock album with loads of hooks. Great stuff. www.escape-music.com



GIUNTINI PROJECT IV (ESCAPE MUSIC)

From the title it is possible to work out that this is the fourth album from guitarist Aldo Giuntini, and although it is six years since his last this is obviously a direct sequel to that work. Musically this is post-Dio Sabbath combined with 'Long Live Rock 'n' Roll' era Rainbow and 'Holy Diver' period Dio. So, a lot of Ronnie references in there, which is why Aldo relies on a top rate vocalist who knows what it is like to stand in those shoes. Step forward Tony 'The Cat' Martin. I once saw him in The Alliance when they supported Magnum at the Hammy O and even then I knew he was destined for great things, and the fact that he did some wonderful work with Sabbath (although sadly very undervalued) proved that. He is back for his third stint with Aldo, having worked on 'II' and 'III' as well, while producer Dario Mollo has been around since the beginning and the result is something that yet again is going to delight anyone who likes classic hard rock.

The band really drives along, with Aldo mostly keeping himself under control and resisting the urge to provide too many additional fills or nuances, and Tony rides over the lot like a vocal colossus. Aldo is obviously hugely influenced by Malmsteen, but the positive for me is that he knows when to rein it in and when to release the flood of shred, something that Malmsteen finds quite hard by comparison. If you like 'Tyr', 'Headless Cross', 'Long Live' or 'Holy Diver' then you will really enjoy this, it's that simple.

www.escape-music.com



Book Launch Party

to celebrate the launch of a new book
'The Way To(o) Weard' by Roy Weard

featuring the music of
The Deux Johns Orchestra
and
That Legendary Wooden Lion

Sunday 5th April 8pm

The Brunswick,

1-3 Holland Road, Hove BN3 1JF

£3 (refundable against book purchase)

www.thebrunswick.net



<http://www.woodenlion.com/twtw.php>



Aktarum

From Wavre in Belgium and formed in 2005 by TrollAklass (Guitar) and Trollour (Keyboard/Singer), Aktarum is a folk "troll" metal. Throughout it's existence, Aktarum had the opportunity of playing with bands such as Ensiferum, Skyforger, Manegarm, Heidevolk, Equilibrium, Eluveitie, Heidevolk, Arkona, Moonsorrow, Turias, Korpiklaani, Alestorm,...

Band members are:

Keyboard/Scream: Thomas (Trollour)
Guitar: David (TrollAklass)
Guitar: Brieuc (Trollbard)
Bass: Jeremy (Trolladal)
Drum: Kevin (Trollhammer)



Website

Facebook

Metal Archives



You Tube:

Troll in the Forest

Game Of Trolls



And so, once again, we reach the end of another issue, and - mostly because of the sad news about Daevid - several things which we had planned for this issue; a particularly lengthy instalment of the ongoing saga of Xtul, and a special Eyes on the World spectacular, have been held over for the next issue.

By the way, at this point I think that I should probably tell you that I have a cold and am feeling mildly sorry for myself, so the use of the word 'spectacular' in the previous paragraph should not be taken to insinuate that the aforementioned article is actually anything spectacular. It isn't necessarily, but you will have to wait until next week to make up your minds on that score.

It has been a long and peculiar week, and it isn't over yet. I have a Weird Weekend meeting tomorrow afternoon just before we get the magazine posted, but after that I have an appointment with a bottle of brandy and some lemsip, and I hope that I shall sleep throughout much of Sunday.

Are there any of you out there in readerland who wish to make that conceptual hop across the great divide and join the regular editorial staff of this august periodical? There are several things that we would like to be doing with the magazine which we just haven't got time for at the moment, and if there is anyone out there who would like to join our merry band of



brothers and sisters, we would really like to hear from you.

Email me on jon@eclipse.co.uk or ring me on 01237 431413 but not on Sunday please.

Thank you to everyone who works so hard on this publication, and I would particularly like to thank Corinna and Doug, neither of whom I could do this without. Corinna is married to me, so it could be suggested that she is in a position where she couldn't really refuse, but poor old Doug hasn't even got that excuse.

When he and Artina come over to see us later in the year I intend to pour alcohol down his neck in order to show my gratitude.



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